

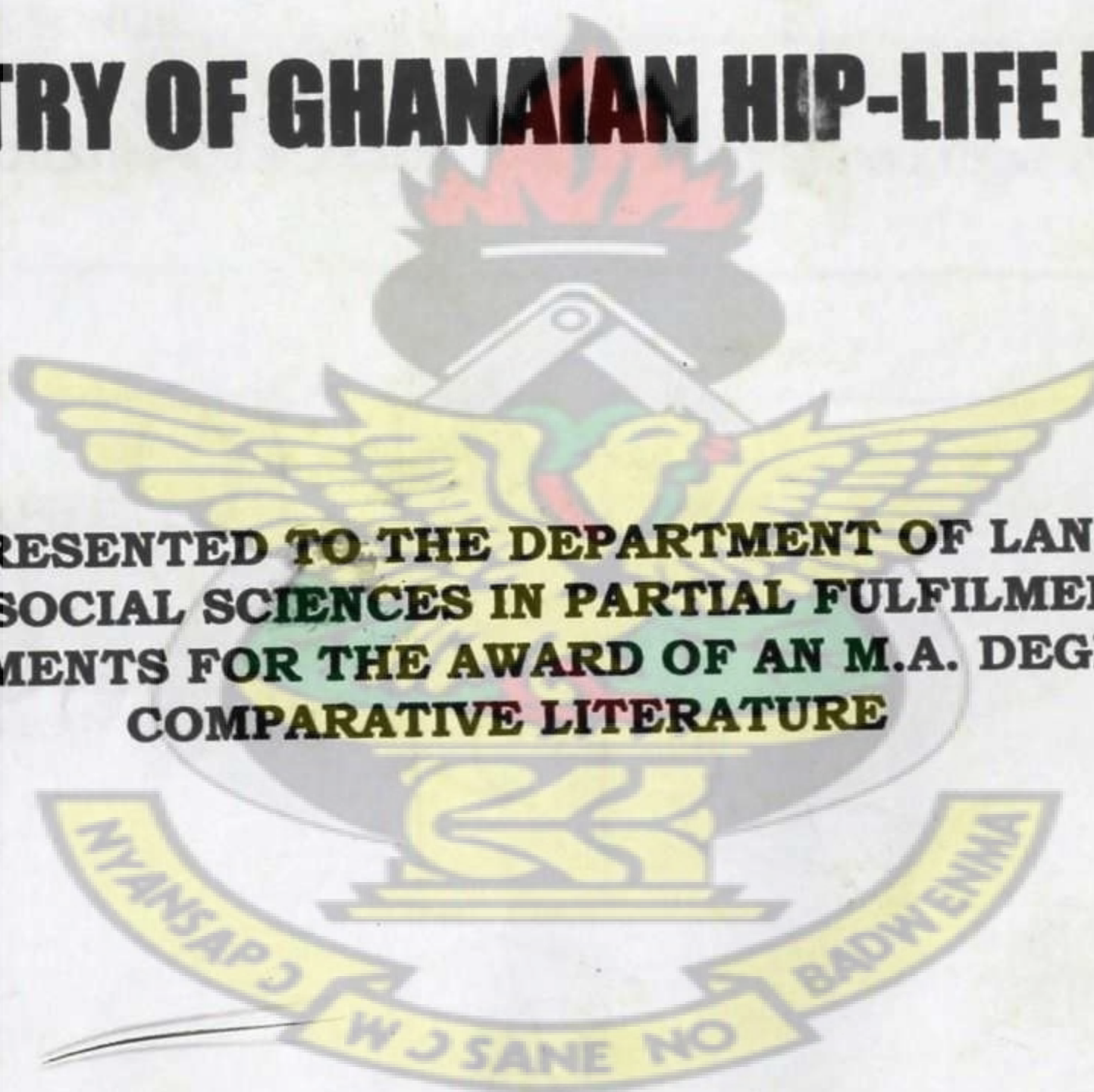
**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND
TECHNOLOGY**

**DEPARTMENT OF LANGUAGES
FACULTY OF SOCIAL SCIENCES**

KNUST

THE POETRY OF GHANAIAN HIP-LIFE MUSIC

**A THESIS PRESENTED TO THE DEPARTMENT OF LANGUAGES,
FACULTY OF SOCIAL SCIENCES IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE AWARD OF AN M.A. DEGREE IN
COMPARATIVE LITERATURE**



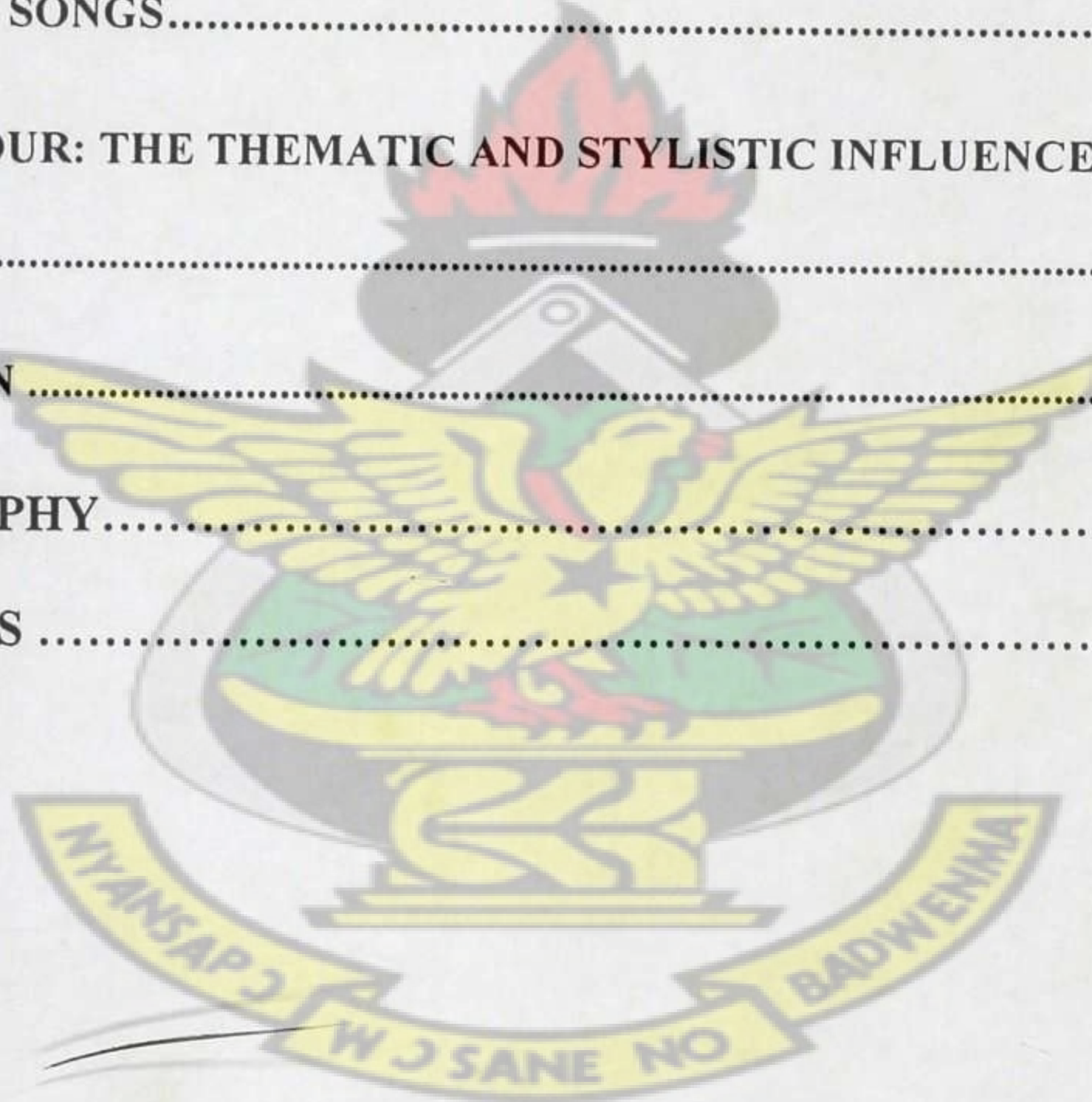
**BY
FELICIA BAFFOUR-AWUAH
2003**

**SUPERVISOR:
PROF. S. K. OKLEME**

**HEAD OF DEPARTMENT:
DR. TUFFUOR**

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DEDICATION

I dedicate this work to my family especially my mother, Madam Comfort Kyei Mensah.

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ACKNOWLEDGEMENT

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INTRODUCTION

Ghanaian songs, like all other folk songs, must be studied in the broader context of culture. This is because the meaning of a song can be derived from the world view of those who create, perform and listen to it and from the function of the song in that culture. Hence, there must be a relation between the verbal content of the songs and other areas of the culture. In Ghana, there are songs for nearly every occasion or circumstance, including ceremonial and work songs, occupational songs, contest and victory songs sung by athletes, gospel music, highlife music and, currently, hip-life music.

“Hip-life” is a term that does not yield itself to easy definition. This is because, Hip-life is not just music; it is a combination of music, body expression and manner of expression. At the musical level, Hip-life is a derivation from Highlife, Hip-hop and Rap.

Hip-life emerged as a fusion of other forms of music at the close of the twentieth century. The form has features characteristic of the century. These are features which cannot be ignored because of the vehemence with which they attract attention to themselves, especially through the vehemence of expression, the extremity of the body language and of the “dress code” that cannot be derived from the music of high-life.

Hip-life music was coined with the aim of familiarizing the people of Ghana with Hip-hop which was then the choice of the masses. In other words, it

intended to use the local dialect to break the barriers for the youth that were into Hip-hop but could not understand English. Hip-life is therefore a fusion of the Hip-hop music of Europe and America and the Highlife music of Africa. It is worth noting that Hip-life portrays both the culture of Africa and that of Europe and America. Hip-life musicians always try to portray their culture by using codified and pedantic language (alliteration, imagery, rhythm, lyrics and so on) and reaching out to the youth and this should be looked at critically.

Again, the departure from the grand themes of Highlife, which is at the base of Hip-life, to the banal themes of daily existence that have been a dominant feature of the twentieth century is so marked and so significant that it is worth studying. Such a study is expected to provide answers to such questions as: What gave rise to such a dramatic change or development? What is the new direction?

What is significant is that the western world witnessed this development more than half a century earlier. The radical changes of all the arts that went on in Europe and America in the early twentieth century that is now referred to as "modernism" sported some salient characteristics that included the following: nothing can be taken for granted in the arts; our perception of reality is necessarily uncertain and provisional; the unparalleled complexity of modern urban life must be reflected in literary form; supposedly primitive myths can help us to grasp and order the chaos of contemporary experience; and so on. At the very surface, it appears that the paradigm shift which is similar to that which occurred in the early years of modernism in Europe and America is now

occurring in Ghana in a form that may be quite different from how it manifested itself elsewhere.

The objective of this study is to trace the genesis of Hip-life lyrics as well as determine what influences the traditional oral poetry, the contemporary written poetry of Ghana, Africa and foreign poetry have had on form and content of Hip-life poetry. The significance of the study lies in the fact that it is a whole new way of life and being the dominant literary mouthpiece of the youth of this country, it is at least necessary to listen to what they are saying, why they are saying so, the way they are.

Some Africans (Ghanaians) see it as a bother to listen to Hip-life music because of the kind of language used, especially the choice of words. But Hip-life music, unlike Highlife, is a medium of expression that incorporates traditional folklore materials into a modern song form by including foreign elements. It fuses traditional Akan rhythms and melodies with European instrumentation and harmony, the reason being that Africans are products of the impact of foreign influences upon the society.

Moreover, Hip-life is the dominant avenue through which much of the creative talents of the youth of Ghana today find their expression. This is an attempt to analyse and place in the proper perspective the literary creativity of the times and thereby determine the direction of the creative expression of the youth. Much of this creativity is in the Avant Garde vein and this suggests a link with the Avant Garde in Europe and elsewhere.

It is always important that society has an idea of the direction of its creative expression and this study is meant to fill a vacuum as it is intended to supply new information on this trend and therefore, it is meant to add new knowledge to the existing stock.

Different methods were employed in collecting data and the songs. With the data collection, a face-to-face interview method was used to collate data on the evolution and future of Hip-life music from artistes, composers and studio engineers. The collection of the songs was two folds: transcription of the songs and some written songs at the cover of the albums.

This study will have an introduction and four main chapters and a conclusion. Chapter one will trace the historical evolution of Hip-life music. Chapter two will focus on the thematic and stylistic elements of selected texts of Hip-life music. Chapter Three will discuss in detail the analyses of some selected texts of Hip-life songs. The final part will study the influences, both thematic and stylistic, on Hip-life music by means of a comparative study of the poetry of Hip-life, and the conclusion will be a brief review of the work. It will also highlight the transformation that Hip-life has undergone and the effect of Hip-life on the society.

CHAPTER ONE

EVOLUTION OF HIP-LIFE MUSIC

In recent times, Hip-life music, known in local parlance as “kasahare” have become popular among Ghanaian youth and most of the youth demonstrate their talents through Hip-life songs. Hip-life has come to replace, if not to compete with, Burger Highlife music. For some time now, most Ghanaian critics have been concerned about the fact that there have been experimentation and transformation on our music scene. Most critics have wondered about the style of hip-life music which is currently the most dominant type of music in our country today.

Others also do not see the need for us to treat hip-life within the context of literature or poetry but rather within the context of music. This issue will be addressed in the subsequent chapters. This chapter seeks to trace the history of hip-life music by bringing into focus the role Reginald Ossei (Reggie Rockstone), the man credited to be the pioneer of Hip-life music, played in the development of hip-life. We will also examine the uniqueness of “hip-life” as compared to “highlife” music in terms of their various features.

