

Utilisation of the Concept of *Blegeism* in *Mitso Aseye* (Make a Merry) Choral Anthem of Dambai College of Education Golden Jubilee Celebration

Philemon Doh Kwame Agbenyega

Dambai College of Education, Department of Creative Arts, Ghana

Email: pagbenyega@dace.edu.gh

Received: August 15, 2024

Revised: February 8, 2025

Accepted: June 10, 2025

To cite this article: Agbenyega, D. K. P. (2025). Utilisation of the concept of *Blegeism* in *Mitso Aseye* (make a merry) choral anthem of Dambai College of Education golden jubilee celebration. *Journal of Transformative Education and Development*, 1(1), 1 – 32.

Abstract

Dambai College of Education (DACE), established on October 18, 1974, in the Oti Region of Ghana, planned to mark its golden jubilee in 2024, later rescheduled to 2025. As part of the commemorative activities, the College initiated the composition of an anniversary anthem to encapsulate its institutional memory. Data for the anthem were sourced using convenience sampling from archival documents, brochures, and institutional themes. Thematic Analysis guided the development and coding of relevant themes for the composition. Integrating the philosophical framework of *Blegeism*, the project explored the convergence of cultural identity and musical expression, situating the anthem *Mitso Aseye* within the tradition of African Art Music. The composition underscores the significance of commemorative anthems in reinforcing institutional heritage and connecting with broader audiences. It is posited as a valuable cultural artefact and a resource-rich reference point for future academic exploration.

Keywords: *Blegeism, Concept, DACE, Dambai, Mitso Aseye, Composition*

Introduction

The concept of *Blegeism* (i.e., the approach of *Blege* to Ghanaian Art Music Composition) is a philosophical and cultural framework, which is rooted in African specifically in the Ghanaian tradition, offering a unique lens through which to analyse and appreciate the rich musical heritage of Ghanaians.

Blegeism, which accentuates the interconnectedness of human experience, community, and the natural world, provides a profound context for exploring the distinctions of Africa especially, the Ghanaian people's musical experiences and their cultural expressions. The paper seeks to scrutinise the utilisation of *Blegeism* in the *Mitso Aseye* (i.e., Make Merry) choral anthem, composed for the Golden Jubilee celebration of the Dambai College of Education. By probing into the lyrical, melodic, harmonic and musical elements of the anthem, the paper aims to direct light onto the ways in which the concept of *Blegeism* informs and enriches the cultural and institutional narratives of the Dambai College of Education, as reflected in this iconic choral piece. Through this analysis, the researcher wishes to contribute to a deeper understanding of the cultural significance of *Blegeism* and its enduring influence on the artistic expression of the Ghanaian musical culture and the College's historical journey at large. In the attainment of her 50 years of existence, management of the *Dambai* College of Education took a strong stand to celebrate this milestone and did everything humanly possible to achieve this feat. To this effect, management used a variety of ways including printing of Anniversary paraphernalia (i.e., anniversary *lacoste*, cloth, key holders, cups, and brochure), inauguration of Journal of Transformative Education and Development (JoTED) to aid both print and online publications, hosting pieces of facts in the College's website among other things. All these attempts are to tell the history of the College. What was hidden from this pursuit was that not everybody who needed to hear this history have access to the archival tools needed to retrieve these facts from the electronic media; the current trend of hosting vital information about tertiary institutions among whom the Dambai College of Education dwells. More to it is that some people are reading phobic but sound non-phobic to keep information for themselves. These categories of people who are among our cherish audience world over also needed to have knowledge of the College. They therefore will be left out if nothing else was done to assist them. This apart, a composition of a commemorative anthem was imperatively needed to serve as a bridge between socio-cultural and historical data and the anthem's composition. This arose the problem of what to do in order to serve the interest of these categories of people as well as how to maintain socio-cultural practices and historical antecedence through the sound of music. This evoked the dire need to create sound effect through music to connect our most

cherished audiences around the globe. Readily, the concept of *Blegeism* become a vehicle through which this is achieved.

This paper adopted qualitative approach to pick and sieve relevant data on the College from files, brochures, college motto and the anniversary theme to compose a commemorative anthem. Convenience sampling technique was used to pick documents from the College registry for data sourcing. Focusing on addressing societal inequalities through research and action as a transformativist who is geared towards emancipatory goal, the researcher aimed at using musical sounds to remove oppressive systems and structures that will impede access to the College. Ethnographic research design, which allows interpretation of qualitative data was used as a paradigm. Interpretive paradigm describes a philosophical position, which considers reality as a social creation, which is experienced subjectively (Kusi, 2012). Kusi posits that ethnography is a design, which expects the researcher to spend a prolong time within a natural setting to which he or she becomes a member while studying them and collecting an observational data. The researcher is an assistant lecturer in Dambai College of Education for more than five years and achieved a full membership of the said community and has immersed himself into the matters of the College. Convenience sampling was used to select documents from the College registry for data sourcing. Thematic analysis was employed to interpret and develop themes from the data collected. After thorough studying of the chosen documents, facts were picked as data and coded, themes were generated and reviewed to settle on final themes of Suffering, Hatred, Neglect, Underdevelopment, and Success, which made easier the composition. Thematic analysis is a technique for analysing qualitative data in which a set of data is read through, and themes are discovered by looking for patterns in the meaning of the data. Making sense of the data is an active reflexive process where the researcher's personal experience is crucial. Caulfield (2022) postulates that “it is limitless for literature to observe thematic analysis as an approach to qualitative data analysis. It usually refers to it as a collection of texts, such as interview or a transcript”. Laptop computer and finale software were the tools used.

