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Sometimes Less is More: A Structural Analysis of Ebo Taylor's 'Love and Death'

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Abstract:
Ebo Taylor, one of Ghana's popular music iconic composer-performers came to global prominence in 2010 with the release of his song, 'Love and Death'. This song in question is based on 'two-chord' progression, which also gives the composer relatively fewer options to explore. The paper, hence, investigates Ebo Taylor's life and musical journey, and also the various instrumental structures of the song to see how they have been woven into the body of work, and the musical influences that have shaped it. Employing a case study for the research design, a formal analysis of the song reveals repetitive rhythmic and melodic patterns (vamp) in the keyboard, guitar, bass, and percussion, which are superimposed with interactive brass and vocal melodies. Also, Ebo Taylor's artistry is embedded in Ghanaian highlife tradition, which is evident in the drum and guitar patterns; however, jazz influence is obvious in the voicing and arrangement of the brass. The paper, therefore, recommends Ebo Taylor's 'love and death' as a good reference for composers with interest in music interculturalism.

Keywords: *Composer, Ebo Taylor, Highlife, Influence, Jazz, Love and Death, Song*

1. Introduction

African art music has received a considerable level of attention in Ghanaian scholarship. The use of art music in the teaching of composition, musical forms and analysis in Ghanaian music institutions, and music 'setworks' for West African Senior School Certificate Examination (WASSCE) gives credence to the above statement. Also, creative ethnomusicologists in Africa tend to lean toward art music. The works of Africa's great composers such as Ephraim Amu and J.H. Nketia (Ghana) Akin Euba and Joshua Uzoigwe (Nigeria), Gamal Abdel-Rahim and Halim El-Dabh (Egypt), Solomon Mbabi-Katana (Uganda) and David Fanshaw (South Africa) corroborates the above statement. Similarly, works of contemporary Ghanaian composer-scholars such as C.W.K. Mereku, P.Z. Kongo, George Dor, Kenn Kafui, Emmanuel Boamah among others also follow the above trend.

A retrospective view of Ghana's popular music scene from 1950s to 1970s shows how some prominent highlife musicians and bands such as *Tempos*, *Black Beats*, *Ramblers*, *Broadway*, *Uhuru*, *Osibisa*, *E.K. Nyame's*, *Kwabena Onyina's*, *Kwaa Mensah's* and *Kakaiku's* guitar bands had projected Ghana on the 'world music' map. Despite the contributions of popular musicians and composers in promoting Ghana's music heritage globally, the study of popular music and musicians in Ghanaian scholarship is still at its embryonic stage. John Collins, a highlife historian has written on several Ghanaian popular musicians and composers. Collins (1986, 2004, 2016) wrote on West African highlife greats and dance bands, where he gave a biographical sketch of dance band highlife pioneers such as E.T. Mensah (Ghana), Bobby Benson (Nigeria), Ignace De Souza (Benin) among others. As a historian, Collins tends to focus more on the life of composer-performers, thereby relegating the compositions that have brought the composers to prominence to the background. This knowledge gap, more often than not, denigrates the creativity and authenticity of Ghanaian popular music composers.

Ebo Taylor, one of the iconic figures in the history of Ghana's popular music, though not a pioneer of dance band highlife tradition made some significant contributions to its development as a composer, arranger, and guitarist (performer). Ebo Taylor has been composing, arranging and performing since the late 1950s; but came to global prominence in 2010 at age 74, when he released his song, 'Love and Death'. This song in question became a 'big hit' in Europe, Asia and South America, and topped the European 'Music Chart' for six months. Surprisingly, Ebo Taylor is still composing and touring the world at an advanced age of 83. Interestingly, the song under investigation employs 'two-chord' progression; which also gives the composer relatively fewer options to explore. It is the purpose of this paper to investigate Ebo Taylor's life and musical journey, and also the instrumental components and the musical influences that have shaped the song to become a 'global hit'. This study will serve as a means of preserving Ebo Taylor's musical artistry for posterity and also add to the existing literature on Ghanaian popular music.

2. Literature Review

The study of art music composers and their works dominate Ghanaian music scholarship. Presently, it appears that whenever the term 'music interculturalism' is used, what comes to mind is contemporary African art music. One is tempted to support the above statement with the works of Nketia (1977), Dor (2005), Boamah (2007), Amuah (2012, 2013), Lwanga (2013) just to cite a few of the many example, where their interest has been to investigate the use of

African traditional resources in contemporary African art music. Meanwhile, Euba (1993) is of the view that contemporary 'interculturalism' is not limited to only neo-African art music, but it is part of the entire twentieth-century African experience; which also includes popular music. Squinobal (2018) expressed similar concern, where the majority of compositions and literature about the concept of African pianism has been in the Western classical music style. Consequently, he posited that African pianism exists in other forms of music; of which he made particular reference to jazz.

Kimberlin and Euba (1995) outlined three categories of intercultural activity.

