

# Edwokome Adá: A Creative-Compositional Model for Contemporary Ghanaian Art Songs

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## Abstract

In Ghana, the most widely recognised art songs remain Ephraim Amu's three solo compositions and J.H. Nketia's *Sankundwom*. These works have been extensively performed in schools, concert halls, and music examinations both locally and internationally. However, their frequent use has exposed a significant gap—the absence of a structured creative model to guide modern Ghanaian composers working within the art song tradition. Preliminary investigations revealed that contemporary composers often lack a coherent framework for crafting new Ghanaian-oriented art songs. This article introduces *Edwokome Adá*, a creative-compositional model developed to support the composition of contemporary Ghanaian art songs for performance. Grounded in theoretical review, the model integrates intercultural elements, blending Ghanaian and Western musical idioms. It is anticipated that *Edwokome Adá* will serve as a catalyst for emerging composers, enriching the repertoire and contributing to a vibrant contemporary art music scene in Ghana.

**Keywords:** art songs, *sankundwom*, creative model, *edwokome adá*, Amu, theoretical review

## 1. INTRODUCTION

Creative individuals have, over time, consistently produced diverse forms of music to support a wide range of sociocultural activities. Indeed, music has played a vital role in the daily life and achievements of humankind. In Africa, music is deeply embedded in everyday life. As Aduonum (1980) notes, “the African is born, named, initiated, fortified, fed, nurtured, and buried with music” (cited in Sackey, 2017, p. 1). Acquah (2019) similarly highlights music's role in various social ceremonies, including apprenticeship graduations, the installation and destoolment of chiefs, and traditional religious rites. Notably, during South Africa's apartheid era, music became a crucial tool in the Zulu people's quest for social justice (Akombo, 2024).

The development of art music in Ghana has given rise to diverse compositional styles grounded in theories such as Syncretism, Interculturalism, Creative Ethnomusicology, and African Pianism. These theories have encouraged composers to explore indigenous musical resources, resulting in compositions that are distinctly Ghanaian or African in character. Over the past seven decades, this has become the dominant approach among African scholar-composers (Acquah, 2019), particularly because of the abundance of local materials that offer rich opportunities for musical creativity (Sackey, 2023). Despite these opportunities, most African art music composers have tended to focus on choral compositions—likely due to their popularity and frequent performance. Annan et al. (2024) explain that the proliferation of choral music in Ghana is largely due to its regular performance at public functions, which continues to inspire

composers to write for choirs. As a result, other musical forms—such as instrumental and vocal solo compositions—have been relatively marginalised.

One significant genre that emerged from Ghana's art music tradition is the art song for solo voice and piano. Early composers, inspired by the indigenisation of art music, blended Ghanaian indigenous materials (texts, sounds, poems, and stories) with Western art music elements. In these compositions, vocal melodies often reflect the tonal and rhythmic contours of Ghanaian languages, while piano accompaniments draw on rhythmic traditions derived from African percussion, including bell patterns, drumming, xylophones, and mbira motifs. Although notable composers such as Ephraim Amu, J.H. Nketia, Atta Annan Mensah, Manieson, and others have contributed to this tradition, the most widely recognised works remain Amu's three solo songs and Nketia's *Sankundwom*. These pieces are frequently used in schools, concerts, and examinations. However, their continued dominance highlights the pressing need for new creative contributions, especially from contemporary composers.

A preliminary investigation by the author revealed that while many composers are willing to explore Ghanaian-oriented art songs, they often lack a structured creative model to guide their work. Although creativity is inherently personal and individualistic, having a guiding model can offer direction and inspiration. This need led to a theoretical review of existing literature and compositional practices, culminating in the development of *Edwokome Adá*—a creative-compositional model designed to support the composition of Ghanaian art songs. The *Edwokome Adá* model outlines essential components and creative processes for producing contemporary Ghanaian art songs. It serves as a practical and theoretical framework to inspire composers to draw from indigenous resources while creating works that are musically diverse and adaptable to various performance contexts. The model fosters innovation within the art music tradition and aims to broaden the repertoire available to composers and performers. This study thus contributes to the limited body of literature on indigenous art song composition in Africa and opens pathways for future scholarly engagement. Moreover, the model provides educators with a resource to inspire learners, support composers, and advance Ghanaian and African art music within academic and performance settings.