Agordoh (1994) observes that in Africa, music has many uses. It does not only function as an accompaniment to various activities, but it is also for entertainment. This is true as in this paper, music is not used only as an avenue for entertainment. It was used as a link between socio-cultural activities and history to connect the global audience. As well, music becomes one of the

strongest tools the paper used to communicate the needs of the College to her intended cherished audience in the African way.

The paper leans on the theory of Bogdan and Biklen (1992) which states that qualitative research has a design to suggest otherwise would be misleading. How they proceed is based on theoretical assumptions (the meaning and process are crucial in understanding human behaviour, the descriptive data are what is important to collect, and that analysis is best done inductively) and data collection traditions such as participant observation, unstructured interviewing and document analysis. These provide parameters, the tools and the general guide to proceed. Analytical study of documents on the College gleaned volume of data for the composition of the 50th Anniversary Anthem.

In providing a frame to situate the study, Euba (1993) says African Art Music as a form of music that is universal to all Africans, and which will probably be used more for contemplation than to serve as accompaniment for social events. Such music in order to be truly African must use the stylistic and instrumental materials of African music or at least, a preponderance of them. It is evidently implied that a piece of music must feature such musical idioms known in African music vein in order to be considered as African Art Music. So, in composing African Art Music, dances or a dance in an African vein, instrument(s) that feature(s) in that dance and indigenous tongue(s) must be used. Therefore, in the composition, the bell and rattle patterns are written for, in the anniversary anthem. It is true that [modern African] composers have often attempted to Africanise their works by using African tunes and rhythms, but, in their preoccupation with Western forms, such borrowings have been quite minimal, and their works must be regarded as extensions of Western art music rather than a continuation of African tradition in music (Euba 1970). *Mitso Aseye* (Make Merry) anthem moves in the opposite direction of what Euba was pointing to. The anthem showcased many African forms from the very beginning till the end to situate itself in African musical orientation and resisted the temptation of becoming an extension of Western music. The *atumpan* introduction calling for silence (i.e., *Mizi Doḍoe*), the announcement of the double bell saying “*Agoo*”, the indigenous linguistic media that introduced the anthem (i.e., *Ewe, Twi, Kaachi* and *Nchumuru* languages), and the use of *Agbadza* ensemble are all test cases of the African art musical orientation of the piece. In support of Euba, Agbenyega (2015) cited in Agbenyega (2022) opines what becomes known to this study as the theory of *Blegeism*; saying that for music to be truly African, and for the term African Art Music to be meaningfully define, conception of musical communication

must be African in origin but not only the composer. African music should be set to African dances, language contour must strictly be observed, rhythmic patterns must be African. Hence in composing his music, *Blege* will always ask himself the following questions thus: If *Ewe/Eve* people are to sing their song, which;

- i. dance will they set it to (traditional dance e.g., *akpi*, *agbadza*, *gahu*, etc.)?
- ii. type of instruments will they play on it (i.e., instruments of a particular dance)?
- iii. type of people (i.e., males or females) will play the instruments?
- iv. type of song will they want to sing on the dance (i.e., the dance vein.)? and
- v. how would the song go (i.e., movements that will be made on the song, rhythm of the dance.)?

The theory of *Blegeism* offers a rare opportunity to examine the intersection of cultural philosophy and musical composition that grounded *Mitso Aseye* (Make Merry) piece in African Art Music. Utilisation of the theory of *Blegeism* and the theoretical frameworks of Agordoh (1994), Bogdan and Biklen (1992, p. 8), and Euba (1993, p.4,) made easy the composition of the 50th Anniversary Anthem.

Analysis of *Mitso Aseye* (Make a Merry) anthem

Make Merry is one of the original compositions of the researcher, a Ghanaian art musician from *Mafi Dadoboe* in the Central *Tongu* District of the Volta Region. Make Merry, a hundred and ninety-five measure anthem, was composed in May 2024 as a commemorative musical artefact towards the celebration of the fiftieth anniversary of the Dambai College of Education.

An analytical overview of *Mitso Aseye* (i.e., Make a Merry) reveals the following under these thematic areas:

1. Use of African indigenous instruments
2. Observance of tonal inflections
3. Sensitivity to speech rhythm and prosody
4. Application of dynamic indicators

Use of African indigenous instruments

One of the distinguishing features that identify an African composer of African art music is his or her ability to make use of African indigenous instruments in his or her compositions. The use of African musical resource including instruments, idioms and rhythms by the composer of African art music is an indication of the composer's firm grasp of knowledge in his indigenous genres. In following the footsteps of the concept of *Blegeism*; an approach to Ghanaian art music composition, Zanga (2021) states "Composers of African art music must be the ones who have in-depth knowledge about indigenous African music and must be well versed in it. They need also to be very skilful in the idioms of their indigenous African music so that they can flexibly bring their skills to bear on their art compositions, and eventually make such compositions sound African" (p.17).

Nketia, respectively cited in Agbenyega (2015) and Zanga (2021), was quoted affirming that

A composer must master the fundamentals of African melodies and rhythms so that he can create African tunes.... When he is able to do this, he needs not always to borrow from the traditional repertoire, for he can create tunes that would be true to the traditional idioms (p.17).

Make a Merry reveals a skilful utilisation of African instruments such as the talking drum (*Atumpan*) and the double bell (*Gakogui*). Examples are evident from measure 1 through to 5 and 11 to 14. He assigned these instruments to their traditional tunes and rhythms, thereby making them depict their true African identity in a typical African art composition. Interestingly, the last two sections (E and F) starting from measure 139 to 184 have been dedicated to a full scale *Agbadza* (i.e., a recreational dance from the *Tongu* and the *Anlo* people of the Volta region of Ghana) accompaniment.