- Thematic intercultural activity, where the composer belongs to one of the cultures of hybrid music.
- Acquired intercultural activity, where the composer borrows or uses idiom from other cultures other than his or her own.
- Performance intercultural activity, where the music and performer are from two different cultures.

Kimberlin and Euba placed less importance on the origin of the composer concerning the definition of intercultural activity. Strazzullo (2003) observed that interculturalism in music keeps evolving, and it is an ongoing phenomenon, which has given rise to the creation of entirely new musical forms, which he also made references to jazz, Indian and Latin American music. Considering the discussions above, one cannot make conclusive inferences that interculturalism is limited only to African art music. African popular musical styles such as Ghana's *highlife*, Nigeria's *juju*, South Africa's *kwela*, Egypt's *shaabi*, Morocco's *chaabi*, Zimbabwe's *chimurenga*, Kenya's *benga* beat among others are intercultural music. For instance, Highlife, one of the earliest popular music forms in the West African sub-region, emerged as a result of an intercultural activity. According to Collins (1994), the local musicians, through experimentation indigenized Western musical resources. This act of the local musicians is an intercultural activity.

Studies in African popular music have increased in recent times. This is evident in the works of Adum-Attah (1997), Oikelome, (2009), Emielu (2011), Dosunmu (2010), Coffie (2012), Ampomah (2013) among others. However, a few have been dedicated to the analytical study of the music. Collins (2018) in an attempt to examine the stylistic trends in Ghanaian popular music devoted a few paragraphs to highlight Ebo Taylor's contribution to the dance band highlife. Ebo Taylor is arguably Ghana's biggest popular music exponent to the world in terms of touring individual artists, and also the only survivor of his generation of 'big band' highlife composers and arrangers. His song, 'Love and Death' can be situated in the context of thematic intercultural activity in that Ebo Taylor employed Western idiom and instrumentation, however, he used thematic materials from his indigenous sources such 'konkoma' (drum music), 'Ebibindwom' (vocal music) and 'kwaw' (indigenous guitar style). It is quite obvious that age is gradually *catching* up with him; and given the above, an investigation into his life and musical journey with regard to 'Love and Death' is in the right direction.

3. Methodology

This study employed a case study research design and formal musical analysis. Securing a fundament for analysis, a structured face-to-face interview was conducted with Ebo Taylor about his early life, educational background and musical endeavors. 'Love and death' was purposively sampled among his works, not because of its 'two-chord' progression, but also its significance as the song that brought him to global prominence. The song was subjected to critical listening and transcribed into a musical score. The score became the starting point for a thorough analysis to get an insight into the structural organization of the song. The analyst also employed the audio recording of the song in the analytical process in that most people experience popular music most of the time by listening to audio recordings. Thus, analysis of popular music that relies solely on notation tends to impose a somewhat inaccurate view on their source material (audio recording), while at the same time neglecting the technological base process that has brought the song into existence as argued by Waner (2009). Cole (1997) also observed that the eye looking at a score aids the ear by following the notes, but the form of the music must be intelligible through the ear. The various structures of the song such as form, melody, harmony, rhythm and texture were examined in relation to the instrumental components[i] to see how they have been woven into the body of work. The analyst did not only target the above structures but also the stylistic components. Notice that the analysis excludes the songtext.

4. Findings and Discussion

The presentation of findings and discussion is two-fold; first is a biographical sketch of Ebo Taylor, followed by an analysis of the song, 'Love and Death'.

4.1. The Early Life and Education of Ebo Taylor

Ebo Taylor was born on January 7, 1936, at Cape Coast in the Central Region of Ghana and was named 'Deroy Taylor' by his parents, Samuel and Sarah Taylor. However, he replaced the Deroy with 'Ebo', a traditional Fanti name for Tuesday male born. This leads on to the question of why an African would be called Deroy Taylor instead of the traditional name, Ebo? His father and mother were both Western-style educationists and although they made sure he received the best possible education; they wanted their son to have a European name.

Ebo started his basic education in Cape Coast at the Jubilee School and proceeded to St. Augustine College after completion. According to him, it was at the college that he took a four-year course with Mr. R.C. Graves, a music master, and learned to play the guitar from his schoolmates. Before that, he had started playing the piano at age six (6) under the tutelage of his father who was a choirmaster and an organist. Ebo sat for the Cambridge Overseas Certificate Exams (Music, Mathematics and Science) and received the top grade. Even though he had a lot of interest in music, he opted for the science course at the sixth-form level because there was no music teacher. As a result of that, he became a teacher in

the local schools in his area. Ebo narrates; "I was a teacher at *Sekondi College* and *Claybourn College* but I wasn't teaching Music, I was teaching English, Mathematics and Science"[ii].