## 2. LITERATURE REVIEW

The review provides a comprehensive insights from experts in musical composition and related fields, covering theoretical frameworks, sources of music materials, use of indigenous materials, compositional elements, creative processes, and techniques that aided the development of a creative model titled, *Edwokome adá*. Etymologically, *Edwokome adá* is from the words, *edwo* (voice), *kome* (one) and *adá* (songs).

### A. HISTORICAL CONTEXT

Historically, art song is a Western musical concept of the late eighteenth century through to the nineteenth century, with well-known forms like the German *lieder* and the French *mélodie*. The pivotal roles of composers such as Franz Schubert, Gabriel Fauré, Robert Schumann, Johannes Brahms and others aided the progressive developments of art song. Even though some composers of the classical era had done some work on art songs, it was Franz Schubert's composition 'Margarita at the Spinning Wheel' in 1814 that really started this vocal genre. The widespread appeal of *lieder* was fueled by the increase in lyrical poetry during the era of German Romanticism. These songs featured lyrics that ranged from tender sentiments to powerful ballads, focusing on universal themes such as love, yearning, and the beauty of nature. The piano's rising popularity as the preferred household instrument in the nineteenth century also played a

significant role in the success of Romantic art songs. The piano accompaniment translated the poetic verses into musical expressions. Together, the voice and piano infused deep emotion into the short lyrical forms, making them attractive to both amateur and professional musicians, whether performed in homes or public venues (Forney & Machlis, 2007; Li, 2021; Kamien, 2022). According to Dong (2021), “Schubert developed the combination of music and poetry to a perfect and integrated level, which made art songs join the ranks of important music genres and became an indispensable form of performance on the music stage” (p. 8). In corroboration with Dong, Damerau (2023) revealed how Schubert developed the lieder as an independent musical genre with over six hundred compositions characterised by their remarkable melodies, emotional depth, pleasing harmonies, and dedication to the semantics of the text which continuously enthrall listeners even in the contemporary world.

The art song is one significant musical type that has occupied the Ghanaian art music space, over the years. Incidentally, it became a major musical art that was indigenised by early composers for better appreciation. Typically, Amu and Nketia were prominent composers whose contributions propelled the evolution of the art. They consciously made efforts to assimilate traditional modes of expression in Ghanaian indigenous music and language in order to explore them in their literary and musical compositions (Nketia, 1999). Similarly, Annan et al (2024) indicated that “the evolution of choral music in Ghana can be traced back to the groundbreaking works of early Ghanaian art music composers who experimented on various models to guide the creation and performances of Ghanaian oriented art music compositions” (p. 9-10). It is obvious that the works of Amu and Nketia have become the premise upon which modern art music composers thrive with contemporary creative works. In view of this, Sackey (2023) indicated how his contemporary art songs are inspirations from these great composers with added contemporary techniques such as chromaticism, pandiatonicism, modulations, parallelism and other modern notation styles that meet contemporary composition standards.

## **B. ART SONG COMPOSITION**

Art song is a vocal composition usually written for solo voice with piano accompaniment. Characteristically, the art song is set to either a poem or drama. That is to say that, the lyrical component of the composition is generally of a high literary quality, and is set to music in a manner that reflects the correct declamation of it. According to Qu (2018), “art song is more poetic, exquisite and beautiful in content, structure, expression and technique” (p. 889). Similarly, Lin (2020) highlighted various qualities of art song as having the genuine and profound emotion, the intricate and flawless structure, and the distinctive allure found in music. In addition, art song is meant to be performed by professional singers, or those with thorough training, typically with piano accompaniment because of its technical nature. Usually, the music is notated, and the notes and lyrics are resistant to informal changes. A current trend in such compositions is the expansion of vocal techniques. Morrison (2019) indicated that composers progressively use extended vocal techniques such as multiphonics, glissandi, and non-linguistic vocalisations, to enhance the expressiveness and complexity of their works, enabling performers to explore their full vocal ranges. For instance, in Tanaka’s ‘Songs of the Infinite’, he used the vocal fry and flutter tonguing technique to create an ethereal atmosphere. This, in effect, challenges both performers and audiences alike to reconsider the boundaries of vocal performances.