Hip-life is believed to have evolved from Ghana and most people interviewed asserted that it is the new trend of the Ghanaian music industry which is being patronized mostly by the youth. According to some critics, the word “Hip-life” was coined by Reginald Ossei (Reggie Rockstone), one of the pioneers of Hip-

life music. A brief history about the originator of hip-life music downloaded from his website on the internet is given below.

He was born in the United Kingdom (UK) on the 11th of April in the late 1960s. Rockstone attached himself to the “Hip-hop” movement in the early 80s as a dancer. He travelled on a tri-continental basis (i.e. Accra, New York, London) and this made him broaden his Hip-hop scope. A natural performer and a trained actor, he grabbed the mike with no problem when his calling came in 1991. His first ‘fifteen minutes of fame’ came as a dancer in Accra, Ghana, between 1992-1993, when he was a member of one of the top rap groups from London, England. He belonged to PLZ (Parables, Linguistics and Zlang) of the United Kingdom and their number one hit included “If it Aint PLZ”. The year 1994 became the watershed or turning point in his entertainment career. The rap scene in London was not rewarding enough. He returned to Accra to encounter a whole generation of people grovelling to African-America rhythms, all heavily influenced by the same element of Hip-hop that he knew all too well. He had an ingenious idea!

He decided to use the hip-hop beat with authentic production and lace it with words from a true African language, specifically, the Akan language. This became the tool he used in making such classic songs as “Sweetie, Sweetie”, “Tsoo Boi”, “Night-life in Accra”, and “Agoo” from his debut album in 1997 entitled “Maka! Maka!” which translates as “I said it and that’s that!”¹

¹ Reggie Rockstone “Life of an African Ruffneck”, the official website <http://www.webstar.co.gh/rockston/bio.html> pp 1&2.

In an interview with the World Hip Hop Bible, the March 2001 edition, the interviewer, Margaret Ekua Asaba Intsiful reveals that Rockstone confesses that his intension for creating this musical genre was to help familiarize the people of Ghana with hip-hop which was then the masses' choice.

"I just wanted to use the language to break the barriers for cats that were into hip hop but couldn't understand English"²

He tells the U.S. (United States) based Hip Hop magazine.

Despite this, other critics have proposed that before Reggie Rockstone invented Hip-life, there were few Burger Highlife musicians such as Ambuley and Mahoney Pee who tried to incorporate 'rap' into highlife but were not able to come out with any good 'rap'. According to Peter Authur in his thesis titled "The Poetry of Ghanaian Highlife Songs",

"One is therefore not surprised that Ambuley claims to be the father of the now popular rap music because of his "simigwa do"; he rattles some gibberish sounds which are today called rap music".³

Others also describe Ambuley's music as 'semi-rap' or 'Afro-jazz, meaning that it is not purely rap. An example is "Ragum Ragumzo". Some critics claim that Ambuley only adopted this kind of chorus to make his songs look different and

² Kofi Agyei and Verus Nartey "Selling Hip-life to the world: Rockstone determines price" Ghana's Biggest Selling Music Magazine Sound Vol. 6, 2001 pp.1.

³ Arthur Peter "Poetry of Ghanaian Highlife Songs: A study of the word text" Diss. KNUST, Nov. 1998 pp 79

this took a different dimension from the highlife music. Also, Mahoney Pee's song titled "Ebe ye yie nti mpa aba" which translates as "it will be well, don't give up," was not recognized as rap music.

Hip-life is a medium of expression that incorporates traditional folklore materials into modern song form. Hip-life is a combination of Hip Hop and Highlife. In other words, it is Hip Hop couched in a Ghanaian language and therefore it has foreign elements because most artistes adopted the Hip hop background and instrumentation and fuse it with the vernacular rap or lyrics. Hip-life fuses two cultures – Western and African. It fuses traditional Akan dance rhythms and melodies with European instruments and harmony.

Most hip-life songs are written down, unlike other traditional songs. Even though they are created and performed orally, artistes document most of their songs. Only a few of the songs are not written down. Obrafoo, one of the popular hip-life artistes, shared his view on this in an interview:

"I don't have any special times for writing lyrics. It just comes. In the studio; I just spit it ... when I went to the studio and realized I had too much lyrics than for spitting, I ended up doing four songs".⁴

Most hip-life performers have had formal education. Majority of them have completed Senior Secondary School. Very few are University graduates. These artistes have expressed the view that they do not have any formal training as

⁴ Verys Nartey "Hip-life" Under Siege As ObrafooX Strikes Back". Ghana's Biggest Selling Music Magazine Sound Vol. 6 2001 pp.10

musicians but they learn their skills through oral tradition. In both rehearsals and public performances, hip-life musicians do not use Ghanaian bands. This is because this generation has introduced the use of computers in place of the live bands and these hip-life songs are backed by computers. This view is expressed by John Collins who says:

“The musical ghost in the machine – it concerns the replacement of musicians operating in a live performance context and in front of a live audience, with electronically synthesized music reaching its audience through indirect forms: cassette, compact disc, radios, television and the ‘lip synching’ or miming of their works on stage”.⁵

This has come about because the government policy of the heavy taxation of the band’s instruments. Africans are products of the impact of foreign influences upon their social and the singing behaviour. The influence of Hip hop on our youth is so great that the artistes have adopted everything (lifestyle) about hip hop apart from their dialect. Hip-life combines local dialect and hip hop instrumentation. Hip-life artistes and hip hop musicians behave alike. Their dress code and social behaviour are not different from hip hop musicians.

This is evident in the way they talk, walk and dress. They put on ear-rings, and style their hair in “Rasta” fashion and most of them take hard drugs. Even their stage performance is fashioned after that of American hip hop musicians. Some of them decide to go nude on stage to “catch” the attention of the audience. Lord

⁵ Prof. John Collins, *Hip-life Time* (Accra: Ghana Anansesem Publication Ltd. 1996) pp. 289.

Kenya has a distinct mode of stage performance. He claims he knows how to worm himself into people's hearts.

Hip-life is also characterized by jumping and shouting on stage. In an interview, a studio engineer confirms that all hip-life artistes have their role models in the hip hop vein whom they look up to and emulate. For instance, Tic Tac follows the footsteps of Baster Rhyme.

Obrafoo maintains that his favourite musician until his death was Tupac Shakur but now he admires him not because of the content of his lyrics but rather because of his unique style of rap.⁶

According to some critics, hip-life, like highlife, is for both listening and dancing and this is a fact which must not be overlooked. Others are of the view that there are some hip-life songs which are used only for dancing and these are referred to as "hard core" songs. There are others which audience find difficult to dance to and these are only meant for listening to. The lyrics of these hip-life songs require rapt attention to enable one to comprehend their meaning. Even though hip-life has strong rhythm, the audience passively receives it from performers on stage. Thus, there is no audience participation.

Hip-life songs, like all other songs, are supposed to convey specific messages. In spite of this, some critics claim that hip-life lyrics do not contain any message at all, and thus, there is no sense in what the artistes say; instead, they only try to

⁶ Vercy Nartey "Hip-life" Under Siege As Obrafoo Strikes Back". Ghana's Biggest Selling Music Magazine Sound Vol. 6 2001 pp.37

put together words that conform to some set rhythm and rhyme scheme, and make a little sense out of them.⁷ Others are of the opinion that, there are elements of sexuality in hip-life songs. In an interview, Rockstone expressed his disappointment about the stage at which the hip-life game stands now, months after he had left the scene.

“When I was leaving, there were lots of hot MCs rocking the scene; now, you hardly hear any powerful tunes, only bunch of wack joints they’re branding hip-life”.⁸

Another artiste, Cy Lover, was also of the view that the masses are misinterpreting the word hip-life. He described what they are doing as “Enyom-life”. He opines that he does not believe in rappers from Ghana being introduced to hip-life artistes. “After all they call Big Punisher Spanish rapper, why don’t they say Spanish – something else like we fakin here?”⁹

Other artistes disagreed with the assertions made above and only claimed that their lyrics are unique because they use hip-life to express their views on issues bothering society. In the words of Lord Kenya “Hip-life is the mouthpiece of the youth and is meant to educate and entertain”.¹⁰

Akans, for instance, value the essence of the words of a song as well as its melody, and they pay attention to both. This is clearly stated by A. A. Turkson

⁷ Personal Interview with Prof. John Collins, 22 February 2002.

⁸ Kofi Adjei and Verus Nartey; “Selling Hip-life to the world; Rockstone determines the price” Ghana’s Biggest Selling Music magazine Sound Vol. 6 2001 pp.1.

⁹ Ibid

¹⁰ Personal Interview with Lord Kenya, Hip-life Artiste, 25th January 2002.

in his short monograph on Ghanaian Wit in Song which revealed the importance of “song texts”. He stressed that the texts of the songs have emotional impact on the life of the Ghanaian people. Turkson states:

“Going along with abstractibility and non abstractibility of music from the contextual organisation is the use of text. The text is the most important factor in the determination of emotional effect of the music sound. The Ghanaian listens to the text of the song rather than the music sound. The song-text may be said to induce emotions in the Ghanaian. He considers the message of the text in judging his own life. In other words, he sees his own image in the message conveyed by the text. Thus, song-text is a functional aesthetic which is found widely among Ghanaians and indeed African as a whole. Ghanaians look first for what is contained in the song text to fulfil their inward satisfaction. They will always show appreciation to the composer of a particular song because they have been moved by the text of the music. The composer possesses the gift of epigram which is foreshadowed in the proverbs used in the songs”.¹¹

It is therefore expedient for us to know the lyrics contained in most hip-life songs because language is an important instrument in African music.

The history of hip-life or rap as a part of lifestyle cannot be separated from the coming of the European and the colonization of Ghana (Africans). The

¹¹ A. A. Turkson, *Ghanaian Wit in Songs* (Accra: Ghana Publishing Corporation; 1973) pp 4–5.

influence or impact of early contacts with Europeans affected other aspects of the culture. Also, it has been revealed that Hip-hop musicians (African Americans) portray their bitter experience and brutalities inflicted upon them by their masters (Europeans) in their songs. In other words, they have social reasons for playing hip hop music. The reason is that, they address issues that confronted the slaves, like women being raped and the fact that the blacks do not have any say in the society to enable them to complain about the evil treatment being meted out to them. 'Rap' is therefore regarded as black warfare music because the language of hip hop is very violent.

Some of the lyrics abuse women and others are related to the life of the ghettos. It is rather unfortunate that the intention of rap has changed among hip-life artistes because they rap on different themes in their songs. Some of these themes cut across love, poverty, marriage to mention but a few. According to Prof. Collins Ghanaians have their own form of rapping. This takes the form of chanting traditional rhythmic wailing, such as dirges ("nsu yɛ") and funeral songs ("nwom korɔ"). He emphasized the need for us to adopt some of these songs in our hip-life¹².

In subject matter, hip-life songs cover extensive areas of Ghanaian life. Some aspects of Ghanaian culture are used to portray local identities. The lyrics of hip-life are unique in the sense that attention should be paid to them before one can grasp what is being talked about. They touch on very important issues. The theme of love is predominant in most of the songs because the musicians

¹² Personal Interview with Prof. John Collins, Lecturer, University of Ghana, Legon, 22nd February 2002.

express their love and describe their loved ones in their songs. For instance, Lord Kenya's song "Odo deɛ ɛwɔ akuma mu" translated as "Love is in the heart" is one of the popular tunes. Obrafio sings of day to day experiences and of culture among other topical issues. Most of his songs talk about the history of Ghana. Some of the artistes rap slowly but others rush through the lyrics. All these boil down to the fact that the musicians are different individuals with different styles and each is unique in his own way. Lord Kenya puts it in this way: "It's creativity at work. You've got to be who you are and do what you can".¹³

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Artistes claim they acquire their words through inspiration from God. Some too say they look at what is going on in the environment and address it by educating and enlightening the public. Okomfo Kwaade asserts that he stands for the ordinary (down trodden) people; "village people" who have been neglected for a very long time. He describes himself as a "village rapper".¹⁴

Few women (ladies) are hip-life singers. One many wonder why most women do not patronise this profession. Is it because they have accepted the biblical description of the woman as the weaker sex and therefore they do not want to engage in anything that might require too much from them? The reason might be that they are not interested because society regards those who play hip-life as "vagabonds" due to their dress codes and social behaviour.

¹³ Personal Interview with Lord Kenya, Hip-life Artist, 15th January 2003.

¹⁴ Personal Interview with Okomfo Kwaade, Hip-life Artist, 23rd January 2002.

A source revealed that most women abhor hip-life music as opposed to Gospel music because the few who espouse it are looked down upon and suspected of being “loose” girls with poor upbringing and this renders them unmarriageable. On the contrary, I think young ladies enjoy listening to hip-life music but do not have the courage to rap. The few, who are doing it, do it very well and with confidence. An example is Abrewa Nana of “Mate ɔ̃ɔ̃ fila fila” fame.

Hip-life has eaten into the fabric of this country so much that it has captured our airwaves for some time now and continues to reign over highlife music. Hip-life artistes are very much recognised and given roles to perform in our society. For instance there are advertisements which feature them because they have managed to attract the attention of the public with their rap. A case in point is a Kasapreko advert features Obrafoo and Abrewa Nana. Also, some Ash foam adverts feature Obrafoo and Tic Tac. Lord Kenya is also featured in a Rexona Roll-on advert.

From the foregoing, it can be concluded that Hip-life originated in Ghana and should therefore be encouraged because it serves as the medium through which the youth express their views and talents.

CHAPTER TWO

THEMATIC AND STYLISTIC ELEMENTS OF THE TEXTS

The term 'poetry' has been defined in several ways by literary critics and for the purpose of this work, I would like to give a brief history about what some of the critics say about poetry or the work of a poet.