4.2. Ebo Taylor's Music Career

Ebo Taylor's professional music career began when he was about twenty (20) years old. According to him, he started performing in his childhood days. He narrates: "When I was a kid, I had the chance to play for bigger audiences; bigger than myself."[iii] He boasts of his playing being a fine synthesis of styles of three great guitarists. He narrates: "I have acquired my training on guitar from three different great guitarists in Ghana; *Tricky Johnson* of the Tempos Band, *Kwamina Croffie* with the Ramblers and Black Beats and *Bebop Aggrey* with the Broadway Band in Takoradi. I also learned from guitarist *Frank Croffie* who was then playing with the Black Beats. He taught me his style and put together, I became one of the best guitarists three years on."[iv]

Ebo came to prominence in Ghana when he started playing and arranging for big bands in the late 1950s. He first joined the Havana Dance Band under the leadership of *Dan Tackie*, and later moved to the Stargazers Band, which was led by Eddie Quansah. Incidentally, it was with this band that he made his first recordings. After playing with the Stargazers Band for a while, Ebo then formed the Kingsway Sextet, which was owned by a Nigerian. He later joined the Broadway Band led by Sammy Obot, also a Nigerian. This was a 'big band' and according to Ebo, most of his musical skills, both theory and practice were acquired during his years with the Broadway Band. He narrates: "Before I left Broadway, I was a fully-fledged arranger."[v]

4.3. Ebo Taylor in London

In 1962, Ebo Taylor had the opportunity to study in England on a Ghana Government Scholarship at the Eric Gilder School of Music in London. There, he studied composition and arranging for popular music. He was also trained in classical music where his project work was a comprehensive study of Dvorak's *New World Symphony*. In all his studies, however, his highlife music roots were never forgotten. While in London, he formed the Black Star Band, which was sponsored by the then Ghana's High Commissioner to the United Kingdom. Some members of the band were *Teddy Osei* and *Sol Amarfio* of *Osibisa* fame, who were also on Ghana Government Scholarship at the Eric Guilder School of Music. Ebo later left the Black Star Band and started playing at nightclubs such as the *Flamingo* and *Club Tokyo*. This was when he met *Fela Kuti,* who would later pioneer the *Afrobeat* music style. According to Ebo, his studies in jazz were self-taught; he listened to records as well as acquired music sheets to become acquainted with chordal progressions.

4.4. Ebo Taylor's return to Ghana

Upon completing his studies in London, he returned home in 1965 to experiment with what he had learned in his studies and delve more into highlife music. He worked as a composer and producer for record companies at the time. He formed the Blue Monks, Apagya Show Band and later on in the 1980s, the Unconditional Love. He also had a short spell with the Uhuru Dance Band in the 1970s. Ebo's passion to develop highlife music made him compose and arrange for several musicians and bands. After an impressive workshop with students at the Music Department of the University of Ghana, Ebo Taylor took up an appointment in 2002 as 'Artist in Residence' and 'Guitar Tutor'. At the University, his duties were to teach 'palmwine guitar' (style of highlife) and to direct the department's pop band. Some prominent artists and dance bands that Ebo composed and arranged for include *Gyedu Blay Ambolley,*[vi] *Pat Thomas,*[vii] *Paapa Yankson,*[viii] *C.K. Mann,*[ix] *Stargazers Band,*[x] *Broadway Band,*[xi] *Uhuru Yanzu*[xii] and *Apagya Show Band.*[xiii]

4.5. Ebo Taylor's Rise to Global Prominence

In 2008, Ebo Taylor formed a thirteen-piece band called *Bonze Konkoma* and released an album titled *Abɛnkwan Pukyaa* (sumptuous palm-nut soup) on Essiebons records in 2009.[xiv] Ebo Taylor's international 'break' came when he re-recorded an earlier version of his song, *Love and Death*, and released it on Strut Records in 2010. This catapulted him to international fame, and he began touring the world even at an advanced age of 74. Ebo commenting on the album, *Love and Death*, posits that; "We can call what we play 'funk life or funky life'.[xv] Ebo followed it up with another album, *Appia Kwa Bridge* on Strut Records in 2012, and more recently *Yen Ara* on Mr. Bong Records in 2018.

Great dance band highlife musicians such as E.T. Mensah (trumpet), King Bruce (trumpet), Jerry Hansen (saxophone), Tricky Johnson (guitar), Bebop Aggrey (guitar), Ray Ellis (piano), Kwamina Croffie (guitar), George Owu (drums) and guitar band musicians like E.K. Nyame (guitar) and Kakaiku (guitar) were a great influence on him locally. Also, big band swing musician Glen Miller (trombone), bebop musicians Miles Davis (trumpet), John Coltrane (saxophone), Jim Hall (guitar), Kenny Burrell (guitar) and modern jazz guitarist George Benson influenced him internationally.

4.5.1. Awards

- *Konkoma Award* for 'Best Arranger' during the 1997 edition of Ghana Music Awards; presented by the Copyright Administration.
- *Cultural Ambassador's Award* presented by the Public Affairs Section of the Embassy of the United States of America and the Bokoor African Popular Music Archives Foundation (BAPMAF) in 2005.
- *Ghana @ 50 Music Merit 2007 Award*; In recognition of his meritorious service to the Music Industry in Ghana.