During the early years of the twentieth century, the concept of art song spread across Asia and Africa. For instance, in China, the Quin Master composed the first ever art song, ‘Great River Goes East’ in 1920, after he had been exposed to Western art music in Germany (Cheng, 2023). The composition of art songs holds considerable importance for both the evolution and preservation of musical and literary arts. Chinese

art songs blend elements of classical poetry and traditional melodies, ensuring that cultural heritage is passed down while also fostering innovation in modern Chinese art songs. This form of artistic expression aligns with China's cultural legacy and its vision for cultural progress. By delving into the preservation and advancement of China's rich traditional culture through modern Chinese art songs, the aim is for more people to appreciate and sing these pieces, allowing China's exceptional cultural heritage to thrive and spread (Hu, 2023). Similarly, in Ghana, Amu, Nketia and Atta Annan Mensah did tremendously well with the art songs. Whilst Amu rigidly focused on the tonal and rhythmic inflections when setting the Ghanaian text to his melodies, Nketia and Atta Annan Mensah explored more Ghanaian indigenous musical elements such as declamatory passages, motivic transformations, repetitions, imitations, polyrhythmic themes, recitative phrases and the concept of African pianism in their art songs. It is worth noting that modern composers continue to explore new vocal techniques, genres, and interdisciplinary forms to push the limits of the solo voice genre.

In addition to these extended techniques, the incorporation of new technologies into solo voice compositions has become more common. Some composers have dared to experiment with live electronics to manipulate the voice in real time. For instance, in his 'death speaks', Lang featured an intimate vocal soloist whose voice is electronically altered and processed, creating an eerie, spectral effect. This interaction between voice and technology reflects a broader trend where composers use technology not just for amplification but for compositional texture and sonic transformation (Lang, 2021). Recent studies have also examined the blending of traditional vocal techniques with contemporary compositional methods, where researchers have explored how composers integrate elements such as modulation, counterpoint, and polyrhythms to create dynamic and engaging vocal lines. The concept of authorial voice has also been a key focus, with studies investigating how composers' identities are reflected in their vocal compositions (Mhilli, 2023). Another significant development in contemporary solo voice compositions is the blending of genres and interdisciplinary collaboration. Many contemporary works combine classical vocal traditions with elements from jazz, electronic music, and even theatrical performance. This genre blending mirrors a broader cultural trend toward hybridity and experimentation in the arts (Smith, 2022). For example, the collaboration between composer and vocalist Caroline Shaw and visual artist and filmmaker Jennifer Bastian for 'Cinematic Voice' exemplifies this blending. Shaw, known for her experimental approach, combines traditional techniques with spoken word, minimalism, and electronic effects, while Bastian's visual accompaniment pushes the boundaries of music video as an art form (Bastian & Shaw, 2022). This cross-disciplinary approach allows the solo voice to interact with visual and digital media, expanding its expressive potentials.

### **C. INTERCULTURAL MUSIC COMPOSITIONS**

Intercultural music compositions are usually the embodiment of musical elements from two or more cultures, and are underpinned with Euba's theory of interculturalism. According to Annan et al. (2024), "the theory gives the composer a wide range of activities to explore in order to create a novel product" (p. 4). Apparently, Kimberlin and Euba (1995) had identified three main intercultural activities, namely, thematic, domicile and performance intercultural activities (cited in Sackey, 2017). The authors have indicated that the thematic intercultural activity enables a creative person to integrate musical elements from different cultures. In this activity, the creative person belongs to one of the cultures from which the elements were derived. For instance, he or she is able to employ Western idioms and instrumentations, and further fuse them with other African indigenous resources (Coffie, 2019). Unlike the thematic, the Domicile intercultural activity provides an avenue for the composer to extensively explore elements from

different cultures. An example is when a Ghanaian composer decides to create a Western sonata or a concerto grosso. Obviously, the process of creation is intercultural but the composition created is not. The performance intercultural activity on the other hand, gives room for a performer from one culture to perform compositions from different cultures, providing a simple and benign activity through which one can learn to understand the musical traditions of another culture (Li et al., 2023; Sackey, 2024).