Observance of tonal inflections

Most African languages including Ewe are tonal; the rise and fall in tones help immensely in meaning making. In other words, a change in the contour of a word or syllable gives birth to a significant change in meaning. According to Agordoh (1994),

One of the major problems confronting composers of Ewe choral music arises from the fact that our traditional music composers are also the poets who have to make up their own words. The work of a composer-poet is judged not merely by the beauty of his/her music but by quality of his lyrics too (p.46).

Agordoh was also cited in Zanga (2021) arguing, “For the above reason, a word (group of words) must be properly in toned musically for the true meaning to be conveyed or understood. It is therefore clear that to sing Ewe words to European tunes is unsatisfactory.” Applying that knowledge, the researcher/composer tailored his melodies to fit appropriately to the intonational inflections of the Ewe language, hence facilitating lyrical meaningfulness.

Sensitivity to speech rhythm and prosody

The essence of vocal music is to convey message through words. Rhythm and prosody also play significant roles in meaning making. That is the reason the melodic rhythm should not depart from the speech rhythm of the spoken language. In the views of Palmer (2006), “Musical prosody is a complex, rule-governed form of auditory stimulation, and it can move listeners emotionally in systematic ways.” In *Make a Merry*, the researcher/composer paid strict attention to the rhythmic and prosodic nuances of the Ewe language and tactfully applied them to his lyrics.

Application of dynamic indicators

To effectively communicate his message to his audience, the researcher/composer utilised varied dynamics markings as he put himself in the shoes of his audience. Some of the dynamics included *mp*, *p*, *pp*, *ppp*, *mf*, *f*, *ff*, *fff*, *sfz*. This act in turn enhances the performance of the music so as to convey the composer’s envisaged emotional feelings to the listener.

Opening on a Submediant note

Usually in diatonic scales, the tonic, dominant and mediant notes are used at the openings of songs. But here, the researcher/composer used the submediant note to open *his Make a Merry* (measure 6) purposely to create an effect. This was done to give emphasis to and enhance the semiotic effects of the lyrics in question - *Mizi dɔdɔe* - to mean “Give me your attention”.

Musical score for Figure 1. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music is in 4/4 time. The lyrics are:
 Treble staff: *Mi zi do doe,*
 Bass staff: *Mi zi, mi zi*

Fig. 1

Use of different chords for the same texts

A unique compositional skill observed in *Make a Merry* is the use of different chords for the same set of texts. There are number of instances where the researcher deployed varying chords to go with specific phrases with the intent and purpose of laying emphasis. This is exemplified in measures 6 to 8, 63 to 70 and 81 to 89.

Musical score for Figure 2. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music is in 4/4 time. The lyrics are:
 Treble staff: *Mi zi do doe, mi zi do doe tonj mi zi do doe*
 Bass staff: *Mi zi, mi zi mi zi do doe*

Fig. 2

Use of consecutive 6ths, 3rds and 5ths

It is also worthy to take note of the researcher's flair for the use of consecutive 6ths as one of his harmonic techniques. Several instances in the composition attest to his love for consecutive 6ths to portray a special harmonic taste. Any time he did, the intended sonorous sense is obvious. References could be made to bars 7 to 8, 19 to 21 and 83 to 85 to mention but a few. Another visible

harmonic technique which was skilfully used by the researcher is the consecutive 3rds progressions. On many occasions, he used consecutive 3rds as a harmonic device to construct a kind of two parts harmony as in measures 22 to 23, 122 to 125, 127 to 137 and 163 to 166. In other scenarios, he used the 3rds in complete chords for tutti as can be found in measures 39 to 43, 51 to 53 and 106 to 108. Western compositional rules frowned on harmonies of consecutive 5ths. However, among some Ewe groupings in Ghana, specifically among the *Tongu* and *Anlo* people of the Southern Volta, their traditional musical harmonies are built with consecutive 5ths. From that background, and in order to depict a typical traditional Southern Volta flavour, the researcher/composer made purposeful use of consecutive 5ths, a sharp departure from the Western world. Examples can be found in bars 76 to 79, 117, 120 to 121 and 178.

Texture

Section C is made of fugal exposition. This allows the four parts to come in turns starting from soprano part and ending on the bass part. This made the overall sound effects to be densely populated making the piece not only to be contrapuntal but highly polyphony.

For emphasis, *Make a Merry* anthem is a choral work that draws inspiration from the Theme: *50 Years of Modelling Society through Excellent Teacher Education: Successes, Challenges and Prospects* and other historical and cultural antecedence for its composition. The Anthem takes its audience through varied shades of moods to dramatically exhibit the plethora of challenges the College had gone through from its inception to its current struggles and her future expectations. It covers six sections identified as Section A, B, C, D, E and F. These sections focused on specific messages the anthem delivered.

Being cognisant with the linguistic environment of the College, the researcher/composer used, *Eve*, *Twi*, *Nchumuru*, *Kaachi* and English languages as medium to communicate the message the anthem carries to its audience. English language formed a major part of the song against the expectations of *Blegeism*, which preaches development of taste for a complete grown home food. This medium becomes imperative to demonstrate the formal linguistic environment of the College. The *Eve*, *Twi*, *Nchumuru* and *Kaachi* languages put together formed a small portion of the anthem. Section A, where the latter languages are located is the overture of the anthem.