According to Plato, the father of literary criticism, his work on poetry could be grouped into three aspects; the Universal Ideal Forms, inspiration and censorship and all these aspects revolve around the theory of imitation. To him, the source of composition of a poem is inspiration. He asserts that the poet is inspired by the gods and the poet in turn infects his reader with his inspiration and this is stated in the *Icons* – title of a book.

“Thus the muse inspires some and others are inspired by them until there is a whole series of the inspired”.¹⁵

The concept of the universal ideal forms reveals that it is the gods who own ideals and human beings only go to them to borrow or imitate these ideas. This is seen in the *Republic Book X*. Finally, on censorship, Plato believes that since the poet's imitation is of the third degree, that is, the imitation of an imitation, the poet does not know the nature of what is to be copied and therefore they should be censored so that they can be stopped from causing havoc. To him,

¹⁵ Plato: *The Icon*, 533C – translated from Greek is by Alan H. Gilbert in *Literary Criticism: Plato to Dryden*, University Press, Oct 1982 p 9 - 13

when the poet imitates, he should make the youth imitate the good. This is emphasized in the Republic Book III and here he calls the poet who is capable of achieving this, the philosopher poet.

Aristotle defines poetry as “the art of imitation or representing in which the objectives of imitation are men doing or experiencing something”. His main objective was to differentiate between the epic, the tragic and the comic by using imitation as an instrument. Aristotle uses three principles to draw the distinctions between the three types of imitation; the manner of imitation, object of imitation and medium of imitation. The manner of imitation is simply based on form, thus the manner in which imitation is done and this is in two folds, action and narration. The objects of imitation are based on content or things imitated.

Finally, medium of imitation depends on the use of language or of music. Therefore, while the epic imitates only by means of poetry, tragedy does so by means of both poetry and music and this is stated in the Poetics chapter XXV:

“Since the poet, like a painter of animals or any other maker of likeness, i.e. an imitator, he must always imitate some one of the three aspects of things either as they were or are, or as men say they are and they ought to be”.¹⁶

¹⁶ Aristotle: Poetics, translated by Alan H. Gilbert in Literary Criticism: Plato to Dryden p. 108

Aristotle also talked about aestheticism. This is the theory or science of beauty which investigates how our senses appreciate our environment. He stated that the beauty of the work of the artist depends on the level of his power of artistry or skill. This piece of work of art is to give pleasure.

Sir Philip Sidney on the other hand defines poetry as:

“an art of imitation, for so Aristotle termed it in the word mimesis, that is to say a representing, counterfeiting, or figuring forth – to speak metaphorically, a speaking picture; with their end to teach and delight”¹⁷

In the Defence of Poesie, Sidney developed the notion of skill or art of the artist to the level of creativity which had already been introduced by Aristotle. He believes in the fact that, the poet's presentation is a combination of both imitation and the personality of the poet, what Aristotle calls “skill”. Therefore the poet can go beyond imitation to create a new world through his imagination. Like all works of art, Hip-life songs are not typically African in terms of literary style since they have western style (foreign influence) and these songs delight, teach and persuade listeners just as Horace proposed i.e. docere, delectare and movere aspects of poetry.

From the foregoing, we have seen that the definition of poetry keeps on changing depending upon the time and the personalities involved. But the most interesting and crucial point to note is that all the critics talk about how the work of the poet reflects the realities of nature or how successfully it imitates nature.

¹⁷ Sir Philip Sydney: The Defence of Poesies – compiled by Alan H. Gilbert in Literary Criticism: Plato to Dryden (Detroit: Wayne University Press 1982 p.414.

Thematic Elements

In the previous chapter, we established the fact that Hip-life is a poetic and musical form of the late twentieth century. This century, like others before it, has its peculiar characteristics and conditions which precipitate unique responses or reactions. One way of looking at these responses or reactions to the prevailing conditions is by studying the thematic elements of the works of the artistes.

Surprisingly, in spite of the large number of artistes, the themes are limited in diversity. Indeed, only very few ideas are raised in all the poetry of Hip-life. Arguably, the most dominant issue raised in the poetry of hip-life has to do with the economic problems and frustrations of the day.

The late twentieth century is a period of immense technological advancement, but it is also the period that saw the demise of communism at the international, political as well as the expansion of the influence of Western capitalism and its associated emphasis on individuality and the importance of capital.

After attaining the status of an independent country in the middle of the century, Ghana soon began to experience a regression of her economic fortunes until the end of the century when the government of the day declared her a Highly Indebted Poor Country. Finding themselves in such a country in the prevailing world order of extreme capitalism and globalisation, with their concomitant emphasis on the power of money, Ghanaians would naturally be affected by the extent of monetization of the economy and the general situation of joblessness

and poverty that make them see all the niceties around them which, unfortunately, they cannot afford.

The economic problem appears to be the major concern of Ghanaians and Hip-life artistes naturally have fertile grounds from which to grow and harvest their themes and subject matter.

Lord Kenya, the most prominent exponent of Hip-life artistry, has four (4) CDs to his credit. The title of each of these productions revolves around money ('sika').

"Sika" is the title of Kenya's first CD. In the shifting perspective of the title track of this CD, we move intermittently from the lamentation of the economically frustrated youth to the exhortation of a counsellor. It is the frustration of the youth who perceive life as "hard" because he cannot make ends meet. He attributes his plight to all kinds of factors such as witches, lack of benefactors and so on. He does all he can to get out of the situation of poverty and stagnation but to no avail. He wants to drink beer instead of "Apio" (local gin). His frustration is so intense that he thinks that death, which ends all things, will come to terminate his suffering. But the counsellor prompts him that there are good times ahead¹⁸.

Another song on the "Yeesom Sika" album titled "Mmobrowa" is dedicated to the downtrodden in the society. The term "Mmobrowa" refers to the

¹⁸ Lord Kenya, "Sika" produced by Zapp Mallet/Slip Music.

economically disabled in the society, who see all the good things around them but cannot enjoy them, because they do not have the means to acquire these things. Their situation is worsened by the fact that their moral uprightness is not enough to earn them high regard in the society. But this particular “Mmobrowa” will not be someone else. Rather, he is resolved to make do with what he is able to rake from his own toil and sweat. He is optimistic though that the current situation is not permanent; better days lie ahead¹⁹.

Kontihene, another artiste, makes a similar exposition of the economically induced frustration of the times. In his “Asesa”, Kontihene exposes the situation of a young man whose situation has changed from bad to worse (or is it good to bad). Life begins to move as slowly as a Methodist Hymn for him. Kontihene catalogues some of the frustrations²⁰.

So does the song “Paradise” of Akyeame’s “Nkonsonkonson”. “Paradise” does not catalogue the frustrations of the “mmobrowa” in the society. Rather, it treats them implicitly by painting a picture of the Christian paradise, showing how it is unlike anywhere on earth. Even though the focus is on “Paradise”, the description of paradise is a catalogue of how it is free from the problems that are rampant in this world of ours:

“No more salary or bribery
No temptations to cause adultery
No hypocrisy
No false piety...”

Then, too, Paradise is depicted as a place where

¹⁹ Lord Kenya “Yeesom Sika” Produced by Mount Kenya/Goodies Records

²⁰ Kontihene, “Nyankonton”, Produced by Agiecoat/Hit Digital Music.

“There will be no woman knocking for ‘chop’ money
No pressure from parents
No need for visa
No racism
No burglary...”²¹

In a nutshell, man’s only hope for respite is in paradise. But there is a condition for entry into paradise which is that, man must be cautious of whatever he does while on earth to enable him secure a place there.

On the same album, Akyeame’s “Obanyansofo” also depicts the crisis of the young man of the century. This includes the frustrations that result from the seeming lack of progress or development in the lives of the people. This frustration is usually the source of all kinds of crime and evil and other misfortunes²².

In the same vein, “Charlie Why?”, also another track on “Nkonsonkonson”, asks questions about the economic situation in the country which is making life unbearable for both the young and the old. The musician is surprised that Ghanaians still go for loans in spite of the fact that we have enough gold to make us rich. He describes the society as corrupt in the sense that people in authority always favour those they know. His frustration is intensified because there are no jobs and this has rendered him jobless even after completing his education²³.

²¹ Akyeame, “Nkonsonkonso” produced by Spider Web Records

²² Ibid

²³ Ibid

This contemporary problem is again expressed in Lord Kenya's "Obiara de ka" which reflects the current economic situation in which everyone is a debtor because none can make ends meet. But this problem of the individual is the prototype of the bigger problem of the indebtedness of the larger society²⁴.

Lord Kenya reprimands the "Driver" of the public bus on his "Sikabaa" album. This is because the driver's irresponsibility is likely to lead to the loss of lives. The irresponsibility of the driver could be traced to the economic factor. Drivers desire to make as many trips as possible so as to maximise their profits. But the driver's action is not a solely self-induced one; he is encouraged by the passenger who is also in a hurry to reach his destination. Meanwhile, the policeman who is tasked to check irresponsibility on our roads is himself irresponsible. He is a corrupt officer who turns on blind eye on irresponsibility when he is financially induced to do so. Could this be a lampoon on the way the vehicle of state is managed, where the leaders, the citizens, and the judiciary are all being irresponsible in the performance of their duties?²⁵

Abrewa Nana in "Sika...W'arushie" talks about another of the economic themes which admonish people to be patient and avoid rushing into disasters which are rampant. Money is the elusive "grail", the quest for which lead one through labymiths full of hardships and disasters.

²⁴ Lord Kenya, "Sika Baa" produced by Zapp Mallet/Slip Music, 1999.

²⁵ Ibid

Akyeame's "To wo bo" also expresses the same view/concern. Here, there is an exhortation on the youth to 'chill', not to rush in the quest for success but to be patient and 'take it easy'.

Another major area which has been influenced by the economic situation is 'love'. "Sikabaa", which is the title track of Lord Kenya's first album, exposes the urbanized women of the times whose only "consideration" is money. Anyone who has money to give is an acceptable companion (bed mate). Thus, she jumps from man to man.

"Aketesia" by Kontihene also satirises the showy young man of urban Ghana. This is the loud-speaking man who never misses any opportunity to show off his wealth to those who care to listen. In this case, the show is for the benefit of the 'Aketesia (lady) that has so attracted the love of Bra Emma as to make him boast. He is a "chef", a tycoon, who believes that the cedis, CFA, dollars and pounds that he has are enough to guarantee for him the love of any lady that he professes love for. But he makes an important point when he says that the ladies trouble him when he has a lot of money on him. It shows what actually happens in society with regards to ladies, whose only consideration is money.²⁶

In "Ye W'aden Yie", Lord Kenya asserts that the persona is a different type of suitor who says his love is genuine. He persists in his pursuit of the lady in spite of all the disappointments, deceptions and ingratitude that she has caused him. He promises to be a decent lover who will provide for the needs of his lover.

²⁶ Kontihene, "Nyankonton" produced by Agiecoat/Hit Digital Music.

But it is inferred here that the lady in question is of the contemporary shock who are swayed more by economic considerations than moral ones.²⁷

The fact that the domain of love is an infertile zone is further emphasised in “Bra Yen Tena” on Akyeame’s album “Nkonsonkonson”. The refrain summarises the extent of corruptions in relationships when it calls on the lady to come and live with him as the wearing of someone’s ring (the symbol of marriage and betrothal) is not deterrent enough to stop one from relating sexually to another. The ease with which in one breath, the persona invites one and spurns another is a demonstration of the ease with which relations are started and abrogated.

“Monica Lewinski” is the open allusion to the extra-marital relationship of no less a person than the president of the erstwhile United States of America. This is a perfect example of the extent to which morality has sunk. The truant lover who is often wandering in the wilderness of promiscuity, returns a repentant prodigal to the loved one. It is a passionate plea for restitution as a lover.²⁸

The economic considerations have come to replace genuine love. This is evident in Obrafo’s song titled “ɔdɔ” which talks about love that appears to be threatened by the general commercialisation of love. “ɔdɔ” is a lover’s pleas for his love to remain faithful in spite of the hard times. He says the hard, bad times will not last forever. Good times will come if God so wills. He is afraid to

²⁷ Lord Kenya “Sika Baa” produced by Zap Mallet/Slip Music, 1999.

²⁸ Akyeame “Nkonsonkonson” produced by Spider Web Records

lose his lover even though his love is genuine. The fact is that one who is not endowed financially is highly disadvantaged even in the affairs of love.²⁹

Lord Kenya also buttresses this point in “Medɔ” on the track album titled “Yɛɛsom Sika”. This is an exhortation to people to love genuinely. He says that love is a matter of the heart and therefore the need to follow one’s heart in matters of love is very crucial.

Joe Frazier, another artiste, makes a similar exposition of the economic consideration that has been attached to genuine love. In his “Yaa Maame”, Frazier exposes the situation of a young man which has changed from bad to good. He is now economically sound enough to propose to his lover and to show his readiness to his mother-in-law who hitherto did not want to see him because he had no money. He expresses his desire to have a grand wedding ceremony and also share his wealth with his lover.³⁰

Omanhene Pozoh’s “Medɔfo Adaa daa Me” talks about betrayal in love. Pozoh bemoans the betrayal of his lover which has disturbed him even to the point of death. In spite of the promises and assurances given to him by his lover to make him believe that her love was genuine, she has deceived him. He attributes his inability to make ends meet to his lover’s bad luck, hence the need to through her out of his house and life.³¹

²⁹ Obrafoɔ “Asembsebe” Produced by Homebased Records

³⁰ Joe Frazier “Yaa Maame” Produced by Bandex Music Production.

³¹ Omanhene Pozoh’s “Aye De Vol. 1” Produced by Omanhene Pozoh.