One of Ebo Taylor's significant contributions to the development of dance band highlife is the introduction of the idea of 'symphonic arrangements' where there is an introduction, main theme, development, recapitulation and sometimes

a coda. Some of his compositions and arrangements include: *Mɛnsu,*[xvi] *'Ohianyi,*[xvii] *Bɛyɛ Buu,*[xviii] *Gyae Su,*[xix] *Mayɛ Amaama,*[xx] *Devil You, Heaven, Love and Death, African Woman* and *'Victory*.

5. Analysis of 'Love and Death'

Form	Strophic
Key	Modal (E minor& F Major)/ C Major
Meter	Polymeter (Common Time & Triple Meter)
Scale	Heptatonic
Chord Scheme	III-IV (Em – FM)
Groove	Highlife & Funk
Song Genre	Afro-fusion (Highlife, Afrobeat, Funk, Jazz)
Composer's Style	Fun/Contemplative

Table 1: General Layout of the Song

Vocal	Solo Voice
Winds/Brass/Horns	Trumpet & Tenor Saxophone
Keyboard Synthesizer	Electric Piano
Strings (guitar & bass)	Electric Guitar & Bass
Percussion	Bell, Maracas, Congas & Drum Set

Table 2: Instrumental resources

Section	Time Marking	Description
Introduction (intro)	0:00 – 0:53	The song starts with accented notes (punches) by the brass, drum set and bass. The guitar and keyboard later join for the brass to express the introduction.
Vocal solo (verse one)	0:54 – 02:26	The vocal solo begins with the melody, accompanied by the various instruments based a two-chord progression (E minor – F major).
Brass Interlude	02:27 – 03:08	The brass interlude repeats the same melodic idea of the introduction.
Guitar Interlude	03:09 – 03:46	The guitar improvises based on a two-chord progression (E minor – F major).
Vocal solo (verse two)	03:47 – 05:20	The vocal solo continues with the melody.
Coda (outro)	05:21 – 06:55	The melodic idea of the brass introduction is extended as a coda.

Table 3: Structural Organization of the Song

Using thematic treatment as criteria or determinant of form, this song can be regarded as being in strophic form, which is a common popular music song structure. The song starts with accented notes (punches) by the brass, bass and drum set in a common meter. The keyboard joins later in the punches, while the guitar improvises before the brass introduction. Notice that the notes are not only emphasized as goals of accents but also because the brass introduction enters just after they are reached. The introduction has also been worked into the main body of the song without any break nor change in tempo. The first six measures of the introduction reveal a display of poly-meter. Notice the common meter in measure 1, which changes to triple meter in measure 2–5, and then finally returns to the common meter in measure 6 for the brass to express the introduction. See Figure 1 below.

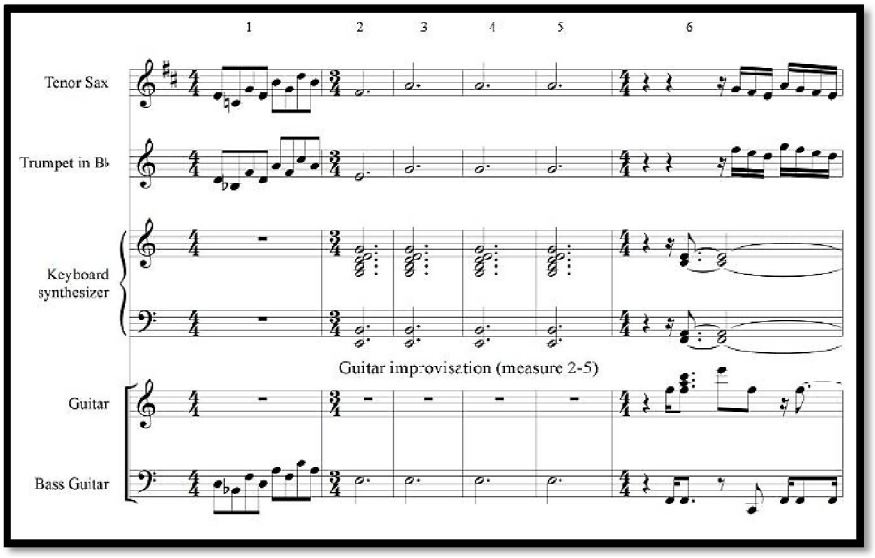

Figure 1: Intro

Notice that the keyboard joins in measure 2, while the guitar improvises in the form of licks, a short melodic phrase or solo in jazz or popular music.