Apparently, compositional works such as Sackey (2017) and Amoah (2021) explicitly elucidate interculturalism in practical terms. These two Ghanaian composers utilised source materials from their respective cultures and combined them with Western musical elements and techniques. For instance, Sackey (2017) created a novelty out of the indigenous *Ebibindwom* of three syncretic churches in Winneba and the Western musical resources whilst Amoah (2021) adapted folk tunes of Larteh, and fused them with Western musical elements for the piano. Also, in Sackey (2023), the composer indicated how musical elements and other source materials such as texts were appropriately selected from both the African and the Western cultures. It could be explained in this case, thus, the composer who hailed from the African culture could only explore the thematic intercultural activity to support the creation of his novel creative product. Significantly, his intention of combining musical elements of *Asafo*, *Ompe* and *Apofondwom* with Western musical elements and compositional techniques for the creation of the contemporary Ghanaian art songs was evidently clear in all the compositions for different Ghanaian languages. Each of the compositions explicitly exhibited the interplay of musical elements from two divergent and distinct cultures in a novel creative product.

#### D. THEORETICAL FRAMEWORK

Over the years, some theories and creative models have been developed to guide musical compositions in general. Mention can be made of the model of Creative thinking in music developed by Webster as well as the model of Intercultural compositions propounded by Sadoh. Webster's model was based on the works of several philosophers, psychologists, musicians and writers who have investigated into creative thinking in music extensively with children using the products of musical improvisation, analysis, and composition as the focus. More specifically, Wallas' Stage theory served as the premise upon which Webster developed the model. The model of intercultural compositions on the other hand, was propounded from Euba's theory of Interculturalism (Acquah, 2018; Sackey, 2017). In this study, however, these theories and models together with Euba's African pianism underpinned the development of the *Edwokome Adá* creative model.

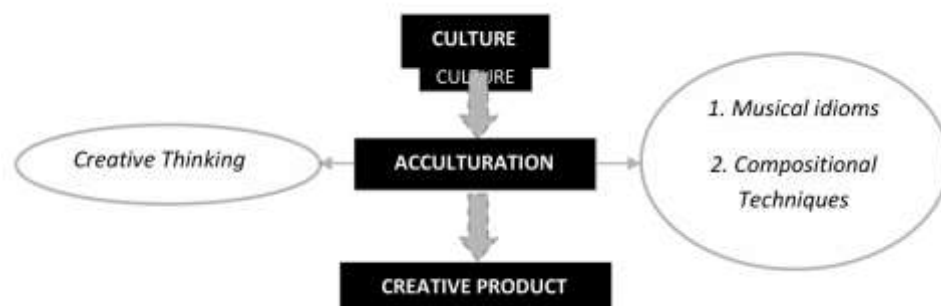
#### Interculturalism

Interculturalism refers to the integration of elements from two or more cultures. Historically, it emerged as an educational approach in response to the cultural and social challenges that globalisation and super-diversity have imposed on societies around the globe (Mantie and Tironi-Rodó, 2024). Interculturalism gives the enablement to fuse musical resources of different cultures into one composition without losing their identities. For a better comprehension of the theory, Kimberlin et al. (1995, p. 3) suggested three levels of intercultural activities:

Thematic intercultural activity, in which the composer of the music belongs to one of the cultures from which the elements are derived; Domicile intercultural activity, in which the composer, writing in an idiom acquired from a culture other than his own, is involved in an intercultural activity, even though the music that he produces is not necessarily intercultural. The third category is at the performance level. In this situation, the performer and the music are from two different cultures. (as cited in Sadoh, 2004, 636)



It is essential that we utilise African material sources to enhance our music and aid in the preservation of our cultural heritage, which can be valued on a global scale. Furthermore, any music identified as African must inherently incorporate elements of dance, language, and rhythm that originate from the African continent (Acquah, 2018; Agbenyega, 2015). It is only prudent to identify ourselves with our compositions as African art music composers, hence, the inclusion of our indigenous musical elements in our compositions for better appreciation and assimilation by our patrons worldwide. In an attempt to achieve this purpose, Sadoh (2004) propounded the model of intercultural composition to guide such creative products. Figure 1 is an illustration.



**Figure 1: Model of Intercultural Composition (Sadoh, 2004)**

Congruently, the model above encourages the art music composer to have a strong knowledge about the culture from which he or she selects the indigenous musical elements in order not to lose their identity in the intercultural composition created. The composer consequently fuses these elements together with Western musical elements, compositional techniques and styles to create an intercultural creative product. The model intercultural composition is limited to art music composition. Significantly, the model provides a structured framework that guides the creation of compositions that are culturally respectful and musically cohesive within the realms of art music.