Likewise, Obrafo's "Twe wo ho" also gives expression to the themes of ingratitude. This song also reveals the economic considerations in love. The singer gets the opportunity to show off his wealth by recounting the contributions he has made towards the success of his lady. Also he raises the issue of the tendency of people to enrich themselves wherever they find themselves. This is because the lady has taken advantage of his wealth to put up a building at Bantama even through she is a house-wife.³²

Another track on Obrafo titled "Okukuseku" emphasizes the theme of ingratitude in Hip-life songs. "Okukuseku" demonstrates the evil and treachery of a friend. It admonishes Africans to fear man rather than ghosts.³³

So also does Kontihene "Seniwa". "Seniwa" reveals the evils and treachery of a lover. The singer says that the blackman has evil thoughts and wizardry. His evil thoughts are compared to those of a reserve player because he does not want anyone to rise to his level.³⁴

Another rap song that depicts the lack of flourishing relationships in the society is Okomfo's song entitled "Ataa Adwoa". "Atta Adwoa" exposes the urbanized woman of the times whose main source of income is to jump from one man to the other and this is because she is not satisfied with what her lover gives her. The persona is an angry young man who is claiming back everything

³² Obrafo "Asemsebe" produced by Homebased Records.

³³ Ibid.

³⁴ Kontihene "Nyankonton" produced by Agiecoat Hit Digital Production.

he has bought for the lover. He ridicules women who hide behind Christianity to do all kinds of evil things.³⁵

Apart from all the themes discussed above, there are other miscellaneous themes that have to do with moral issues of the late twentieth century.

First and foremost, Omanhene Pozoh's album titled "Woasei" highlights immorality among the youth, especially young women. He focuses mainly on the kinds of dresses that shamelessly expose much of their bodies to others. But he goes beyond dress to comment on other moral issues including those who are homosexuals and girls who leave home for school but end up in the rooms of boy friends. He seems to suggest that the kind of dress they wear, the way the girls walk, and so on have some relation to the upsurge of cases of rape in the country.³⁶

Again, C. Zar on his "Sumsumsofo" album raises the issue of alcoholism and its effects on the youth of this country. Also, he raises the issues of the tendency to prescribe spiritual solutions for problems that are usually beyond human understanding. Thus, a person suffering from alcoholism normally is likely to consult the spiritual pastor.

Another important issue that bothers our society and the world at large is the dreadful disease, AIDS. This has been addressed by most Hip-life artistes.

Okomfoɔ on his first album titled "Abrɔ ne Bayie" raps on 'AIDS'

³⁵ ɔkomfoɔ Kwaadee Ne N'atuatedom produced by Wayoosi Music and Vybetoun Record Labels.

³⁶ Omanhene Pozoh "Aye De Vol. 1" produced by Omanhene Pozoh & Kwame Ason.

("OkomfoƆ Kom"). In this song, the priest bemoans the terrible scourge that has taken control of Africa causing the people severe strain and stress. He tells us how the actions and inactions of people produce a long chain of victims. It is a chain that begins with one who steals away from his wife in the fashion of a "stowaway" to play an "away" love match and contracts the disease.

Another member of his family uses a razor blade used by the infected man. This person also is infected and the later has unprotected sex with his lover. He admonishes us that each and everyone should take precautions by making use of condoms. He also suggests to the government that condoms should be given freely. In a nutshell, OkomfoƆ outlines the causes and prevention of AIDS.³⁷

Lord Kenya's song titled "Mr. P. O. P." is a funny one that ridicules the young man who would make all the noises when in the presence of his friends but when it is crucial for him to do productive talking, he falters miserably. Such a 'guy' is said to have Plaster of Paris (P.O.P.) cast over his lips making it impossible for him to talk effectively in the presence of ladies.³⁸

Another artiste, Tic Tac advocates for personal hygiene in his song titled "Philomena Pitingeh". Tic Tac in an interview revealed that this song stressed the need for a person to keep his/her body clean from all kinds of impurities, and therefore has no sexual connotations as critics claimed.

³⁷ OkomfoƆ Kwaadee Ne N'atuatedom produced by Wayoosi Music and Vybetoun Record Labels.

³⁸ Lord Kenya "Yeesom Sika" produced by Zapp Mallet/Goodies Records.

Again, Rockstone's song titled "Yabounce Wo Visa" (They have bounced your visa) is a song in which he shares his experience with us on how painful and sorrowful it is when a person is refused a visa. In spite of the frustrations people go through before they are able to acquire a visa to travel abroad, everyone still wants to travel abroad and they find all means to do so. This is attributed to the economic situation that Ghanaians find themselves in. Even educated people or those trained by the government want to travel abroad to seek for greener pastures and this does not augur well for the development of this country.³⁹

Apart from the issues discussed above, there are also raps which do not seriously address any issues but are only meant to boast about one's capabilities and potentials in the Hip-life vein. Most of the artistes have at least one song on their albums in which they boast about themselves.

Okomfoɔ's song titled "Meba Monkyɛn" on his Kwaadeɛ album announces his arrival on the rap scene with a boast about his capabilities and their effects.

So does Oبراfoɔ, in his song titled "Who Born You by Mistake", on his "ɔdɔ" album boast about himself and claims that his is an elderly person on the rap scene and hence, he should be accorded respect.

Again, Oboɔ's "Bɔ Atentɛben" is a mixture of moderation and hyperbolic statements used by the artiste to announce his emergence on the Hip-life scene.

³⁹ Reggie Rockstone "Me Na Me Kae" produced by Kassa Records, 1998.

It is an assertion through the use of a series of images, of what the artist is capable of doing, as a person in some assumed role does, in comparison to others in similar roles.⁴⁰

Also, Lord Kenya draws attention to himself in his song titled “Edwom no”. In this song, he states that he is fantastic because his music is so sweet and is able to move people to dance.

Finally, Omanhene Pozoh’s song titled “Eka Sɛn” is another ‘boast’ song. Here, Pozoh presents the kind of fierce battle that has crept on to the hip-life scene. He portrays himself as the most fearful person, compared to the others.

Stylistic Elements

Various styles employed by hip life artistes. An attempt will be made to discuss the main features of rap which include the use of sound; rhythm, alliteration, assonance, rhyme and so on. The discussion will be extended to include the artistes’ efforts to transform high life, funk, R&Bs and other traditional forms into hip-life. A distinction will also be made between regular and irregular rhythm in the music.

Rap perhaps derives from the French Repartee. Basically, Rap refers to talk or “conversation” but more specifically, to rap is to talk freely and frankly. The emphasis here is on the modifiers “freely” and “frankly”. The late twentieth

⁴⁰ Oboɔ “Atenteben” produced by Soul Records, 2001.

century produced the assertive artiste who desired to effect change through entertainment and educating by means of frank talk. In the United States of America, and in Europe, this took form as RAP music, Hip hop and Rhythm and Blues (R & B). In Ghana, the form it took is what is classified as Hip-life. The name Hip-life is a fusion of the two names of different forms, Hip hop from the West and High-life from Africa.

As mentioned earlier, the defining element of Hip life is the Rap component of the form, and considering this element, we identify three main defining features:

First and foremost, Rap refers to that category of Hip-life which is the Ghanaian version, an adaptation of the western Rap which has been popularized by such artistes as 2 Pac Shakur, Dr. Dre, Puff Daddy and so on. It may be defined as rhythmic rap rendered in English, a local language or a combination of both.

In many instances, the rhythm as rendered by the combination of various musical instruments of conventional popular music which is borrowed from already known compositions of different forms. It may also be the rhythm of some known funk, Hip hop, R&B, Reggae or even nursery rhyme. Such rap (frank talk) may or may not have a refrain.

In addition to rhythm, another defining feature of rap is the close juxtaposition of similar sounds. For example, Lord Kenya's song titled "Oth" on the "Sikabaa"⁴¹ album is original rap based on Peter Tosh's "Wanted?" It is rap in

⁴¹ Lord Kenya "Sikabaa" Produced by Zapp Mallet/Slip Music.

English and Asante and has a refrain. Again on the same album, “Driver” is Lord Kenya’s rap on drivers, passengers and policemen, especially concerning their various actions which cause many deaths on our roads. It is based on an old funk. For his “Mr. P.O.P.” of the “Yeesom Sika”⁴² album, the rap is based on the rhythm of “Obaa yi”, an old highlife music.

In addition to rhythm, another defining element of rap is assonance, the close juxtaposition of similar sounds, especially vowel sounds. This and other elements such as Alliteration and Rhyme, constitute the main features of rap. Any typical example of rap thus demonstrates these features. In Kontihene’s “Aketesia”⁴³ for example, there is a preponderance of such features, Consider the following:

“Me ne no , me ne no
.....bengeze bengeze
mete apɔ”

It is clear in all the lines that Kontihene’s choice of monosyllabic words is deliberately made to enhance the brisk, “rappy” pace.

The following line:

“Me ne no, me ne no
me ne no ...”

and all the other lines demonstrate this.

Another aspect of style that needs to be looked at is the effort artistes have made to transform highlife, funk, Reggae, R&Bs and other traditional forms into hip-life music. There are artistes whose ingenuity enables them to create their own

⁴² Lord Kenya “Yeesom Sika” Produced by Zapp Mallet/Goodies Records.

⁴³ Kontihene “Nyankonton” produced by Agiecoat/Hit Digital Music, 2001.

original musical accompaniment to their original rap. Reggie Rockstone stands out in this regard. Also in Okamfo's first album⁴⁴, we find a diversity of rhythms that are borrowed or original but in each case, there is a clear western flavour.

Quite distinct from the category discussed above is that brand of hip-life in which the rap, rather than being the main lyric, is a supporting element of some highlife or R&B song. Most of the time, it is recycled music in the sense that it is an old, almost extinct, highlife song that is given a new lease of life by making it relevant to modern times. Sometimes, it is a very old song which is remixed by means of sophisticated, digital technology. At other times too, it is the same old song that has a rap component inserted.

In any case, the outcome is something new, in which a modern or contemporary element is infused into what may be termed as classical. A typical example is Omanhene Pozoh's "Medofo Adaadaa me"⁴⁵ which features Awuraa Ama Badu. In reality, the original composition of "Medofo Adaadaa Me" was made by Awuraa Ama Badu. Indeed, Awuraa Ama Badu was almost a forgotten highlife artiste, unknown to many people of today's generation, heard only once in a while as one of the classical highlife artistes until the remix arranged by Pozoh and featuring Omanhene Pozoh's rap.

Another great collaboration to transform highlife to hip-life is that between the same Omanhene Pozoh and Alhaji K. Frimpong entitled "Kyen Kyen Bi Adi

⁴⁴ Okomfo Ne N'Atuatedom "Kwaadee" produced by Wayoosi Music and Vybetown Record Labels.

⁴⁵ Omanhene Pozoh "Aye De "Vol. 1 produced by Omanhene Pozoh and Kwame Ason

M'awu". This remixing collaboration transforms the almost forgotten hits of yesterday into the hits of today.

Also, Tic Tac's "Minka Bio"⁴⁶ which is based on Pat Thomas's "Minka Bio" is another example. Indeed, sometimes the artistes go beyond the shores of Ghana for their inspiration. For example, Joe Frazier takes inspiration from Fela (Ramsome) Anikulapo Kuti for his Afro Beat rhythm in the song titled "Awisua" on the "Yaa Maame" album in which Mary Agyapong is featured.

In fact, Sony Achiba, who goes as far as India for inspiration for his "Nipa Boniayefo", also fits into this category.

The third category comprises the highly original hip-life songs in the sense that, they are neither based on the Western funk, nor R&B, nor on the highlife of Africa. The song may be "rappy" throughout but not in the vein of the American rap of 2 PAC and Notorious B.I.G.

The artistes in this category create their own rhythm on which is based their instrumental accompaniment which is not foreign but very African and unique. In this regard ɔkomfoɔ readily springs to mind before others. In his very first album, ɔkomfoɔ exhibits a splendid diversity of rhythmical background and rap accompaniment which are rich in the vestiges of the oral tradition of story telling, the incomprehensible rantings of a priest at the shrine, the boast of the warrior or hunter poets and the folk chant of the "pito" drinking party.

⁴⁶ Tic Tac, "Masem" Produced by Goodies Music Production.

ƆkomfoƆ's uniqueness probably derives from the blend of Northern Ghanaian and the urban Asante and sometimes English raps that creates something hitherto unheard of in Ghanaian music. In his song titled "Abranteɛ", we hear the distinct strains of the notes of a Northern folk performance blending smoothly with the highlife of southern Ghana in a "rappy" chant midway between song and rap.

His "Ataa Adwoa" too, is a very African narrative rap even though it is based on the rhythm of the popular jungle of the old man who "played knick knack on my drum". Closely resembling ƆkomfoƆ in his Africanization / localization of rap is OبراfoƆ whose ingenuity in this regard is manifest in his "Kwame Nkrumah", "Aden", "Agoro No Aso"⁴⁷ and others even though the instrumental background may be hip hop or R&B. His excellent combination of the indigenous Asante of the (rustic) hinterland with the contemporary urban Asante puts him in the same class with ƆkomfoƆ.

At the linguistic level, the various categories of hip-life share similar features, some of which have been mentioned already. Hip-life has been described as "highly rhythmicized poetry" and "rhythmic African poetry". Rhythm is thus a very important component of hip-life. We have mentioned the fact that often, it is fast-paced, but even when it is not, the rhythmic element and other features enable one to distinguish between rap and ordinary speech. It is clear that rhythm and other sound effects take precedence over clarity of expression in

⁴⁷ Oبراfo "Pae Mu Ka" produced by Home Base Records, 1999.

hip-life music. Thus, clarity or sometimes meaning is sacrificed at the expense of rhythm, rhyme and other sound effects. Sometimes too, a word, phrase or line is contrived into the rap to create a specific effect or simply to conform to the sound movement. Lines from Joe Frazier's "Apuutoo" illustrate this:

"Wore taataa me dodo, adɛn, why?