An examination of the first five measures of the introduction in Figure 1 above reveals an interlocking melodic pattern of descending thirds and ascending fifths. This pattern, regarding the bass, can be described as a manipulation of the elements of Bb major and F major chords or Bb^{9} in measure 1, which creates tension. The composer, to release the above tension, employs long note repeats from measure 2. Also, notice the repetition of the tone (E) in measures 2,3,4 and 5 by the bass not only as goals of emphasis of tension and release but also because the tonal center is established after the repetition. Measures 1–5 can also be described as a manipulation of 'extended chords' or 'polychords', where you have the elements of Bb^{13} without the 9^{th} or F^{13} without the 7^{th}. The structural arrangement of the introduction, coupled with the use of extended chords suggests jazz influence on Ebo Taylor. Notice that with the display of polymeter, rhythm repetition and interlocking melody, Ebo Taylor gets his listeners' attention right from the beginning of the song. It is quite interesting to note the intervallic structure of the melody in the sax, trumpet and bass in measure 1. It is a succession of third and fifth, which is zigzag in shape.

5.1. Instrumental Structures

5.1.1. Brass Section

The brass section is the most prominent and interesting in this song not only because of its introductory and concluding role, but rather its 'zigzag-like' melody shape and interactive nature, which also enhances the vocal melody in the form of 'call-and-response'. The brass introduction has its own formal and structural development, which can be played separately as a song, just as the vocal melody. The brass introduction employs melody fragments in the form of 'statement-and-response', which is also repetitive. Referring to Figure 2 below, from measure 6–7 second beat can be considered as segment (a), while measure 7 third beat to measure 8 is segment (b).

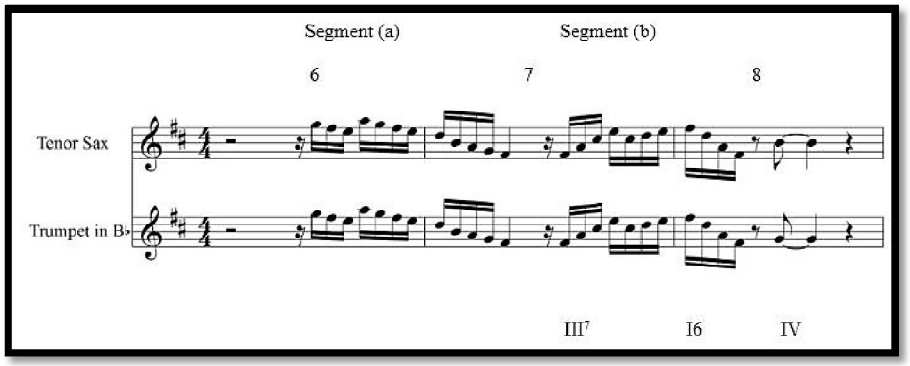

Figure 2: Brass intro

Examinations of segment (a) and (b) regarding Figure 2 reveals the use of 'scaly passages' and 'broken chords'. The scaly passages can be described as 'statement' in the form of C major scale without the leading note in measures 6–7 second beat. Notice the 'response' in measure 7 second beat, which forms a broken chord of III^{7}, moves to chord I6 and resolves to chord IV in measure 8 second beat. The manipulation of scaly passages and broken chords in the form of segmentation by the composer continues in Figure 3 below.

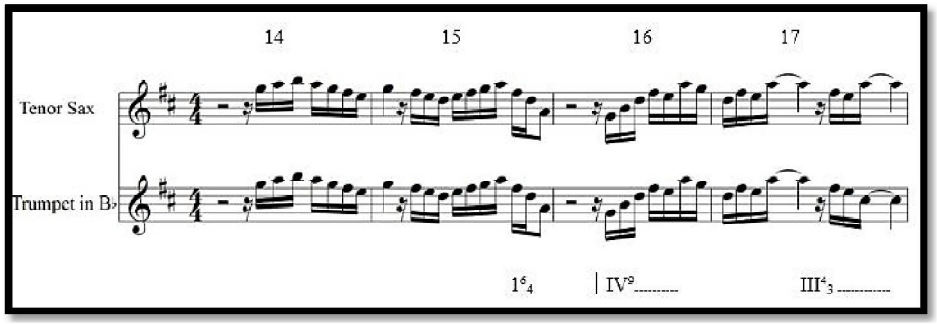

Figure 3: Brass Intro. Continues

Notice the scaly passages and broken chords in measures 14–17. The brass, as mentioned earlier interacts with the vocal solo, which also suggests the use of 'brass-vocal call-and-response' arranging technique, a common practice in the 1960s and 1970s dance band highlife songs, which is also an influence of big band swing variety of jazz arrangement (Manuel, 1988; Coffie, 2012). See Figure 4 below.