The piece is composed in a compound duple time. The tonic key is D major but has gone through a few transient modulations. Some of these brief movements were made into related major and minor keys of G and A majors and b minor. Others were just mere chromatic decorations. The anthem is thoroughly composed. Yet, the *agbadza* section featured Call-And-Response form.

Section A

To contextually situate it into African musical practices, the anthem dramatically opens with an *atumpan* introduction playing a command for silence (i.e., **ƉoƉoƉe nezi, ƉoƉoƉe nezi, ƉoƉoƉe nezi toŋ, toŋ, toŋ, toŋ, ƉoƉoƉe nezi**). Figure one showcases the graphic of the scene.

Fig. 3

MITSO ASEYE
In Evergreen Memory of the 50th Anniversary (Golden Jubilee) Celebration of the Dambai College of Education Agbenyega Philemon D.K.
 May 4, 2024

SECTION A

Voice responds replicates the twin talking drums (i.e., *atumpan*) patterns in SATB (i.e., Soprano, Alto, Tenor, Bass) but with varied rhythmic movements in parts.

Fig. 4

A two-bar rest was observed to dramatically give meaning to the command placed by the *atumpan* and the chorus. In breaking the ennui of the silence, a gong pattern comes following; in a town-crier manner (*i.e., tin, gon, gon, gon, gon gon gon gon gon gon gon gon gon, tin gon*). Chorus resumes seeking audience's attention for a message through singing:

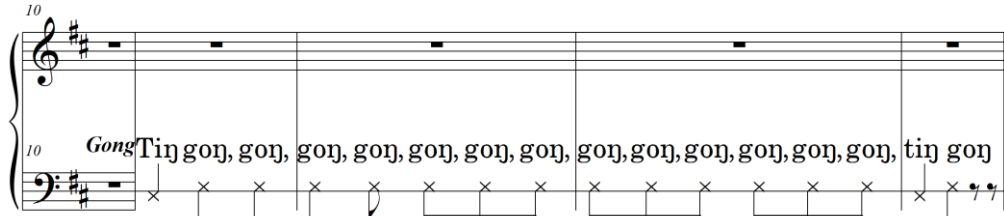


Fig. 5

After the gong comes the announcement, saying:

TEXT IN EWE

TEXT IN ENGLISH

Agoo!

a symbolic knock on the door of audiences' heart to listen for the announcement

*Dumegãwo kple dumeviwo
keɲ misee*

To wit: community leaders and the leads listen

*Dɔmemegãwo
dzikpɔlawo siã*

kple To wit: all departmental heads and parents/guardians

Mina tom, dua dzaa

To wit: grant me your listening, everybody

*Mina mɔm magblɔ nya 'dɛ na
mi*

To wit: permit me to tell you something

*i.e., ge metua xo na 'daba o
dee*

It continues to say as people of old will put it; it is preposterous for the young to relate experiences of the past to the elderly Yet, your permission I sought to go against the norm

Re-emphasising the need for perfect silence, the song switched code into *Twi*, *Nchumuru* and *Kaachi* to express the need for silence thus:

TEXT IN

TEXT IN ENGLISH

Twi: *Monye komm na mere ka bibri* Keep quiet let me tell you something
akyere mo

Nchumuru: *Mowɔa dinn san toe* Keep quiet let me tell you something
asan ko dwi me ne

Kaachi: *Mekore bele ben se we koso* Keep quiet let me tell you something

The composer failed to do this section in English language not only for dramatic purposes but to also linguistically demonstrate the real happenings around the communication and social environment where the College exists. This also demonstrates the inter-culturalism of the anthem making it suitable for the listening of people of diverse linguistic orientations. It also exhibits the bi – musicality of the composer.

37 *rit.*
p Mo nye komm Mo nye komm Mo nye komm Mo nye.....

41 *pp* m're 'ka b'ri bi a ky're mo Mo wɔa dinn sa'n toe

46 *ppp* a san ko dwi me ne O — Me ko re be le ben se we ko so

Fig. 6

Section B

Comparing the building of the Dambai College of Education to a small seed sewn a time in history, the song drawn the attention of the listening public to the historical antecedent of the foundation of the institution. It was a seed of luck, a seed of love, and a seed of development, nurtured it to enviable maturity. It has grown into a very giant tree. It spread branches all over. It provides shade on homeland; it has grown to give shade to our motherland. *Blege* in his *NUKUWULA* used the concept of storey building and made sound behaved likewise. (Fig. v is extract from *nukuwula*)

Extract from *Blege's Nukuwula*

The musical score is presented in two systems. The first system consists of two staves: a vocal line in the treble clef and a piano accompaniment line in the bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics for the first system are: "De wo tse, de wo tse, de wo tse, de wo tse, Bla e ve, bla e to, bla e ne, bla a". The second system also consists of two staves, continuing the vocal and piano parts. The lyrics for the second system are: "de, de wo tse a la fa". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Fig. 7

Demonstrating the relevance of the concept of *Blegeism*, the researcher adopted the style used in *Nukuwula* to address the feeling that the College is a small seed sown that germinated, nurtured, grown, bore fruits to feed many people to their fill. Indeed, DACE as a tree bore fruits for people, animals, birds, communities, colonies, gives them comfort, brought happiness to homes. It bore many good seeds. Section B is to be sang twice. This is a demonstration of the diverse people who were trained in the College, others who are being trained now and the thousands of them who will be trained in the future escapades of the College. It is also a reference to the limitless people who were employed, being employed and will be employed to work in the

various sectors of the College for their livelihood and those of their dependents.