Joe Frazier nie, fa w'ani to bɔ me spy.

Dee ekuta wo no to twene, a expire,

We no akrakuro, mere we me meat pie.

Yes man! Me kookoo apae

Dame, obiara ankye bia, aba no apae

Apuutoo aye se kwaapae....."⁴⁸

"You are fore skinning me too much, why?

Joe Frazier is here, use the tip of your eyes to spy on me.

Throw away what you are holding, it has expired

Eat your "akrakuro", I am eating my meat pie

Yes man! My cocoa has ripened

Dame, when no one wins we say the game is drawn

"Apuutoo", it is like "Kwapae....."

It is clear from the lines above that Frazier contrives to achieve the rhyming (ai) sound and only just maintains sense and coherence from one line to another. Much of the preoccupation of the artiste is to achieve some uniformity in rhythm and rhyme.

We have also mentioned how prominent the device of alliteration, assonance and sometimes consonance are in the poetry of hip-life. The chief effects are rhythm and rhyme. In each of the hip-life positions, the artiste usually maintains a regular rhythm even though slight variations may be discerned. The words themselves produce a regular rhythm which together with the musical accompaniment produces a complexity of sounds. Lines from Kontihene's song titled "Seniwa" will illustrate this:

⁴⁸ Joe Frazier "Yaa Maame" produced by Bandex Music Production.

“Anokware mo ma yenka na asugyafo rebere
Nansayi ɔdɔ kɔɔye no mekoa ara mereberɛ
Awurade Nyankopon...
Onipa beko wuo na w’aberɛ...⁴⁹

“True, let us say that unmarried people are suffering
Just recently my love went away, I am suffering
Lord God...
Before man will die, he would have suffered...”

Even without any instrumental accompaniment, Omanhene Pozoh creates a regular rhythm which is highly musical. In his rap “W’asei” in which he castigates young ladies for their indecent behaviour, the highly regular and measured rhythm is easily discernible.

“Akwadaa ketewa hwe attadie a w’ahye, w’asei
Wo ha ne no ha mu na egu ho yi, w’asei
Wo hunu barima, na wo woso woto, w’asei...⁵⁰

Small girl look at the dress you are wearing, you spoil,
All your pants are showing, you spoil
When you see a man, then you shake your buttocks
You spoil...”

Yet there are those artistes whose lines are not regular. Okomfo does not usually create such measure lines. For instance, in “Ataa Adwoa”, this irregularity is observed, as the following lines show:

“Enaano, kyena, m’ada me te pan, pan, me pono
Merehwa nkorɔmoo, mennte
Pan, pan, wo rebɔ dam,

⁴⁹ Kontihene “Nyankonton” produced by Agiecoat Production/Hit Digital.

⁵⁰ Omanhene Pozoh “Aye De Vol. 1, produced by Omanhene Pozoh.

Hwana woretu me pono
Me kɔ hweɛ asɛɛ asew
Ataa Adwoa ne n'abusua kuo,
Yerebepa kyɛw...⁵¹

“ Some days later, I was asleep
I heard pan, pan, at my door
I was snoring, I heard pan, pan!
Are you going crazy
Who is there, you are breaking my door
Who else do I see when I opened the door
Ataa Adwoa and her family members,
We are coming to apologise...

But this does not mean that the lines are not organised. They are highly organised to fit musically into the instruments. By granting himself the freedom to create without any hindrances of measurement, the artiste liberates his creativity leaving himself free to choose a word because he wants to and not because the dictates of rhythm and rhyme compel him to do so. It must be noted here that the sound effects so created by the various devices are not desired only for aesthetic effect but also to enhance communication. The repetition of words, phrases or lines may facilitate the creation of one stylistic or aesthetic effect but such repetition may also emphasize a point.

There is also another kind of repetition which could be termed “incremental repetition” quite similar to that of the old English ballad. By means of this device, the poet is able to advance some narration or some commentary by adding, little by little, bits of information through what looks like a repetition. In Okomfo's “Atta Adwoa” for example he says:

⁵¹ Okomfo Ne N'atuatedom” Kwaadee” produced by Wayosi Music and Vybetown Record Lables.

“Enooma a m’ato am wo nyinaa meegye
Empaboa a m’ato ama wo nyina meegye
Hwe, droose a m’ato ama wo nyinaa meegye...”⁵²

“ Things I have bought for you, I am taking them back
shoes I have bought for you, I am taking them back
underwear I have bought for you, I am taking them back...!

In these lines Okomfo moves from the general “enooma” (things to the specific “empaboa” (shoes/footwear) and “drooso” (underwear) to emphasize that the persona is taking back all the items he has bought for the lady including those which may be considered trivial.

Another stylistic element of hip-life poetry is tone or diction. By means of tone, we can distinguish between those compositions that are assertive, tense, daring, confrontational, or vitriolic and those that are assertive yet sober and congenial. Tone is taken a step further when the boastful artiste dares anyone to challenge his assertion or confront this or that artiste for this or that flow.

Effects such as these are the outcome of collaborative factors including tone and diction. Almost all hip-life artistes, as if by convention, have one or more composition on that boast about their skill on each album they produce. Such boast is evidently assertive of their capabilities and tone plays a crucial part in such assertions of skill. As seen in the preceding chapter, hip-life artistes have an expansive range of issues to comment on and the confidence and authority with which they convey their message comes out through their tone. But there

⁵² Okomfo Ne N’atuatedom Kwaadee” produced by Agiecoat & Hit Digital Music.

are those compositions that are low-toned as they are keyed in the mode of assertive, ordinary conversation.

For instance, Joe Frazier's "Apuut ɔɔ" (my foot) comprises the bragging of an angry young man who perceives his rivals as enemies who despise his skill. In his estimation, however, none of these can hold up the candle to his prowess. He dares them, provokes them and insults them. He is angry.

" Woretaataa me do do adɛn why?

You are fore skinning me too much why?

and he castigates the perceived enemy:

" Adwen bɔne nti ɛbɛ dɛn na
Onyame a lift wo high
Mennka hello, ɛnyɛ adeɛ a mɛgye so hi!
Morebetua, homee, yo! Me de plier bondex management
We still multiply...⁵³

" Because of evil thoughts, how do you expect
God to life you high?
Do not say hello because there is no way
I will reply by saying hi!
I am about to stop breathing,
Yo! I am plier bondex management
We still multiply..."

That unwritten convention of boast which is characteristic of hip-life has something to do with the assumed responsibility that these artistes owe their audience. Most of the time, their perception of this responsibility determines how they communicate with their audience.

⁵³ Joe Fraizer "Yaa Maame" produced by Bandex Music Production.

“Obrafo” is the Akan executioner, one of the most feared people in the state. Traditionally, the executioner is not at the front desk in terms of state function. However, because of their power to take the lives of certain people and also of their physical appearance that evokes fear, their words carry some weight in society. No wonder he admonishes us in his song titled “Pae mu ka”⁵⁴. In the same way, the “Okomfo” in the traditional society is the intermediary between the people and their gods.

It is through the Okomfo that the gods communicate with the people. Thus in the society, which is highly spiritually oriented, anyone who wields potent spiritual power is highly respected, revered and even feared. It is this aura of reverence, awe and spiritual awareness that the artiste seeks to portray through his assumption of the name Okomfo.

His tone depicts line of authority and responsibility to his people, which are clearly discernible in his performance. Especially in his “AIDS”, Okomfo in a state of frenzy raps out a divine message that warns the people about the menace of AIDS and exhorts them to use condom. Indeed, by means of a combination of rhythm, tone, imagery and diction, Okomfo is unable to simulate the trance-like condition of the shrine. Okomfo actually dramatizes the role of the poet-priest by chanting, as the following lines show:

“Eboro pensem, saa twem
Eboro pensem, saa twem

⁵⁴ Obrafo “Pae Mu Ka” produced by Home Base Records.

The other artistes dramatize various other roles. For example, Akyeame dramatizes the dignified authority and eloquence of the linguist; Oboɔ on the other hand, dramatizes the hardness of the rock and so on. This dramatization is further enhanced by appearance, mien, movement and all the other non-verbal cues that together with the words create a complete atmosphere. The very large (baggy) dropping trousers, large shirts, bandanas, large solidly built boots and the wild limb movements and gyrations and the occasional pulling up of trousers at the crotch are typical of rap and hip-life. Body movement in the case of hip-life is not so much for aesthetic as for expression purposes. Just as gestures in our normal communication get wilder the more one gets agitated, so do the movements get wilder the more excited the artiste gets.

It is worth noting that even those who have not assumed such traditional names, titles or roles also have names sometimes even foreign ones, that have something to communicate about their perceived roles or personalities. The lordship of Kenya, the firmness of Reggie Rockstone, the ferocity, resilience and sheer strength of the former heavy weight champion of the world, Joe Frazier and the association with others like Buk Bak, Sass Squad and so on are dramatized in the performances of these artistes.

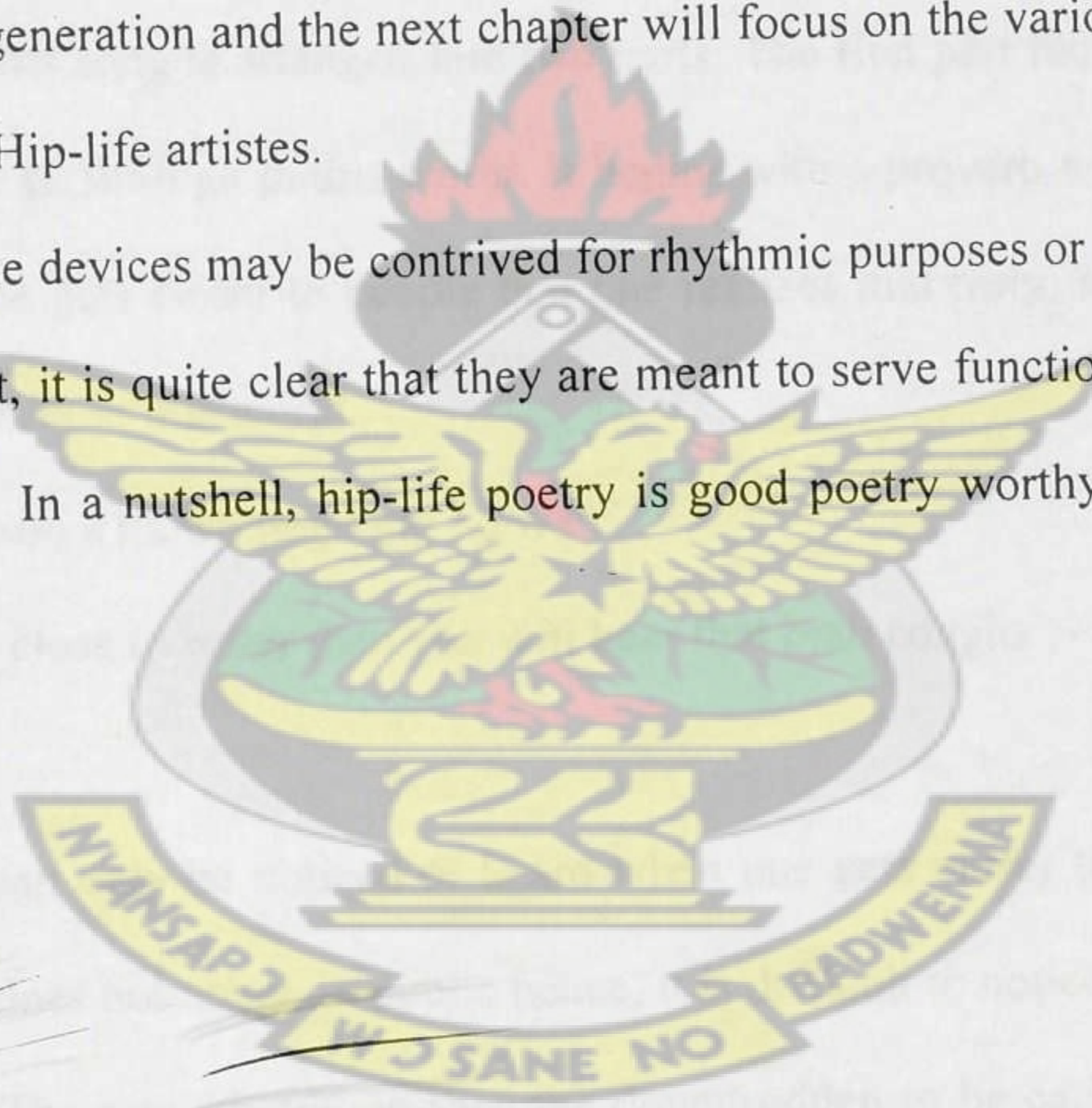
Naturally, such “boast raps” employ the common devices of comparison such as simile and metaphor for example and other devices such as hyperbole, stock

⁵⁵ Okomfo Ne N’atuatedom Kwaadee” produced by Agiecoat & Hit Digital Music.

phrases and epithets, catalogues of achievements and repetition to give expression to their boasting.

It is interesting to note that even though most elderly people think that Hip-life songs contain a lot of nonsense, most of them touch on pertinent issues concerning the public and society at large; and these songs seek to advise the public. It can be deduced from the above discussions that Hip-life like Highlife music, addresses a great deal of issues. The themes therefore cut across almost all aspects of human life and existence including love, ingratitude, miscellaneous themes, economic problems and so on. These are issues which are very crucial to this generation and the next chapter will focus on the various styles employed by the Hip-life artistes.

Even though some of the devices may be contrived for rhythmic purposes or for the sake of sound effect, it is quite clear that they are meant to serve functional and aesthetic purpose. In a nutshell, hip-life poetry is good poetry worthy of serious attention.