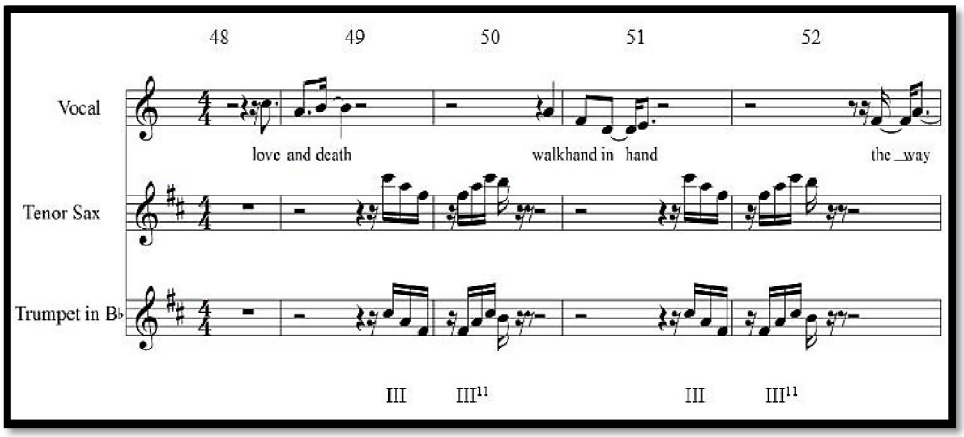

Figure 4: Brass-Vocal Call-And-Response

Notice the 'broken chord' of III& III^{11} in the brass in measure 49–52. In order not to sound predictable in the brass arrangement, the composer introduces a new melodic motive for the brass in the form of 'call-and-response' to end the song, rather than maintaining the melodic motive of the brass introduction, which according to Coffie (2012) is also a common practice in dance band highlife songs of the 1960s and 1970s. See Figure 5 below.

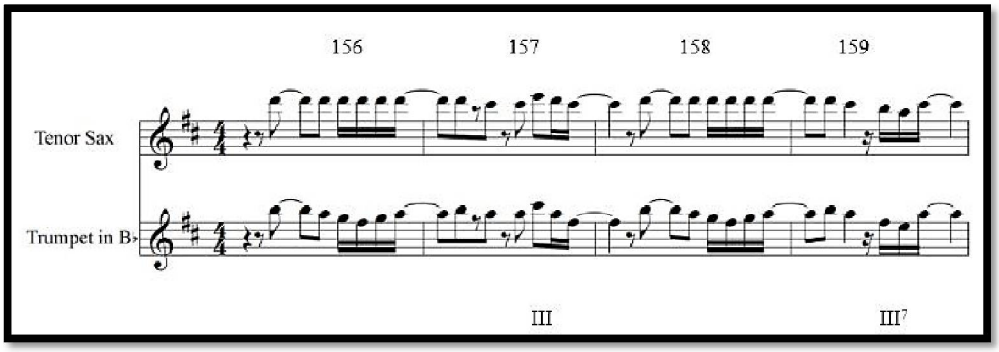

Figure 5: Brass Coda

Referring to the Figure above, the melodic motive of the trumpet makes use of a two-bar question, followed by a two-bar answer, which further subdivides, where the question makes use of a stepwise movement in measure 156, which resolves to III in the form of a broken chord in measure 157. The stepwise movement is repeated in measure 158 and finally resolves to chord III^{7} without the 5th; however, the 5th is heard in the tenor sax, which is perceived as a 'quasi-dominant' in measure 159. The brass is homophonic in texture, and generally makes use of harmonic parallelism and occasional tertian harmonies, which according to Nketia (1977) is a common feature in African traditional vocal music.

5.2. Guitar

The guitar pattern is the foundation upon which the song is based, in that, the guitar provides the chord structure for the melodic instruments such as keyboard, horns, and bass, and at the same time determines the drum pattern and groove. The guitar employs one of the indigenous highlife guitar styles called 'kwaw' (Collins, 2006; Yamson, 2016). An examination of the guitar pattern reveals a 'two-chord' progression, which is expressed in 'block chords' and the West African two-finger guitar plucking technique. Notice that this pattern is modal, and it shifts between two tonal centers (F major – E minor), which is a common practice in traditional African vocal music (Nketia, 1963). See Figure 6 below.

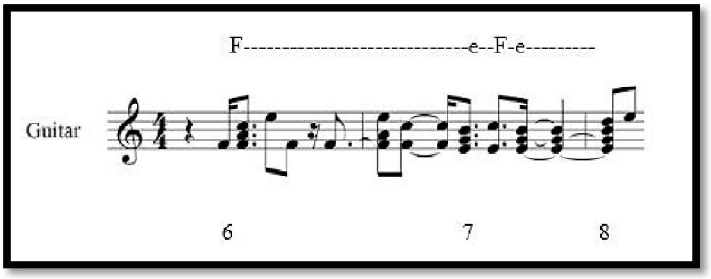

Figure 6: Guitar Pattern

Notice the shift of tonal center (F major – E minor) in measure 7–8. The guitar pattern above has become a recurring motif, which runs through the entire song. One significant effect of this recurring motif is that it provides the glue that adheres the brass, keyboard, bass and percussion together. It is worth noting that the entire body of the song is based on the 'two-chord' progression by the guitar in measure 6–7, where the F major chord resolves to E minor, which is IV and III respectively in C major. In this song, Ebo Taylor used a 'clean' guitar tone, devoid of effect to liven the pattern, and also keep the highlife 'feel' in the song.