55
vui la To gbui wo
Gbe de ka le ble ma ke le ble ma vui ke wo.....
Le ble ma vui la To gbui wo

Fig. 8

59
ble ma A seed of peace, a seed of love, a seed of
fa ku nyuia de it was a

81 SECTION B
It fed peo-ple, fed a-ni - mals, fed ma-ny birds, fed all na -
It bore fruit, it bore fruit, it bore fruit, it bore fruit, it

63 accel.
growth, Was nur-tured, wa nur-tured, was nur-tured, was nur-tured,
seed of growth It sprout, it grew, ma-tured, spread bran-

Fig. 9

Section C

This section moves in fugal expository form. Soprano starts the section. It is followed by Alto, then Tenor and finally Bass part joined to end the section. The sound moved in an interwoven manner, making sound to meander among homophony, heterophony, and polyphony to make the overall sound effect to be contrapuntal. The message in this stretch is for the audiences to be happy to have lived to meet the day of the golden jubilee celebration of the College. There is a repetition of the section. Technically, tenor part coupled the soprano part as bass also coupled the alto part. In doing so, soprano and tenor parts called in the tonic D major key while alto and bass part responded in the dominant A major, which is a relative major key to the tonic key. This described another kind of Call-And-Response relationship among the parts putting the piece in the domain of African Art Music. The figure below is a proof of case.

92 SECTION C

Make a, make a, let's make mer-ry we're a-live to meet this Ju-bi-lee

97 Mer-ry, make a mer-ry we're a - live to meet this mile-stone O, Make a mer-ry, Make a, make a,

Fig. 10

Section D

This section acknowledges the fact that since the inception of the College, thousands of people were trained in various programmes (Certs. "B", "A", Diploma, UTDBE, Degree, SANDWICH) and have been very successful in all these life changing ventures. Yet, the journey to these achievements has been a daunting task as we laboured through the mountains to the valleys, through many deep, deep caves tearfully and walked through very many muddy, muddy, muddy, muddy grounds. But today, the College is somehow

walking on a levelled grounds with joy and happiness. Let the songs of happiness play, songs should play. The section is repeated twice.

112 SECTION D

Ma-ny, ma-ny, ma - ny years we e-xist, and we ven-tured, with

Ma-ny, ma-ny, ma - ny, ma-ny years we live we ven-tured, yes, with

Fig. 11

Section E

This part in a back-and-forth manner showcases *Agbadza* dance movement with full instrumental accompaniment. The section implores the audience to be happy for, God kept us alive to meet the day of the anniversary. Many people could not live to meet the day. Even many students and workers could not complete their mission in the College. Yet, we, are alive to meet the day with success. Be happy, praise the great God. Sing, dance, be happy and make merry. Let the sound of all kinds of drums (membranophones) and string instruments (chordophones) as well as the almighty double bells (idiophones) vibrate with thunderous joy to celebrate the day. Leaders and subordinates should rise to the occasion with dance movements. These are done with constant repetitions to sum up the section in a gleefully diminishing manner for seven times.

This part is to be performed in *Agbadza* Dance Vein

139 Tinj gonj go gonj gonj go gonj tinj gonj go gonj gonj tinj gonj

Pa pa ti pa pa ti pa ti pa ti pa

143 tinj gonj go gonj gonj gonj tinj gonj go gonj

pa, pa ti pa pa ti pa ti pa ti pa pa pa ti pa pa

146

Be jo-yous, be jo-yous God with us, sus-tai-ning our life the Ju-bi-lee is here

146

Fig. 12

Section F

189

it;

Let us keep pra-ying Be lieve it pray, pray the Lord shall make it hap-pen

189

This is the final section of the piece. Here, the audiences are encouraged not to feel miserable as the day is a day of merry making. They are admonished to make so much merry. The College will expand, grow and develop from strength to strength and become a giant community among her peers within the soonest time. In a rather relaxed and solemn manner, listeners are asked to believe in our hopes and aspirations and pray with us as assuredly, God shall respond to our call and make our struggles not to go in vain. The song ended with a rapid movement (*presto*) on the words: Make a merry. The composer here again implores College management to walk this talk towards the achievement of its projections. Talking to people who matters, moving closely to the offices that have the answers to our problem, striving to bridge the infrastructural deficit of the College and finally working hard towards transforming the College into full university status bringing truly tertiary education to the doorsteps of a marginalised region like *Oti* should be pursued without looking back.

<p>Gbe ɖeka le blema vui la tɔgbuiwo fa ku nyuia ɖe le blema</p> <p>Ɖagbe fe kue, lolɔ fe kue, tsitsi fe kue</p> <p>Wode tsi, wode tsi, wode tsi, wode tsi wode tsi, wode tsi, wode tsi wòtsi</p> <p>Edɔ'a-lɔ he ɖo vɔvɔlɛ ɖe denyigba dzi</p> <p>Etsi vu tsysɔ denyigba dzi</p> <p> : Amewo ɖu, elãwo ɖu, exewo ɖu, dukɔwo ɖu, 'vakɔwo ɖu kpɔ gbɔ ɖe me, dzidzɔ va 'fe</p> <p>Etseku nyuiwo sɔŋ : </p>	<p>XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX XXXXXXXXXXXX</p> <p>XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX XXXXXXXXXXXX</p> <p>XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX XXXXXXXXXXXX</p> <p>XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX XXXXXXXXXXXX</p> <p>A seed of peace, a seed of love, a seed of growth</p> <p>Was nurtured, was nurtured, was nurtured, was nurtured, was nurtured, was nurtured, was nurtured, it grew</p> <p>Spread branches, and providing a shade on our homeland, it grows to hedge our motherland</p> <p> : It fed people, fed animals, fed many birds, fed all nations, fed colonies, got them comfort, happiness home</p>
<p>ALTO PART IN EWE</p>	<p>ALTO PART IN ENGLISH</p>
<p> : Mikpɔ, mikpɔ, mikpɔ dzidzɔ miel'a-gbe fe sia tso mí ɖo lo</p> <p>Mikpɔ, mikpɔ, mikpɔ dzidzɔ be fe sia va tso ɖo lo</p> <p>Dzidzɔ kpɔ gbe 'nye; aseye hawo ne ɖi bobobo bobo be miel'a- gbe fe sia va tu : </p>	<p> : Make a, make a, let's make merry we're alive to meet this Jubilee</p> <p>Make a merry, make a merry for the Jubilee year is here</p> <p>Let us rejoice today; may Jubilee songs echo very loud, aloud, we are alive to see this day: </p>