CHAPTER THREE

DETAILED ANALYSES OF SOME SELECTED TEXTS OF HIP-LIFE SONGS

This chapter attempts to discuss some of the songs in detail. By so doing, some devices such as sounds effects; alliteration, assonance, rhyme and repetition, simile, images, hyperbole, metaphor, personification, proverbs and so on will be identified and their effects explained.

First and foremost, I would like to start with Kenya's song titled "Mmoborowa" (The Downtrodden). This song is arranged into two parts. The first part focuses on the hardship people go through in this world. It begins with a proverb which indicates it is when one gets closer to people that one realizes that truly, some people are really suffering in this world.

'Wo pinkyen nsuo a na wo tese koto bo wa'.

'When you get close to water then you will hear that crab coughs'.

The crab's coughing can only be noticed or heard when one gets closer to the pond/water. The crab does not cough in public hence, it is difficult to notice that it also has problems. The proverb admonishes the downtrodden to be cautious about life and not to compare themselves to others by bemoaning the fact that they possess no gramophones, let alone going to buy records. Here, those who are fortunate to be affluent in life are set against the poor in society. A gramophone can only be possessed by those who can afford it. The next two lines are similes used by the persona to buttress his advice to the downtrodden.

The first simile is a piece of advice to cut one's coat according to one's own cloth.

'Hwe wo so ne wo kesee nwene wo buo se aserewa'

'Consider your size before you build your nest like the bird'.

Human beings are being compared to the bird which always considers its size before building its nest. The second simile is a further advice that we should regard human beings as very delicate and that as a result of this, there is the need to take great care in whatever undertaking we make. This is because there are individual differences so there is no need for someone to compare himself to another person.

'Nnhwe nee obi reye; sonson wo ho se okrawa'

'Do not look at what someone is doing; protect yourself like the cat'.

The first six lines have rhyming words at the ends of the lines.

'Wo pinkyen nsuo a na wo tese koto bo wa.
Abrabo mu nsem ne emu ntawa ntawa.
Mmoborowa tu wo ho fo, enni nnipa akyiri nnkoye aberewa.
Nkranni krakye besee adanfo, wommu wo nni gramophone wo akoto
apaawa.
Hwe wo so ne wo kesee nwene wo buo se aserewa.
Nnhwe nee obi reye; sonson wo ho se okrawa'.

'When you get close to water then you will hear that crab coughs.

Life difficulties and troubles.

Downtrodden advise yourself, do not follow people into old age.

An Accra man will say, my friend you yourself you have no gramophone and yet you have gone to buy a disc plate.

Consider your size before you build your nest like the bird.

Do not look at what someone is doing; protect yourself like the cat'.

The ending rhyme which is “wa” had been used effectively by the poet. Here, the sounds at the end of the lines make sense, in that the words have been carefully selected to make sense in the song. The importance and power of money has been highlighted in a proverb which means that without money, it is difficult for one to take notice of good things.

‘Nkwanky_{en} adee ye fe, ne nyinaa ene money power’

‘Things along the wayside appear magnificent, but it is all due to money power’.

Another comparison has been made again to distinguish between the rich and the poor in society, where the rich are associated with eating full chicken, while the poor is linked to eating “gari”. A simile is again used by the poet to describe his own situation. He states that life has treated him badly to the extent that, he has turned as white as cotton. It implies that he looks pale because of this situation and even the seat of his dress is in tatters. Again, he hyperbolically states that he is sitting in the midst of a big fire.

‘Me si fire kesee mu

‘I sit in big fire

Even though this is an exaggeration, it emphasizes the hardship the persona is going through because nobody will enjoy sitting in a ‘big fire’ knowing very well the dangers associated with fire. The next line is also a simile which compares the way life has got hold of him and is “winding” him to ‘Alikoto’

‘..... o_{bra} no akye me e_{re} wind me te s_e Alikoto’

‘..... life has got hold of me and it is winding me like “Alikoto”.

“Alikoto” is a game played by children. This is basically the winding of the game instrument made from a big ball pen and a thread holder. Hence, comparing his situation to “Alikoto”, shows that he is not stable in life. Here, life had been personified and made to grab a human being. There is also the rhyming of these words “Alikoto”, “kotoo”, “kwadonto” and “koto” in the subsequent lines:

‘..... obra no akye me ere wind me te se Alikoto’.

‘Me re power but still me ne kotoo’

‘Yebu me kwaadonto’

‘Wonsi me koto

‘..... life has got hold of me and it is winding me like “Alikoto”

‘I am powering but still I do not have anything’.

‘They regard me as a useless person’.

‘They should give me a knock’.

The effect of these rhyming words is to emphasis that the person’s pocket is empty and therefore he is not regarded in the society. “Alikoto” is a game that involves winding because it is light. This indicates emptiness. “Kotoo” refers to someone who has nothing on him, that is someone with an empty pocket. “Kwaadonto” relates to someone who cannot perform any meaningful task. “Koto” is a knock on the head of a foolish person. In spite of his predicaments, the persona is still hopeful that it will be well with him one day if God so wishes and this is emphasized in the refrain.

The first line of the second part confirms the assertion made in the first part of the song that life is hard in Ghana.

‘Ene modern Ghana aye gawuta ghanaama’

‘In this modern Ghana it is cash and carry’.

Then, the persona goes ahead to say that, in Ghana, when you do not have money, you will be betrayed by life. This betrayal of life is said to be more than Judas's betrayal of Christ in the Bible.

'Se wonni sika a mmoborowa, obra no beyi wo ama; more than Judas'.

'When you do not have money downtrodden, life will betray you more than Judas'.

This connotes that poverty can make one helpless and useless. In spite of the hardship the downtrodden is going through, he is in love with one Nana Ama but claims the lady does not love him as a human being simply because he has no money. In the next line, personification is used. Here, poverty is personified and portrayed as putting a ring on man.

'Obra no aye ateetee; se wo anntintim a ohia behye wo kawa'.

'Life has become troublesome, if you don't take care poverty will wear you a ring'.

In short, poverty and life have entangled man so much that, human beings are suffering a great deal and have therefore resorted to drinking alcohol all the time.⁵⁶

The next song that I should like to discuss is entitled 'Yeresom Sika' (We are Worshipping Money) by Lord Kenya. This song catalogues the atrocities involved in the way people make or acquire money. It is in two stanzas. In the beginning of the first stanza, the persona personifies money. Money is made to stand on the same level with God.

⁵⁶ Lord Kenya, 'Sika baa' produced by Zapp Mallet/Slip Music.

‘Ene, wiase akoduru mpenpenso bi a yeresom sika’.

‘In today’s world, we have reached a stage where we are worshipping money’.

This had become possible because we are worshipping money. But it is only God who has to be worshipped and nothing else. The poet used this personification to portray how madly people can chase after money. They will move heaven and earth to get it. Surprising, most people chasing after money do not want to work and sweat but rather, they envy people who have toiled for their money to the extent that when someone is lying on his sick-bed, others will be fighting hard to get possession of his money. In the next line of the song, a simile is used to buttress the fact that man wants to enjoy the good things of life but is not ready to work hard for them. The *persona* thus compares sweet or good living to the sweetness of sugar.

‘... ope biribiara boko boko doko doko te se asikyire’.

‘... they want everything cool and sweet like sugar’.

There is also the use of alliteration, that is, the repetition of consonantal sounds in ‘boko boko, doko doko’ to emphasise the cool and sweet life that people want to enjoy. The second example of simile portrays the trouble people go through to get money and the recognition people give to those who have made money. Reference is made to Kofi Wayo who is one of the richest and most highly respected people in Ghana because of his affluence.

‘Mugu Yaro, emmo wo ho se Kofi Wayo, eno dee gyina nkyen’.

‘Mugu Yaro, if it is not on you like Kofi Wayo, then step aside’.

Thus, if you are not in the same class with Kofi Wayo, then you are nobody. In the subsequent line, an ironical comment is made about a situation in which someone who deals in cocaine and acquires money is made the chairman of the church, whereas, a poor man has no right at all.

‘Obi de cocaine anya sika na nso oye chairman’.

‘Someone has used cocaine to make money but is the chairman’.

This is meant to ridicule churches who do not consider how people come by their money but affluent rather than the poor. The concluding lines of this stanza admonishes people of Ghana to be careful about money because money is nice and can also be sweet but it is the bane for death; hence, there is no need for one to worship money.

The second stanza begins with a biblical allusion which says that ‘a good name is better than riches’ and therefore one should take one’s time to make one’s own money and not to allow money to enslave him or her. The first simile used in this stanza is meant to reinforce the same idea made in the first stanza that money dehumanizes man.

‘Sika anibere nti ahoma sen onipa kon te se pintoa’.

‘Because of money, a rope is around the neck of people like bottle’.

For a rope to be hanging around the neck of man is an exaggeration which connotes the kind of pressure on man to make money and the frustration associated with this pressure. In the subsequent lines, the persona cautions us by using an image which is also a simile.

‘... emma wo ani nso koo te se agya. Nnko twe obi mogya’.

‘... do not let your eyes light red like fire. Do not go and draw the blood of another’.

In the first instance, comparing the red colour of somebody’s eyes to fire buttresses the fact that there is pressure on man to make money at all cost, even if it will tempt one to draw another person’s blood. In the lines cited above, we notice the rhyming of ‘ogya’ (fire) and ‘mogya’ (blood). The effect of this rhyme is to stress the same idea that the desire for money had made people ‘wild’ to the extent that they would not mind killing other people to gain money. Again, another simile is used to dehumanize man.

‘Nnipa aye se kako’.

‘Man has become like dry fish’.

Comparing human beings to food is demeaning. ‘Kako’ is a kind of dry, sated fish which is very hard. It therefore implies the kind of suffering that human beings go through because life is very hard.⁵⁷

‘Yaa Maame’ (Yaa’s mother) is the title of the next song by Joe Fraizer. This song begins with a refrain which constitutes praise to the mother-in-law. Interestingly, the persona is bent on marrying Yaa so much that in spite of the fact that the marriage is yet to come off, he had recognized his mother-in-law and addresses her as such. Hence, the repetition of mother-in-law to portray his seriousness. The first four lines of the first stanza introduce some fictional characters to make the poem humorous. Names like ‘Eyo’, ‘kwii’, ‘Hoo’ create laughter. The persona continues to address the mother-in-law and remind her of

⁵⁷ Lord Kenya, ‘Yeresom Sika’ produced by Mount Kenya/Goodies Records.

the fact that she was not responding to his greetings sometime past because the mother-in-law was angry with him. But now, he is ready to marry Yaa by giving her a grand wedding ceremony. The persona is deeply in love with Yaa that he tells us that Yaa's beauty has affected his skin to the extent that his liver is always laughing.

'N'ahoofe nti daa na me wedee ereka mu,
ama me bereboo sore a na oresere'.

'Because her beauty, always my skin shouts.
It has made my liver gets up always and laugh'.

This expresses the kind of joy within him because of his relationship with Yaa.

This is further emphasized in the subsequent lines which are similes:

'Adee bi gu Yaa sisi yefre no bansere.
Se me hunu a na me tiri aye se borofere.
Ofe m'ano a na merefere te se tefere'.

'There is something around Yaa's waist it is called bangles.
When I see it my head swells like pawpaw.
When she kisses me, I writhe like cockroach'.

These similes portray the excess joy he experiences whenever he is in the company of Yaa, his partner. Comparing the swelling of his head to pawpaw and writhing like a cockroach imply that he is very proud of Yaa and that he likes everything Yaa does to him. Also, there is the rhyming of 'borofere', 'tefere', 'fere', 'aferefere' (pawpaw cockroach, call, calling) respectively. These words are rhymed for the sake of the sound effects they produce together, but their placement in the lines reinforces the fact that they are intended to serve as comparisons.

The second stanza is made up of a host of similes. The first four similes highlights the state of joy the persona finds himself in because of his relationship with Yaa.

‘Seesei me tiri atoto te se agyi namoa’
‘Dede bi rekoso tese mmoa ...’
‘Hwe, ne do asi me so tese akom ...’
‘Yaa hwe me a na ni afu atu se gari ...’

‘Right now my head has swollen like cat’
‘Some noise is going on like animals’
‘Look, her love possessed me like priest’s dancing’
‘When Yaa looks at me, my stomach swells like gari’.

These are exaggerations but reflect his emotional and physical state whenever Yaa is concerned. The persona boasts about Yaa so much that, he says Yaa is more than a grape fruit and also, that the space between her shoulders is very meaty, like beef. This shows how attractive Yaa, his partner, is to the persona. These words are thus meant to praise Yaa’s beauty. The persona also uses similes to express the intensity and firmness of their love for each other and hence the need for others to give them recognition.

‘Yen do no y’aka asi mu tese padlock’.
‘Asew, ka yen bo mu te se Adam and Eve’.

‘Our love has been locked like padlock’.
‘Mother-in-law, join us together like Adam and Eve’.

These images are apt because they suggest that the two lovers closely attached to each other and hence inseparable. That is why the persona appeals to the mother-in-law to join them together like Adam and Eve. Also, the reference to the Bible simply means that their marriage is going to be based on biblical

principles which border on 'for better for worse, till God do us part'. The last ten lines of the second stanza all end with English words. These include: 'shock', 'chock' 'lock', 'clock', 'padlock', 'beef', 'chief', 'Eve', 'thief' and 'fifth'. The first five words rhyme while the last five also rhyme with each other. The effect of the rhyme is to enhance the euphony of the lyric.