5.3. Keyboard Synthesizer

The keyboard does not feature prominently in this song, probably because of Ebo Taylor's orientation in the dance band highlife tradition, where the keyboard is not a prominent feature (Coffie, 2018). However, in this song, it has been used as a supplement to the guitar, where it emphasizes and advances the 'two-chord' progression (F major – E minor) in block chord. See Figure 7 below.

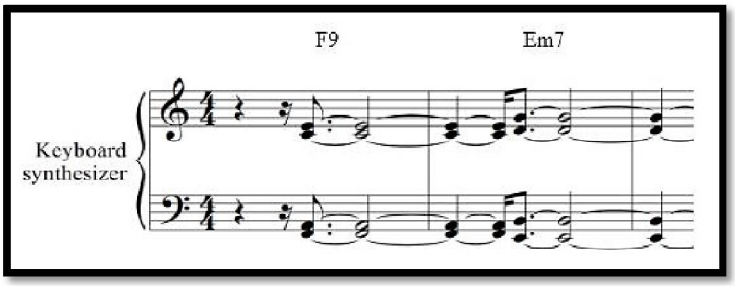

Figure 7: Keyboard Pattern

5.4. Bass

The bass employs a cyclical 'question-and-answer' pattern, which also emphasizes the root notes of the guitar and keyboard progression at the phrasal endings. Notice the question from measure 5–6 second beat, and the answer from measure 6 second beat–7 first beat. See Figure 8 below.

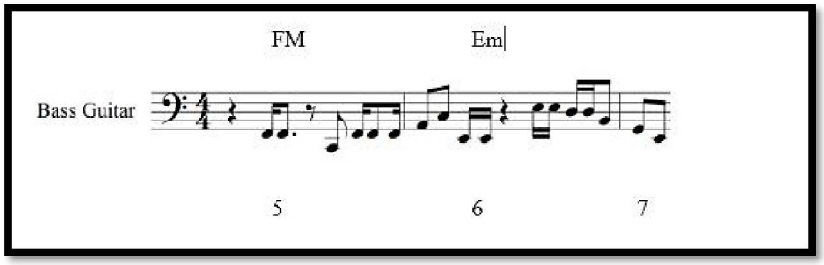

Figure 8: Bass Pattern

5.5. Percussion

The drum pattern is an appropriation of 'konkoma' music, indigenous drum music onto the drum set. Konkoma is an indigenized version of the Western marching band drum set (Collins, 1994). According to Ebo Taylor, the konkoma music preceded the dance band highlife era, and as a young boy, he was privileged to have experienced the music before its decline in the 1950s. The interplay between the bass drum, snare and to some extent, the bell creates a polyphonic rhythm. See Figure 9 below.

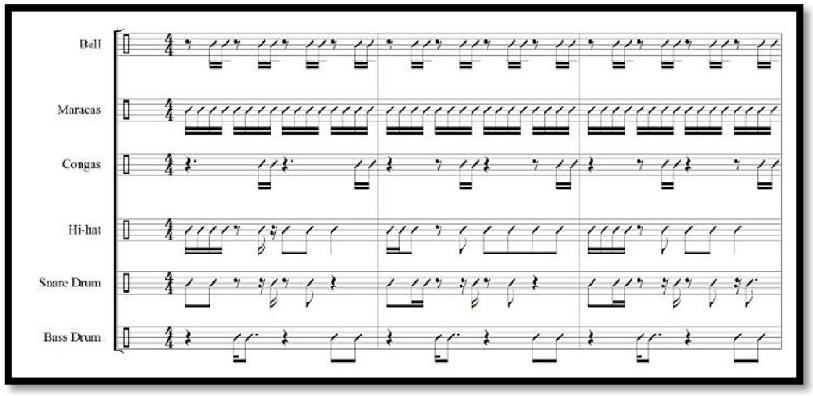

Figure 9: Percussion Pattern

5.6. Vocal

This is a vocal solo with a relatively simple melody due to the usage of melody fragments. The melody makes use of an intervallic structure of seconds and thirds, which also makes it lyrical. The regular two-bar phrasing of the melody can also be segmented. It is worth noting that the melody fragments allow the listener to sing along upon hearing the song once or twice. See Figure 10 below.