<p> : Fe geḡeḡeḡe siwo miedzo la, ye mieh'a-me'o, miekpo ta le agbedza wowo me</p> <p>Miezō towo dzi, baliwo me, agado gagagāwo me kpl'a-datsi</p> <p>Miefli kpo, fli ve kple vevesese</p> <p>Zo ba finyafinyafinyafinyawo me</p> <p>Egbe ya miele zozræ fe zom kple dzidzo 'seye dzidzo 'seye hawo ne di, hawo ne di : </p> <p> : Midzo dzi, midzo dzi Mawu l'a-gbe de ta na mi fea tso mi do</p> <p>Midzo dzi, midzo dzi Mawu l'a-gbe de ta na mi fea tso mi do: </p> <p>'Me geḡeḡeḡe woetsi moa dzi, 'me geḡeḡeḡe woetsi moa ta</p> <p>Miawo ya miega l'a-gbe egbe tso do lo,</p> <p>Midzo dzi (<i>Go back to the repetition</i>)</p> <p>Midzi ha, midu ye, mikpo dzidzo mitso'a-seye</p> <p><i>(Go back to the repetition)</i></p> <p>Gakogoe'o ne di kple dzidzo yli bobobo</p> <p><i>(Go back to the repetition)</i></p> <p>Egbee nye mia nkeke miga le blanui o</p> <p>Dzi ne dzo mi</p>	<p> : Many, many, many years, that we live and we ventured, with success, throughout this life changing game</p> <p>Laboured through mountains to the valleys; through many deep, deep, deep, deep caves tearfully</p> <p>Undulating grounds, with many a pain</p> <p>Walked very many muddy, muddy, muddy grounds</p> <p>Yet today, we are walking on a leveled ground</p> <p>With joy, merry, merry, songs should vibrate, songs should echo: </p> <p> : Be joyous, be joyous God with us, sustaining our lives, the Jubilee's here</p> <p>Be joyous, be joyous God with us, sustaining our lives, the Jubilee's here: </p> <p>Many so many people gave up, many so many people bowed out</p> <p>But we are so fortunate to see this milestone</p> <p>Be joyous (<i>Go back to the repetition</i>)</p> <p>Let us sing, jubilate, let's give praise and make a merry.</p> <p><i>(Go back to the repetition)</i></p>
---	--

<p>Míakeke ta ɔ́ ɔ́ ɔ́ ɔ́, míatsi ɔ́ ɔ́ ɔ́ ɔ́ azu du xɔ́ ɔ́ ɔ́ ɔ́ míatɔ́wo dome ɔ́ ɔ́ ɔ́ ɔ́ kpui'a-ɔ́</p>	<p>Let double bells ring making a beautiful noise <i>(Go back to the repetition)</i></p>
<p>Mido gbe ɔ́ ɔ́ ɔ́; doe ɔ́, Mawu awɔ́ ɔ́ na mi'a- lea</p>	<p>This' the jubilee day, feel not miserable Be so happy</p>
<p>Mitso'a-seye.</p>	<p>We shall keep expanding, we shall go far, to be a renowned nation among our peers in the soonest time Let us keep praying; pray, pray; the Lord shall make it happen Make a merry</p>

The score is captured in appendix I for full access of other parts.

The paper discovered that until recently, there was an abject lack of interest and neglect in the Dambai College of Education by stakeholders leading to her poor infrastructural development. Typical examples are the stalled campus access road network, administration complex block and auditorium projects, which were reincarnated by the current administration, unavailability and enough and befitting dormitory facilities for learners to commensurate a college status, a sting of insufficient bungalows for staff, and an erratic water system. The effect of this under resourced nature of the area and mistreatment led many people to shun the company of the College. To attest, many workers declined appointments to work in the College, trainees always chose the College as their last preference. For association, staff of other colleges jeered and look at workers of DACE as a second option to consider. Yet today, the College is gearing towards the pinnacle of development; seriously rubbing shoulders with her peers. Many workers are expressing high interest to work in the College. The College is not able to even admit thousands of applicants with attractive grades who chose her as a first option for their professional training. This new paradigm shift did not just come on silver platter. It was by dint of hard work through talking and walking the talk for the College to come this far. The study concluded that anniversary anthems significantly contribute to the cultural and historical narratives of institutions and should not be

overlooked. The researcher is of no doubt that this commemorative anthem will remain a cherished institutional memory and cultural artefact that would connect the Dambai College of Education with her global audiences.

Conclusion

This paper discovers a striking change in the College's status, from underdevelopment and neglect to a reputable and competitive institution. Its managements' diligence, commitment, and prayers are credited with this progress. This journey is reflected in the Golden Jubilee anthem, which captures the College's setbacks and victories. Although the anthem's score offers a wealth of information for additional musical and cultural analysis, it is advised that future scholars look more closely at its significance. The study's conclusion exhorts interested parties to keep up their relentless pursuit of complete university autonomy.