Finally, the persona sums up by telling us how much Yaa has affected as well as changed his life. Because of Yaa, he has stopped drinking alcohol and also, whenever she is not beside him, he immediately falls sick. Therefore, he pleads with his mother-in-law to consider all these and join them together.⁵⁸

Obrafoo's song entitled "Okukuseku" is the next to be discussed. This song begins with a refrain which states that it is better to fear man than to fear a ghost because man is ungrateful to his fellow man. The song is arranged in two parts. This first part begins with the alliteration of the sound (h) as in 'hu hu hu' or 'ha ha ha' which indicates the sound of persona's weeping and that of his laughter respectively. The persona has been deceived by a seemingly trustworthy friend with whom he both breaks and laps the egg. This friend is so jealous of the persona that he wishes that the persona will forever wallow in poverty and disgrace and be confronted with ~~in~~ soluble problems. There is the use of imagery to portray all the evil acts being perpetrated against him by the so-called friend in a bid to cause his downfall.

'Merekyekyere na oresane, meresane na orekyekyere ...'.

'W'atwe me to akonwa ama meto apem fom'.

'Ope se biribiara bo me se dee dwonso abo akoko'.

'W'akeka m'anum ahunu se menni se'.

⁵⁸ Joe Frazier, 'Yaa Maame' produced by Bandex Production.

‘While I am binding, he will be unwinding, while I am unwinding he will be binding’.

‘He has removed the seat from me and my buttocks have crashed the ground’.

‘He wants everything to go against me just like the wine is beyond the cock’.

‘He has felt inside my mouth and realised I do not have teeth’.

‘I swear, the one who is dealing with me is wearing cambo’.

We can deduce from the lines above that the person who is thinking evil of the persona does so in such a hidden and crafty manner as to make it difficult for the persona to recognize what is going on until everything gets out of hand. Again, the persona says his enemy is a nocturnal being who works on him in the night. This is because, he compares his foe to the mosquito who is going to suck him dry from night until morning. This is also an image which reinforces the notion that the person who is working for his downfall is doing so in secret. He buttresses this by saying that even in thick darkness, the enemies blink at him. These are people who are close to him because he quotes this proverb which says that if anyone will get you, it is often from home.

‘Se obi benya wo a eye a efiri fie’.

‘If anyone will get you, it is from home’.

He also uses paradox in the subsequent line to describe his enemies;

‘W’anim seree enso w’atiko kusuu’.

‘Your face smiles but the back of your head is dark’.

The face of the enemy smiling simply means that the person is in good terms with you and hence likes you. But this same person does not like you but rather

pretending because the back of his head is very dark with evil thought. Here, hypocrisy is at work. There is also the use of an image to depict the pains the persona endures at the hands of his enemy;

‘M’aso mu da h_o paara na woreb_o me yam’.

‘My cheeks are there and you hit me in the stomach’.

He would have preferred to be slapped on his cheeks rather than being hit in the stomach which is a more vulnerable spot. This first part also ends with an image which states that the one who is fighting against the persona is wearing a pair of bamboo shoes, so the persona cannot hear his foot steps when he comes around him. This is to confirm the fact that the enemy deals with in the night and in secret. So he has no idea about the specific time the enemy comes to work on him. Finally, the persona admonishes that there is no need for anyone to be overly happy about his plight because it can happen to everybody else as well.

The persona begins the second part by telling us that because there is darkness in man’s head, he has become extra careful with his life. He emphasizes through repetition the wickedness and wizardry of human beings and cautions everyone to be careful. Hyperbole has been employed to portray the extent of wickedness towards fellow human. Here, the wickedness of man has been compared to ‘Living Bitters’ which tastes very bitter.

‘Nnipa yamu ye nwono kyen Living Bitters’.

‘Man’s stomach is more bitter than Living Bitters’.

He again alludes to the betrayal of Jesus by Judas in the Bible and here a rhetorical question is posed;

‘Aden, w’annte dee Judas de ye Jesus?’

‘Why, did you not hear of what Judas did to Jesus?’

This is to confirm that it is usually the so-called true friends who can betray you and it is more painful when one comes to the realization that a supposedly worthy friend is after his downfall. Thus, just as Judas betrayed Jesus Christ so also has his friend betrayed him. Obrafoo also makes use of proverbs. The first one confirms his belief in God he tells us that in spite of all the evil that is coming his way, he still believes that God’s time is the best;

‘Nso me se, mmere pa ne Nyame mmere’.

‘But I say, God’s time is the best’.

Another proverb which indicates that charity begins at home in the same manner as destruction comes about with the help of family members is seen here;

‘Se obi benya wo a eye a efiri fie’.

‘If someone will get you, it is from home’.

In the same vein, he says that if you will not make any effort to help another person’s cause, you must not then turn around to prevent him from forging ahead in life;

‘Wo annya biribi amma w’ase a yebo no korono?’

‘If you could not get anything for your mother-in-law, do not steal from her?’

The next proverb connotes that there is no limit to the contempt in which his peer holds him and that all that is evil is what his peer thinks he deserves;

‘Wo pamoo kwasea m’afikyire na wo bekyereno’.

‘When you chased the fool, you apprehended him behind my house’.

He concludes by saying in the refrain that precautions must be taken at all times in dealing with friends.⁵⁹

Another song by Obrafoo entitled “Odo” is the next to be looked at. It begins with a refrain which seeks to advise the lover, servant, not to allow anybody to deceive her but to wait for the Lord’s own time for them to succeed. The song is divided into two parts. The first part starts with world of assurance of true love from the persona to the lover. His love for the lover is so intense that he shows how important she is to him by describing her as something most valuable which needs to be heavily and securely protected.

‘Wo ne me kookoo afuo’.

‘You are my cocoa farm’.

Comparing how he treasures his lover to a cocoa farm shows that she is his asset which needs protection. Obrafoo uses a series of images which are most effectively manipulated to bring out the true nature of his sentiments.

‘Entie, enn̄te saa, ope na aba ama me ho aye hoyaa ...’.

‘Apatere, merebenyini aye mpataa’.

‘Don’t listen, it is not like that, the harmattan has made me look pale’.

‘Tilapia, I know that I will definitely grow into big fishes’.

⁵⁹ Obrafoo, ‘Asemsebe’ produced by Home Base Records.

His coffers have dried up and the above quotation is used to express this idea. In spite of this dryness which is attributed to the season, he has hope that his predicament will change into something better one day like the tilapia; he will grow into a big fish. He also uses imagery to portray how different people react to different situations. All this goes to prove that it is not through our efforts as human beings but rather by God's grace, blessings and services that we are what we are;

'Dee okraman hunu a obepo wow wow, agyinamoa hunu a obebu no anikye'.

'What the dog sees and barks at, a cat sees and blinks at it'.

The 'okraman' (dog) represents those people who do not take their time to analyse issues before reacting to them while the 'agyinamoa' (cat) is representative of people who are patient in all things and do not rush into doing things. Thus, the issue of individual differences comes in here. Imagery is used also to explain the fact that no matter what a person does, others never appreciate it.

'Akoko sa kyee, enye akoroma fe'.

'No matter how well the cock dances, the hawk will never like'.

The persona tries to emphasise the need for his partner to be patient because God's time is the best and again what God has blessed will be successful no matter what happens;

'Ope besi ama dufokye aye egya'

'The harmattan season will set and rotten trees will turn into firewood'.

It has already been mentioned that the harmattan has dried up all his resources and here it is the same harmattan which is his source of hope because too much rain has dampened his resources.

Obrafoo also makes use of proverbs to convey his message across to his audience. Most of the proverbs serve as advice and encouragement to everyone.

The following lines provide a good example;

‘Onyame afa ne boo, eye deen ara obeto’
‘Ewiase, baako kyekyere agoro a egu’
‘Medofo, me se ehia wo a ennwu’.

‘God has picked his stone, whatever happens the will throw it’.
‘In this world, if a single person plays a game, it fails’.
‘My love, I say when poverty strikes at you do not die’.

From these lines, we can infer that what God has ordained will come true, no matter what happens. The persona is advising his lover not to give up; rather, they should, together, put their heads together so that together they can achieve success. There are other proverbs to buttress this point;

‘Nokore, notoasee wie nkunimdie’.
‘Apese ye kesee a oye ma dufokyee’.
‘Mpanyin se akwantia ye musuo’.
‘Yenam baanu sum a yenam baanu na yehwe’.
‘Nya abodwo tre’.
‘... obi rekra ne Nyame na obi nnyina ho’.
‘Kye na ebekye na nso erenka ho’.

‘True, patience ends in success’.
‘When ‘apese’ grows fat, it does so for rotten trees’.
‘Elders say short cuts are dangerous’.
‘Have patience’.
‘When two people set a trap, the two check on it’.
‘When one was taking leave of God, no one was there’.
‘It will take a long time but it will not be there forever’.

All these proverbs reinforce the fact that with patience and hard work, one can achieve a great deal in life. It is also necessary for people to work in collaboration in order to achieve their goals and enjoy the fruits of their labour. Repetition is used in the last two lines to stress the fact that even though it might take time for the persona to overcome his hardships, they will surely be over one day;

‘Kye na ebekye na nso erennka ho’.

‘It will take a long time, but it will not be there forever’.

All these are meant to stress the need to be patient in life. The persona makes reference to Abraham and Sarah in the Bible who were ninety years and over before giving birth to Isaac. This reinforces the need to be patient always, like the class one teacher who is always tolerant with his pupils.⁶⁰

Obo is one of the renowned hip-life artistes. His song entitled ‘Bo Atentenben’ (Blow Trumpets) will now be analysed. The rap begins with an onomatopoeic metaphor which implies that no matter how string others may be, the persona is more powerful; no matter your capabilities, he is more capable; whatever you do, he can do it better.

‘Woye loore kwan a metwa wo mu hwimhwim’.

‘Woye abe dee a mewo wo pimpim’.

‘Woye fufuo a metwa wo timtim’.

‘Awo de wo a kote annye saa wo be himhim’.

‘If you are a traffic route, I will pass over you at top speed’.

‘If you are a palm fruit, I will pound on you with thick paste’.

‘If you are fufu, I will eat you in big morsals’.

⁶⁰ Ibid.

'If you are feeling cold, then go and hide yourself else you would shiver'.

There is also the use of repetition to emphasise the persona's powers and strengths.

'Oboo, me ho ye huhuhuhu'.

'Oboo, I am very fearful'.

He goes further to exaggerate his capabilities by using some similes and a metaphor;

'Metumi bobo loore kwan tese kete'.

'I can roll up the lorry route as if I am rolling up a mat'.

This simile is reinforced with further exaggerations;

'M'anum asem baako bubu edan ...'.

'Wo fufuo ntoa ye me nkontonmoa, bo no ntoa'.

'Me de me se keke we mpentoa'.

'Na mewie a, me de me to asi so asa adowa'.

'Me se merento nko na m'da'.

'Me ne oboronsam to dame a, me te no kwakwa'.

'One word from my mouth can make a building collapse'.

'Your lump of fufu is just a morsal of it to me'.

'I use my bare teeth to chew glass bottles'.

'After that, I sit on them with my bare buttocks to dance adowa'.

'I will not doze before I sleep'.

'When I play a draught with the devil, I take if for free'.

From the passage above, it can be deduced that the persona is even more powerful than Satan; he is so strong that he can use only one hand to carry what others cannot carry on their heads. The persona also says that he is not afraid of anything because where one person would tread carefully, he will pass with

audacious ease; what one person will do and become befuddled, he can do and remain clear-headed.

‘Dee worentumi nsoa no me de nsa baako beso mu’.
‘Baabi a won ante te hwe no me de mmrika betwa mu’.
‘Ensa a wobenom aboro no menom agyina ho pintin’.

‘What is too heavy for you to carry, I will carry with just a finger’.
‘Where you will walk and fall down, I will pass running at top speed’.
‘The wine you will drink and get drunk, I drink and still stand firm’.

Oboo uses paradox to show how human and at the same time supernatural. He is depending on the kind of inspiration he gets from God;

‘Me a mennye tia mennsan nnye nipa tenten’.
‘Me nnpe dede mennsan nnye nipa dindin’.
‘Me ye ho ne ho, saa na mebo m’abrabo’.

‘I am not short but I am not a tall person’.
‘I do not like noise but I am not a quiet person’.
‘I am neither this nor that, that is how I live my life’.

He reinforces the notion that he possesses supernatural powers by metaphorically comparing himself to Samson. According to him, he is the Samson of rap and therefore all the attributes that Samson has in the Bible can be ascribed to him too. He again compares himself to the devil, by saying that he is the devil of rap;

‘Se wo nim me nsesoo’.
‘Samson a owo Bible mu ahooden no bi na me kuta’.
‘Rap mu boronsam, wo beka me a meye wo se esam

‘If you know my contemporary’.
‘The strength of Samson in the Bible is what I have’.
‘Devil in the rap realm, if you dare challenge me I will grind you to floor’.

The extensive use of hyperbole and other figures of speech in this song is meant to show that he is superior to other rap artistes. He claims that he had faced even greater challenges so he is better than the other artistes.⁶¹

From the above analyses, it can be concluded that almost all the artistes employ a similar style by using common devices like repletion, imagery, metaphor, personification, alliteration and so on. It is clear that hip-life rap is sophisticated poetry which utilizes many literary devices. A simple rap song may contain more devices than can be found in a single poem of English and African extraction.



⁶¹ Oboo, 'Atentenben' produced by Soul Records.

CHAPTER FOUR

THE THEMATIC AND STYLISTIC INFLUENCES ON HIP-LIFE SONGS

This chapter attempts to trace the link between American and African rap, the differences and similarities between them as well as the evolution of rap music. A comparison will also be made between the reaction of the youth of mid-twentieth century. Europe and America on the one hand and those of the present day Ghana on the other, to rap music.

Rap in West Africa is a direct borrowing from the American rappers but this borrowing appears to have been facilitated by the fact that rap shares some common features with the indigenous (oral) poetry of West Africa.

Even though no direct link may have been established between the rap of America and other poetic or musical forms of Africa, it is no accident that rap originated among the blacks of America.