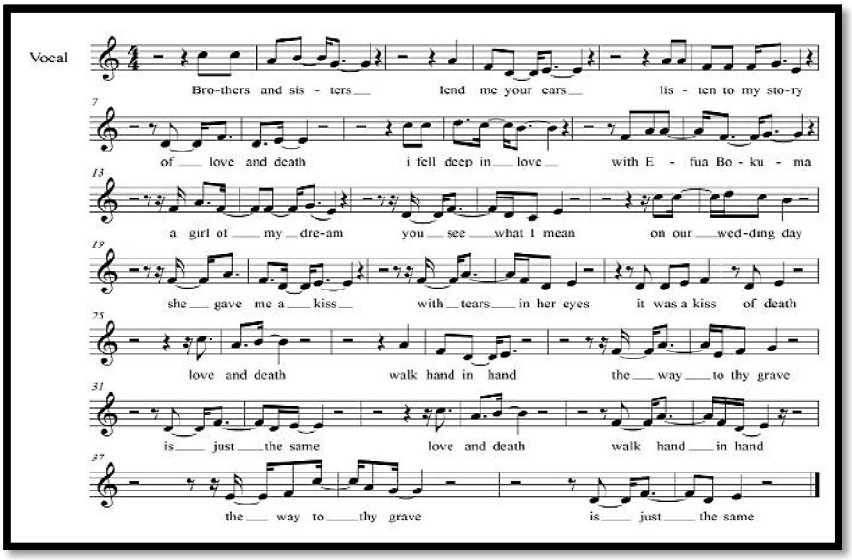

Figure 10: Vocal Melody

English (Verse 1)	Fante (Verse 2)
Brothers and sister, lend me your ears	*Enuanom na adɔfo a, hom ehyia mu wɔ ha*
Listen to my story of love and death	*Wɔntsie m'asɛm a mere ka yi, ɔdɔ ye wu*
I fell deep in love with Efua Bokuma	*Medze me dɔ nyinaa ma Efua Bokuma*
A girl of my dreams, you see what I mean	*Sɛ me ennhu no a me nnda, me hu no so a me nnda*
On our wedding day, she gave me a kiss	*Yɛ y'ayefor, nenyiwa mu nyi nsuo*
With tears in her eyes It was a kiss of death	*Me few na no, ɔdɔ ye wu*
Love and death walk hand in hand	*ɔdɔ ye wu a, mpanyinfo kaa no*
The way to thy grave Is just the same	*ɔdɔ nyi owu wɔ nam agyin kwan kro do*
Love and death walk hand in hand	*ɔdɔ ye wu mpanyinfo kaa no*
The way to thy grave is just the same	*ɔdɔ nyi owu wɔ nam agyin kwan kro do*

Table 4: Songtext

6. Conclusion

In this song, the composer uses thematic materials from African sources; but the song is Western in idiom and instrumentation. This is due to the consciousness of his indigenous music sources and also his exposure to Western music education in England. The structural arrangement of the song can also be regarded as being in brass and vocal alternation where the brass alternates with the vocal solo, which is an influence from traditional African vocal music. The melodic rhythm of the song is generally short, repetitive, and based on 'two-chord' progression. Consequently, the composer intersperses the brass with the vocal solo to avoid tonal monotony, which happens in the form of alternation, and 'call-and-response'. This alternation helps the listener learn and remember the principal melodic motivic material of the theme, and also sustains the listener's interest. Musical traditions such as highlife and jazz were a great influence on the composer. While the highlife influence is evident in the percussion and guitar, the jazz influence is obvious in the brass arrangement. As an 'old school' highlife musician, he is particular about the tone of the respective instruments in the recording process; thus, the recording is devoid of sound effects, which also 'liven' the song. Also, the hybridity of highlife and jazz resonates well with his audience. According to the composer, the genre of the song is 'Afro-funk' (a hybrid of African music and funk); meanwhile, the guitar and drum patterns suggest highlife music. Considering the various instrumental structures of the song, it is a truism that the composer embraces other cultures and also keeps his 'music roots'; which gives the song some level of consistency and variation. Given the above, I recommend Ebo Taylor's 'love and death' as a good reference for composers with interest in music interculturalism.

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[i] That is, the percussion, brass, keyboard, strings and voice
[ii] Interview with Ebo Taylor on November 9th, 2018 at his residence in Saltpond
[iii] Interview with Ebo Taylor on November 9th, 2018 at his residence in Saltpond
[iv] Interview with Ebo Taylor on November 9th, 2018 at his residence in Saltpond
[v] Interview with Ebo Taylor on November 9th, 2018 at his residence in Saltpond
[vi] The song 'Mumude'
[vii] The song 'Devil you'
[viii] The song 'Fawakoma'
[ix] The song 'Etuei'
[x] The song 'Mensu'
[xi] The song 'Wofa nono'
[xii] The song 'Love and Death'
[xiii] The song 'Kwaku Ananse'
[xiv] The band was an experiment of a fusion of Fanti traditional drums and folksongs with western instruments such as guitars, keyboards and horns. This band toured Germany and Holland in 2010
[xv] Interview by the Graphic Showbiz on December 10th, 2009
[xvi] Literally translated 'Don't cry'
[xvii] Literally translated 'Pauper'
[xviii] Literally translated 'Whatever you do'
[xix] Literally translated 'Stop crying'
[xx] Literally translated 'I'm in need'