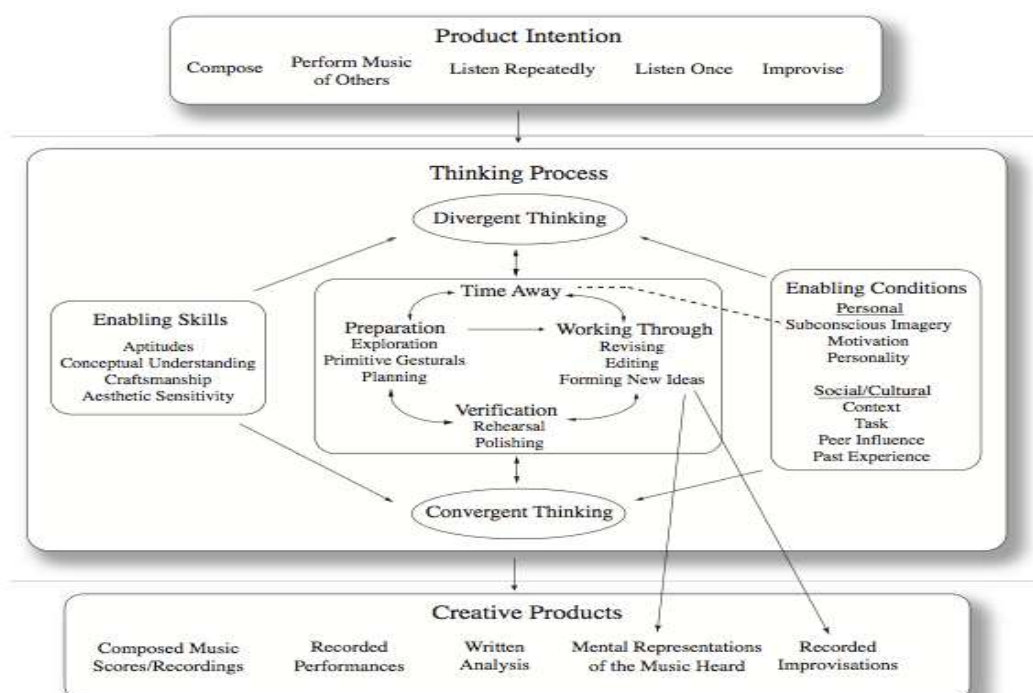
## African Pianism

African pianism denotes a distinctive style of piano music that draws its unique characteristics from the traditions of African percussion music, as illustrated by bell patterns, drumming, xylophones, and mbira music. This theory encompasses a compositional approach that merges African and Western musical elements for the piano. Given that the piano is inherently a percussive instrument, it inherently possesses qualities reminiscent of African musical traditions. Performance techniques associated with xylophones, thumb pianos, plucked lutes, and drum chimes, for which African musicians are renowned, along with the polyrhythmic practices prevalent in African instrumental music, provide a solid foundation for developing an African pianistic style. African pianism represents a significant technique aimed at fostering, maintaining, and promoting the African creative identity within the realm of art music. Various scholars have explored the conceptual framework of African pianism from multiple philosophical angles, generally agreeing that it serves as a compositional method that encapsulates the rhythms of traditional African instruments on the European piano. The significance of employing a European-origin musical instrument to convey the essence of African idioms is fundamental to the establishment of the term "African pianism," a concept articulated by Euba in the 1960s (Agawu, 1995; Boamah, 2012; Bolaji, 2022; Bolaji, 2019; Euba, 1967; Nketia, 1974; Omojola, 2001; Onyeji, 2008; Sackey, 2024).