Again, the concept of *Blegeism* offered a path for the composition *Make Merry*, this giant commemorative anthem, placing it in the domain of African Art Music. This made the researcher/composer utilised compositional idioms of *agbadza* dance, which is Ghanaian traditional dance vein. Test cases are the use of local instruments such as the twin talking drums (i.e., *atumpan*), which introduces the anthem, the use of the gong for announcement in the night crier mode, the use of *sogo* (master drum), *kidi* (medium pitched and size supporting drum), *kagan* (smallest and highly pitched supporting drum), *akaya* (rattle), *gaḍoḍo* (double bell) instruments to accompany the *agbadza* dance section, and the use of local languages of Ewe, Twi, *Nchumuru* and *Kaachi* at the beginning of the anthem. Speech rhythm, tonal inflection and language are all obediently Ghanaian except the use of English language to represent the official lingual Franca of the College.

Agordoh (2004) in his analytical works, displayed the chosen musical scores of Dr. Ephraim Amu (the Teacher) and Prof. Nicholas Zinzendorf Nayo (the Taught) in the book "The Music of Amu and Nayo" to aid understanding and easy access to these works. Towing the same line and for want of not making this paper vague especially to the music elites, the score of the anniversary anthem, which absolutely is the product of the research is captured in the paper as appendix I to aid access of the huge data it provided.

Ethical Statement

The study involves non-human participants and was rigorously reviewed and approved by seasoned institutional Professors who had to their credit more

than fifty published articles that surfaced in peer reviewed journals worldwide. Gathering data for the paper, pieces of information were surfed from graduation and matriculation brochures, paper files, the College motto, and the anniversary theme. The manuscript has been proofread to improve its language semantics, concepts and analytical principles. The ensuing composition is also post scripted.

Acknowledgement

I wish to express my heartfelt appreciation to:

1. The Principal of Dambai College of Education for her good leadership and deep concerns for the academic development of the staff who work under her. It is her push that enabled this paper.
2. The various levels of reviewers for their constructive comments, which greatly shaped this paper.
3. *Zikpuitor Kofi Zanga* for his relentless effort that urged me never to lay than the compositional tools despite the challenges destructive criticisms I faced.
4. Drs. John Adukpo and Eric Kwame Austro Gozah and Meassrs. Gosway Kormla Agbenyegah and John Erebakyre for their encouragements that took me thus far.
5. My wife and children for their endurance.

Conflict of Interest

The researcher avows that there is no conflict of interest with regards to the publication of this paper.

Funding

No funding in the form of a grant or in any other means was received from any individual, agency or institution in the public, commercial or not-for-profit sectors. The researcher depended only on his personal means throughout the study.

Generative AI Statement

As the author of this study, I minimally used the AI tool (ChatGPT) only for the purpose of summarising especially the abstract in order to accurately get the number of words required by the journal. After using this AI tool, I reviewed and verified the final version of the study. I, as the author, therefore, take full responsibility for the content of the published work.

References

- Agbenyega, P. D.K. (2022). A Systematic Survey of the Life of Walter Kɔmla Blege- A Test Case of Creative Personality. *American Research Journal of Humanities & Social Science (ARJHSS)*, 5(8), 1–10.
- Agbenyega, P.D.K. (2015). *An Analytical Study of Five Selected Works of Walter Kɔmla Blege*. (Master's thesis, University of Education, Winneba).
- Agordoh, A. A. (1994). *Studies in African music*. Ho, Ghana: New Age Publication.
- Agordoh, A. A. (2004). *The Music of Amu and Nayo*. Madina-Accra, Ghana. Royal Gold Publishers Ltd.
- Bent, I. (1988). *Analysis*. London: Macmillan Publishers Limited.
- Blege, W.K. (1992). *My African Book of songs*. (Vol. II). Unpublished manuscript.
- Bogdan, R.C. & Biklen, S.K. (1992). *Qualitative research for education- An introduction to theory and method* (2nd ed). Allyn and Bacon.
- Caulfield, J. (2022). *How to Do Thematic Analysis: Step-by-step guide & examples*. Scribbr. <https://www.scribbr.com/methodology/thematic-analysis/>
- Euba, A. (1993). *Modern African music: A Catalogue of selected archival materials at Iwalewa-Haus*. Bayreuth: Iwalewa Haus, University of Bayreuth.
- Euba, A. (1970). Traditional elements as the basis of new African art music. African Urban notes.
- Kusi, H. (2012). *Qualitative Research: A guide for researcher*. Emmpong Press.
- Palmer, C. (2006). What is musical prosody? McGill University. <https://www.researchgate.net>.

- Sadoh, G.S. (2004). Intercultural Creativity in Joshua Uzoigwe's Music. *African Journal of the International African Institute* 74(4), 633-661. <https://www.jstor.org/stable/3556844>
- Zanga, N.K. (2021). *A stylistic study of five selected compositions of Robert Komla Ndor*. (Master's thesis, University of Education, Winneba).