This study focused on the intricate synthesis of indigenous Ghanaian musical traditions with Western musical elements. Specifically, it examined how both the voice and piano are characterised by indigenous musical resources, including melodic, harmonic, and rhythmic motifs derived from selected ensembles, namely, *Asafo*, *Ompe*, and *Apofondwom*. These ensembles, each with their unique cultural and musical significance, served as the foundation for exploring how traditional instrumentation and song structures can be integrated into contemporary art song compositions. Through a detailed analysis, the study highlights the ways in which Western compositional techniques and styles, such as harmony, counterpoint, modulation, pandiatonicism, parallelism, chromaticism, modes and form interact with indigenous musical concepts. By placing greater emphasis on this synthesis, the research sought to demonstrate how voice and piano can embody the rhythmic vitality, tonal characteristics, and expressive depth of traditional Ghanaian music while maintaining the structural and stylistic influences of Western classical and contemporary traditions. Ultimately, the study aims to contribute to the evolving dialogue between traditional and modern musical expressions, offering fresh perspectives on composition and performance within a culturally diverse framework.

## Creative thinking in Music

Webster (2002) defined creative thinking as “a dynamic process of alternation between divergent and convergent thinking, moving in stages over time, enabled by certain skills, and by certain conditions, all resulting in a final product which is new for the creator” (p. 22). To some large extent, people do things musically out of their creative imagination and exploration. These, in turn, satisfy their intrinsic desire to produce and manipulate sounds, and eventually organise them into formal musical structures. Webster’s model for creative thinking in music aids creative persons to actively engage the mind in a cognitive process as well as speculate about how creative thinking in music might occur in order to come out with a novel creative product. This, makes the model suitable creativity. Figure 2 is an illustration of Webster’s model of creative thinking process in music.

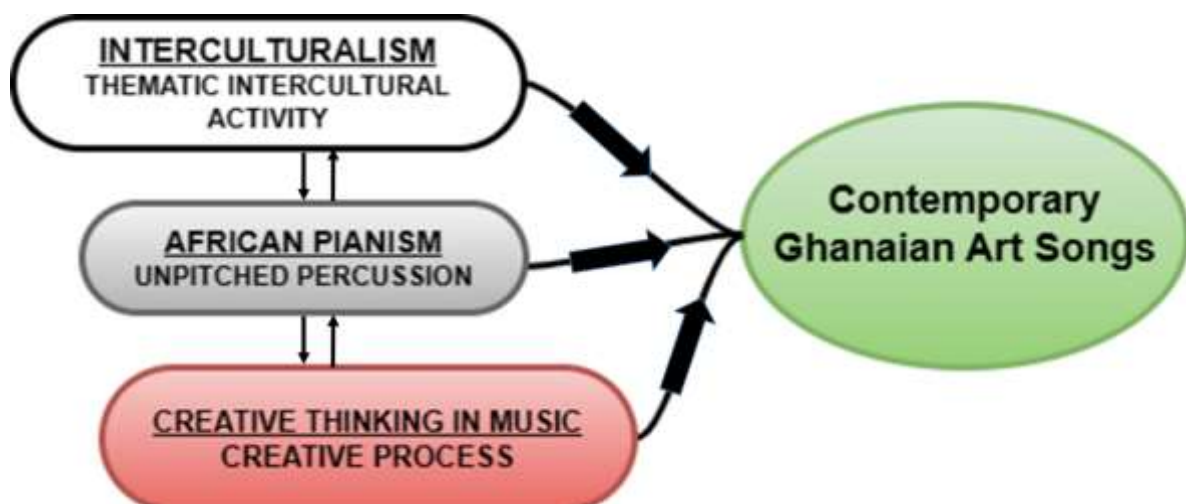


**Figure 2: Model of creative thinking in music (Webster, 2002)**

Figure 2 explicitly shows the three sections of Webster's model as Product Intentions, Thinking Process, and Creative Product. Webster (2002) summarised his model and stated:

At the outset of the creative thinking, the product intentions including composition, performance, and analysis represent the final product of creation. With the intention established, the creator therefore must rely on a set of enabling 'skills' (such as musical aptitudes, conceptual understanding, craftsmanship, and aesthetic sensitivity) and 'conditions' (such as motivation, subconscious imagery, environment, and personality) which are interconnected to both 'divergent' and 'convergent' thinking that allow the thinking process to occur. Thinking process in the central core indicates movement, in stages, between divergent and convergent thinking which involve time to play with ideas (preparation), time to have away from the tasks (incubation), and time to work in structured ways through the ideas (verification) after solutions have presented themselves (illumination). After effective experimentation of the thinking process, the creative product is achieved. (pp. 23-24)

A synthesis of the aforementioned theories and models pulled out a framework that would eventually aid the creation of a creative-compositional model: *Edwokome adá*. Ideally, a theoretical framework offers a way to explain and interpret the studied phenomenon (Luft et al., 2022). In this study, the framework elucidates how specific tenets from the theories were combined to give clearer practical guidelines that define the compositional choices for the creation of the contemporary Ghanaian art songs. Specifically, the thematic intercultural activity of interculturalism helps to blend musical elements from both Ghanaian indigenous resources and Western musical traditions, given the affiliation of the composer with one of the cultures. Through this creative endeavour, harmonic progressions, melodic contours, and textural strata are modified and revisualised to suit the expressive requirements of the creative product. Also, a notable tenet of the African pianism that informed the selection of resources for the piano accompaniment is the unpitched percussion, which primarily, supplies rhythmic resources, while considering certain tonal characteristics of the percussive instruments for specific melodic themes. The framework further integrates the creative process outlined in Webster's creative thinking in music to explain the artistic procedure, emphasising on the iterative nature of creativity. By so doing, explorations, revisions and intuitions throughout the artistic journey are encouraged. Figure 3 is an illustration of the framework.



**Figure 3: A theoretical framework of contemporary Ghanaian art songs (Sackey, 2023)**



Figure 3 illustrates the interplay of different creative activities and processes that contribute to the development of contemporary Ghanaian art songs, represented by the three prominent arrows. In contrast, the smaller arrows within the framework indicate a reversible nature of the creative activity or process. This implies that if, during the verification stage, the creator finds the artistic output unsatisfactory, they have the option to revert to an earlier stage of the creative process to achieve a more authentic product.

### 3. METHODOLOGY

This study employed a qualitative research approach, utilising both bibliographic inquiry and systematic review designs to gather and analyse relevant theoretical materials. The bibliographic inquiry focused on sourcing scholarly texts and documents containing theoretical and compositional insights related to intercultural music, African pianism, and creative thinking in music. Systematic review techniques were applied to synthesise findings from peer-reviewed journal articles and scholarly books that discuss models of art song composition and creativity in music (Acquah, 2022; Brignardello-Petersen et al., 2025; Khanday et al., 2019; Lame, 2019).

Three theoretical perspectives—Interculturalism, African Pianism, and Webster's Creative Thinking in Music—were purposively selected based on their relevance to the compositional and cultural objectives of the study. This selection was guided by criterion-based sampling, which involved identifying theories that directly inform the development of creative models in African art music. To support data analysis, document analysis served as the primary analytical instrument. Documents were reviewed for conceptual clarity, relevance to the Ghanaian art song tradition, and applicability to model construction. This process enabled the systematic organisation of insights, which were synthesised into the creative-compositional model *Edwokome Adá*. This triangulated approach ensured that the model was firmly grounded in both theory and creative practice (Bowen, 2009; Campbell et al., 2020; Flick, 2018; Memon et al., 2025; Merriam & Tisdell, 2016; Morgan, 2022; Patton, 2015; Sackey, 2023; Wach, 2013).

### 4. DISCUSSION OF FINDINGS

The review of related literature informed the development of a creative-compositional model titled *Edwokome Adá*, intended to serve as a framework for composers interested in producing contemporary Ghanaian art songs. The term *Edwokome Adá* is derived from the Effutu language, meaning “voice solo,” which reflects the vocal-centric nature of the indigenous musical ensembles used as source material. This concept provided the basis for constructing the melodic, rhythmic, harmonic, and textual elements embedded in the model. The model was developed through a structured creative process comprising three key stages: preparation (exploring creative concepts and musical ideas), creation (transforming these ideas into compositional outputs), and refinement (reviewing and enhancing the works for clarity and quality). During this process, Ghanaian folk music, local languages, and Western musical techniques were intentionally integrated using bibliographic and discographic inquiry alongside creative ethnomusicology methods. The theoretical underpinnings of the model—interculturalism, African pianism, and Webster's creative thinking in music—guided the creative and analytical decisions throughout. These theories enabled the fusion of indigenous styles and Western instrumentation, ensuring both cultural authenticity and stylistic innovation.