Appendix

MITSO'A-SEYE

In Evergreen Memory of the 50th Anniversary (Golden Jubilee) Celebration of the Dambai College of Education

Agbenyega Philemon D.K.
May 4, 2024

SECTION A

Atumpan overture

Mi zi do doe,
mi zi do doe toŋ mi zi do doe
Mi zi, mi zi mi zi do doe
mi zi, mi zi

Gong

Voice A
goo
Du me gā wo kple du me vi wo keŋ
Mi na tom
mi see Do me me gā wo kple dzi kpo la wo siā *fff* Dua dzaa
Mi na mām ma gblɔ nya 'de na mi Tsi tsia wo gblæ be
To gbo be tsi tsia wo gblæ, wo

51
ge me tua xo na 'da ba o dee. Ga ke mi na ma

31
gblæ me se be

36
gblæ ko dzro lo Mo nye komm
fff *rit.* *p* Mo nye komm Mo nye komm m're

42
'ka b'ri bi a ky're mo *pp* Mo wæ dinn sa'n toe a san ko dwi me

48
ne O *ppp* Me ko re be le ben se we ko so *ff* Mi se, mi se
a tempo

55
vui la Tɔ gbui wo
Gbe de ka le ble ma ke le ble ma vui ke wo fa ku nyuia de le
Le ble ma vui la Tɔ gbui wo fa, tɔ gbui wo

59 ble ma A seed of peace, a seed of love, a seed of growth, Was nur-tured, *accel.*
 59 ƒa ku nyuia de it was a seed of growth It

64 wa nur-tured, it grew, was nur-tured, ma-tured, was nur-tured, spread bran-ches, was nur-tured, was de-
 64 sprout, it grew, ma-tured, spread bran-ches, was nur-tured, was de-

68 nur-tured, was nur-tured, it grew Spread bran-ches, and pro-vi-ding a shade on our home-
 68 ve-loped, was nur-tured, it grew and

73 land It grows to hedge our mo-ther-land
 73

80 **SECTION B**
 80 It fed peo-ple, fed a-ni-mals, fed ma-ny birds, fed all na-
 80 It bore fruit, it bore fruit, it bore fruit, it bore fruit, it
 It fed peo-ple, fed a-ni-mals, fed ma-ny birds, fed all na-

tion, fed co-lo - nies, got them com - fort, hap - pi - ness home, It bore ma - ny good fruits.
 bore fruit, it bore fruit, it bore fruit, it bore fruit, it bore ma - ny good fruits It

tion, fed co - lo - nies, got them com - fort, hap - pi - ness home, It bore ma - ny good fruits

SECTION C

good fruits. Make a, make a, let's make mer - ry we're a - live to meet this Ju - bi - lee

Mer - ry, make a mer - ry we're a - live to meet this mile - stone O,
 Make a, make a, Let's make mer - ry we're a - live to meet this Ju - bi - lee Make a mer - ry,
 Make a, make a,

make a mer - ry, for the Ju - bi - lee is here
 make a mer - ry for the ju - bi - lee year is here Let us re - joice to -
 let's make mer - ry we're a - live to meet this Ju - bi - lee Make a mer - ry to -
 Make a, make a,

day: _____ may Ju - bi - lee songs e - cho ve - ry loud, a - loud, we are
 day let's make mer - ry we're a - live to meet this Ju - bi - lee _____

110 **SECTION D**

a-live to see this day Ma-ny, ma-ny, ma-ny years we e-xist, and we ven-tured, with
 Ma-ny, ma-ny, ma-ny, ma-ny, ma-ny years we live we ven-tured, yes, with

116 in
 suc-cess, thro'-out this life chan-ging game La-boured thro' moun-tains to the val-leys; thro'
 suc-cess, thro' this life chan-ging game And we la-boured thro' moun-tains to the va-leys;

122
 ma-ny deep, deep, deep, deep cave tear-ful-ly Un-du-la-ting grounds, ei, with ma-ny

127
 a pain Walked ve-ry ma-ny mud-dy, mud-dy, mud-dy grounds Yet, to-day, we are wal-king on

132
 a le-veled ground With joy, mer-ry, mer-ry Ju-bi-lee songs should vi-brate, songs should e-cho
 with joy, mer-ry mer-ry

The image shows a musical score for a song. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are written below the vocal line. The score is divided into systems, with measure numbers 110, 116, 122, 127, and 132 indicated at the beginning of each system. The title 'SECTION D' is written above the first system. The lyrics describe a journey and a celebration.

139 SECTION E

This part is to be performed in Agbadza Dance Vein

Double Bell

Rattle

146

Be jo-yous, be jo-yous God with us, sus-tai-ning our life the Ju-bi-lee is here Be jo-yous, be jo-

151

yous God with us, sus-tai-ning our lives, the Ju-bi-lee's here Ma-ny, so ma-ny peo-ple gaye up,

156

f Ma-ny, so ma-ny peo-ple bowed out *ff* But we are so for-tu-nate to see this mile-stone

161

Make a mer-ry

Be joy - yous

Let us praise the Great God

Go back to bar 150-153 without repetition

Let us sing, ju-bi-late Let's give praise and make a mer-ry

167

Go back to bar 150-153 without repetition

All kinds of drums play, string ins-tru-ments

Let dou-ble bells ring ma-king a beau-ti-ful sound with joy-ful sounds

Go back to bar 150-153 without repetition

173

SECTION F

Lea-ders be up, the leads be up, ju-bi-late

Go back to bar 150-153 without repetition then to bar 146-153 con replica 7 times diminishing each time till it dies off. Then continue at Coda.

This' the Ju-bi-lee day,

178

feel not mi-se-ra-ble Be so hap-py We shall keep ex-pan-ding, we shall go

184

great, great na-tion pret-ty soon Be lieve

far, to be a re-nown na-tion a-mong our peers in the soo-nest time

re-nown na-tion a-mong our peers pret-ty soon

re-nown na-tion a-mong our peers in the soo-nest time

189

it;

Let us keep pray-ing Be lieve it pray, pray the Lord shall make it hap-pen Make a mer-ry.

Presto