The resulting model was successfully tested through compositional outputs that embody contemporary Ghanaian art songs. As a theoretical and practical tool, *Edwokome Adá* has the potential to guide new generations of composers in producing intercultural compositions that reflect both traditional values and

modern artistic expressions. While the model offers a promising framework, it may benefit from further empirical validation through workshops, peer testing, or classroom applications. Future studies could also explore its adaptability across different linguistic or instrumental traditions in Ghana and beyond. Figure 4 is an illustration of *Edwokome Adá* creative-compositional model.

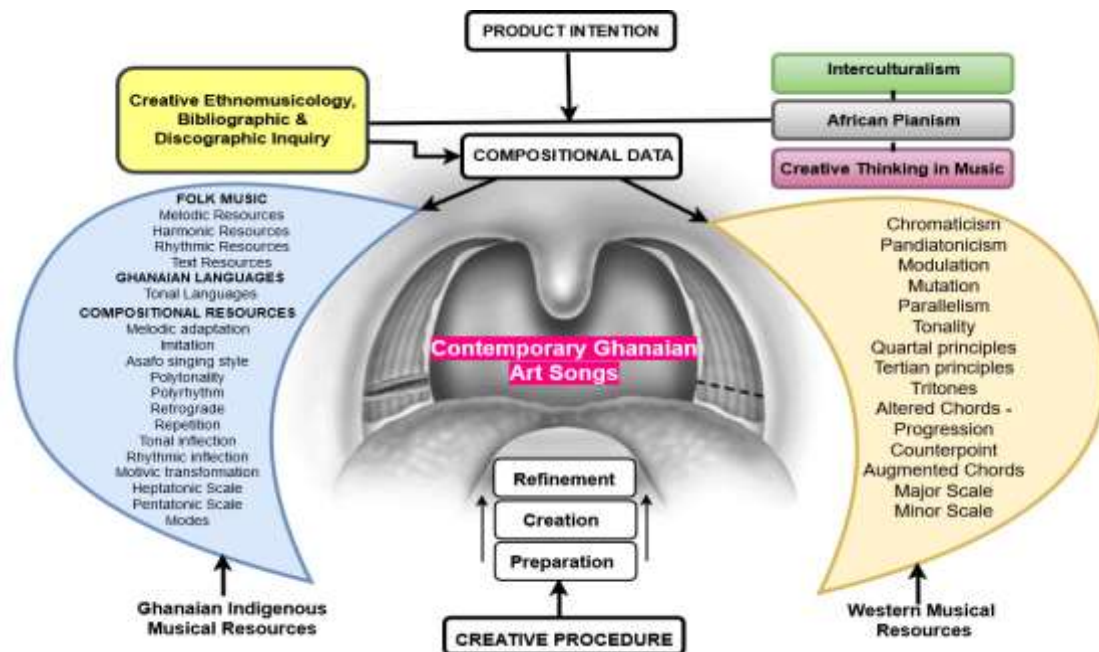


Figure 4: *Edwokome Adá* Creative-Compositional Model (Sackey, 2023)

## 5. CONCLUSION

The *Edwokome Adá* creative-compositional model provides a structured and culturally grounded framework for the development of contemporary Ghanaian art songs. Designed to support composers in creatively blending indigenous Ghanaian resources with Western art music elements, the model enhances the artistic possibilities available to modern composers, educators, and performers. This study makes a significant contribution by addressing the evident gap in theoretical and practical guidance for composing Ghanaian art songs. It responds to the scarcity of structured models in the African art music discourse and proposes a tool that is both contextually relevant and creatively enabling. As such, the model offers a fresh lens through which African composer-scholars can approach art song composition, anchored in theories of interculturalism, African pianism, and creative thinking.

Importantly, the study outlines detailed processes—from conceptual development to compositional refinement—thereby demystifying the art song creation process within an African context. In doing so, it also clarifies prevailing misconceptions about African art music, supporting efforts toward a more accurate and appreciative understanding of its complexity and value. Ultimately, the *Edwokome Adá* model stands not only as a theoretical construct but as a practical compositional tool. It invites further exploration, particularly in applied settings such as music education curricula, composition workshops, and collaborative intercultural projects. Future research may focus on testing the model across different linguistic and stylistic domains within African art music to evaluate its adaptability and influence. In this way, the model lays a solid foundation for continuous innovation while preserving the cultural integrity of African art music traditions.

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