The chanting nature of parts of "Negro spirituals" and especially the blues of Louis Armstrong and Nat King Cole, the soul popularised by James Brown and Wilson Pickett, the expressive emotions of Rhythm and Blues are evidently musical and poetic forms that can trace part of their origin to Africa.

The shared similarities that exist among the elements of the indigenous poetry of Africa and those of the musical/poetic forms that have originated in the Hack communities of the United States include the elements of chant, tone, rhythm,

instrumental accompaniment, the importance of body language, dance and movement.

Just as the expressive, sometimes aggressive, chants of rap have a lot in common with the screaming, emotional outbursts of soul music of the sixties, so do we see such similarity in the emotional outbursts in the folk songs and chants of many of the communities of West Africa.

The Asante panegyric, for example, bears a close resemblance to the American boast rap, particularly as far as the elements of repetition, cataloguing of attributes and stock phrases, especially of a metaphoric nature, are concerned. Also we can find a very close similarity between the features of American rap and those of the folk performance of northern Ghana and Burkina Faso.

An attempt at tracing the evolution of Rap music in the United States does not establish a connection between rap and African forms. However, the author concedes that there exist such connections and particularly mentions between the art of the Griots and that of American rap poetry.⁶²

This extensive attempt to establish a connection between American rap and indigenous African poetry has been necessary to reinforce the notions that even though the rap or hip-life of West Africa may have originated from the United States of America, it actually is a form that has returned to its roots in Africa. Apart from the fact, which has already been established, albeit implicitly, that

⁶² (<http://www.yale.edu/ynthi/curriculum/units/1993/4/93.04.04.xhtml>)

rap, like soul and blues, is an African form of expression that migrated to the Americans along with the Africans sold into slavery, it should also be noted that it is this factor of its Africanness that has made it gain so easy or fluid an acceptance among the existing contemporary forms of Africa.

High-life has, for a long time, been the dominant contemporary local musical form that has survived ever since in spite of the dominating influences of Soul, Reggae, Rock, and R & B. Indeed, for a long time, Highlife has remained a thick-skimmed local form, almost impervious to the penetrating influence of the more sophisticated and well-marketed foreign forms. Even among the educated elite who usually tend to prefer foreign poetic forms to local ones, high-life has been fairly appreciated. Its contents and style have been enjoyed even by those who enjoy the Western musical forms.

Even though highlife has been influenced by foreign forms, leading to the infusion of reggae and funk rhythms into it, it appears that none of these influences has been as significant as that of Rap on highlife. Whereas the former (reggae and funk) did not actually change the form which remained known as highlife, in spite of the fact that it used a reggae or funky beat. The influence of rap on high life has led to a new form altogether known as Hip-life. Before this, the most significant mutation is what has been referred to as "Burger Highlife", a name which readily implies that it is a western-influenced imitation.

The fact that rap has so readily blended with highlife to create a new sub-form called Hip-life supports the assertion that Highlife shares a common bond with Hip-life. The political, social and economic conditions of mid-twentieth century in Europe and America produced a reaction that may be termed as anger among the educated youth, especially in the cities.

In England, the phrase, "the angry young man" was a journalistic and colloquial cliché which described both those who were angrily opposed to the proliferation of nuclear armaments and those social misfits who reacted angrily to the self-recognition of their own personal inadequacy. These angry young men were mainly university graduates of working class parentage who found themselves socially stateless, out of contact and frequently out of sympathy with their family environment, yet unqualified by upbringing and temperament to fit easily in a different social environment.⁶³ This group demonstrated between 1950s and 1960s a particular bitterness in their attacks on outmoded social political values, particularly those resulting in bourgeois attitudes.⁶⁴ The group despised middle-class values commercialism and conformity, and sought visionary status through religious meditation, sex, jazz and drugs.⁶⁵

In America, the Beatniks of the Beat Generation were those adolescents and young men who in the years following the Second World War repudiated "respectability" and normal social behaviour and cultivated a deliberately

⁶³ Ward A.C. Longman Companion to Twentieth Century Literature. Longman Group Lt., 1970, 1975, 1981. pg 20.

⁶⁴ Holman, H.C., and Harmon, W. A Handbook to Literature, New York/London, Macmillan/Collier Macmillan Publishers. 1986. pg 25.

⁶⁵ Ousby, I. Cambridge Paperback Guide to Literature in English. Cambridge University Press. 1996. pg 29.

rootless way of living. This cult cultivated their own slang and were strongly devoted to jazz and drugs. These were their way of getting what they saw as a materialistic and belligerent existence in the world they despised. Another manifestation they got from the society they despised was their personal appearance which was seen in their neglect of their clothing and personal hygiene.⁶⁶

In both instances and in others, groups anger has always found vent in artistic expression. The cultic devotion to jazz and rock is one such artistic reaction. So is the culture of graffiti writings or paintings of murals all over the streets of New York and other American cities in the 1960s and 70s. This culture has been cited as having a link with the evolution of the rap culture in the United States of America.⁶⁷

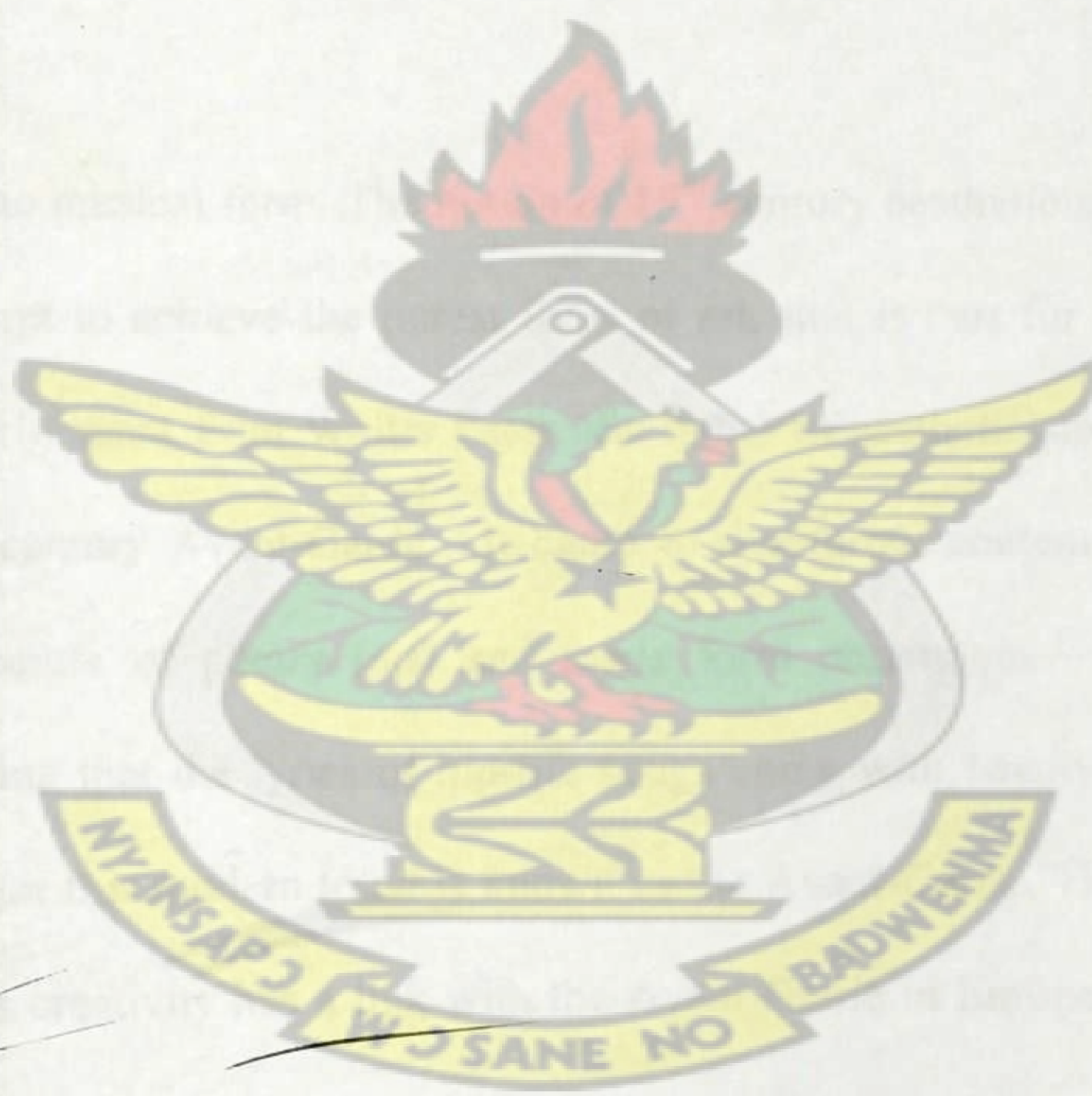
The twentieth century has been a century of disillusionment for generations of adolescents and youth who have often come face to face with conditions that have often run contrary to their expectations. In the United States “Jamaicans Coasting”, the practice of DJs “toasting” over the music they played with simple slogans like “work it” and “move it up” to encourage the dancers and also, the other techniques like “scratching” – the rapid back and forth movement of the record being played to give the music an additional rhythmic effect must have encouraged those who could not sing traditionally because they did not possess the singing voice. This is because they could contribute to the music of the day by means of stock phrases. Such stock phrases as “dig it”, “work it”, “move it

⁶⁶ Ward A.C. Longman Companion to Twentieth Century Literature. Longman Group Lt., 1970, 1975, 1981. pg 55

⁶⁷ <http://www.yale.edu/ynhti/curriculum/units/1993/4/93.04.04xhtml>.

up” etc. may have been the very beginning of or a contributory factor in incorporating the spoken word into the sung music.

In spite of the influences from Hip Hop, Reggae, and other forms of music on Hip-life music, the Africanness of Hip-life has not been lost. This is because Hip-life shares a common bond with Highlife music which has been able to stand the test of time. Again, having traced the origin of rap music and its features, we cannot agree with the assertion that “Hip-life is full of nonsense words” as some critics claim but rather, we can affirm that it is the mouth piece of this generation.



CONCLUSION

In this modern times, hip-life music is dominating our air waves and it is seen as music by the youth for the youth. It has come to compete with Burger Highlife music, if not replace it. Like any other piece of writing or poetry, Hip-life as an art form, is meant to inform and entertain. We have seen that linguistically, the text of hip-life songs has the same function as any other type of poetry. The main features of poetry can be found in the texts of hip-life songs. These include the thematic and stylistic elements which have been discussed in previous chapters.

Hip-life is an aesthetic musical form. The notion of 19th century aestheticism in Europe was an attempt to achieve the purest form of art, that is “art for art’s sake”. The notion originated from Walter Peter, the father of aestheticism and was carried to 20th century Avant-Garde. It came to overthrow content and function from the centre of poetry (art) and made form paramount. It is therefore not surprising that the lyrics of hip-life songs come with beauty and pleasure. The result of this modern trend is known as the Avant-Garde. This is because much of this creativity has a link with the Avant Garde in Europe and elsewhere.

Like the aesthetes, the Avant Garde regarded aesthetic pleasure as important too. According to Ortega Gasset, the major aim of Avant Garde was to dehumanise and distort reality and through this make art inhuman. The artist was given his freedom. It was therefore an attempt to remove reality from the centre of art for

art to be enjoyed as an independent aesthetic object. The artist, in his escape from the human world, did not care about the end result of his work but rather about the human aspect which is destroyed hence, aesthetic pleasure was derived from the artist's ability to triumph over human matter.⁶⁸

This is what the rappers seem to portray in hip-life songs. In spite of the fact that the content of hip-life songs contains pertinent issues concerning the society, the artists do not care about the end result of their work but rather they are more concerned about the pleasure which should be derived from the form of their works.

Due to experimentation and mutation in the music industry, every one wants to shift from the word text to instrumentation and orchestration. People are more interested in the rhythm than the lyrics of the song. The reason for this is that within the context of the Avant-Garde as the seasons change, people's situation also change.

We have already established the fact that hip-life songs are mostly patronised by the youth as well as the old age. Some critics say that the words in the songs are nothing to write home about. Mr. Peter Arthur for example, in his article titled HIGHLIFE AND SEX, say that "what is happening on the music scene is that you cannot decipher what is being said, and, when you do, there is nothing to write home about by way of content; it is only describing raw sex."⁶⁹ He

⁶⁸ Gasset Y. Ortega Jose, *The Dehumanisation of Art*, Princeton, Princeton University Press, 1968.

⁶⁹ Arthur P. "Highlife and Sex" (Unpublished)

continues to say that in these current songs, there are no redeeming social values, not at all.

Some elderly people in Ghana share the same view on hip-life songs. But in reality, most people patronize songs which talk about raw sex or “romantic” songs as Daddy Lumba puts it. It is therefore not surprising that even though pornographic lyrics do not help the minds of the youth of today, those lyrics are generally the preferred choice of most Ghanaians. We should therefore not label hip-life rappers as being the cause of indiscipline in our society. They only deviate from the usual function of instruction in poetry and pay more attention to the entertainment aspect in their music. The moral value of the songs is hence fore-grounded.

Hip-life songs have been used as an avenue through which much of the creative talents of the youth of today is given expression. This is the medium through which the youth express their opinions, observations and ideals as regards the Ghanaian situation.

In conclusion, therefore, we would like to highlight the fact that hip-life music is not selling outside the country. We will also look at the future of hip-life music.

Internationally, hip-life is not selling as compared to highlife music. Some artistes claim that this is because these songs are not well-marketed in and outside this country. Others also blame the lack of sales on their producers' and promoters' inability to promote their works elsewhere. Whatever be the case,

hip-life music should be able to rub shoulders with Hip Hop. Since it is believed that it is the Ghanaian version of Hip Hop.

Critics say that hip-life has no future and that it is a generational music which is likely to pass away in no time. Whether it will be able to survive and stand the test of time or not is yet to be seen.

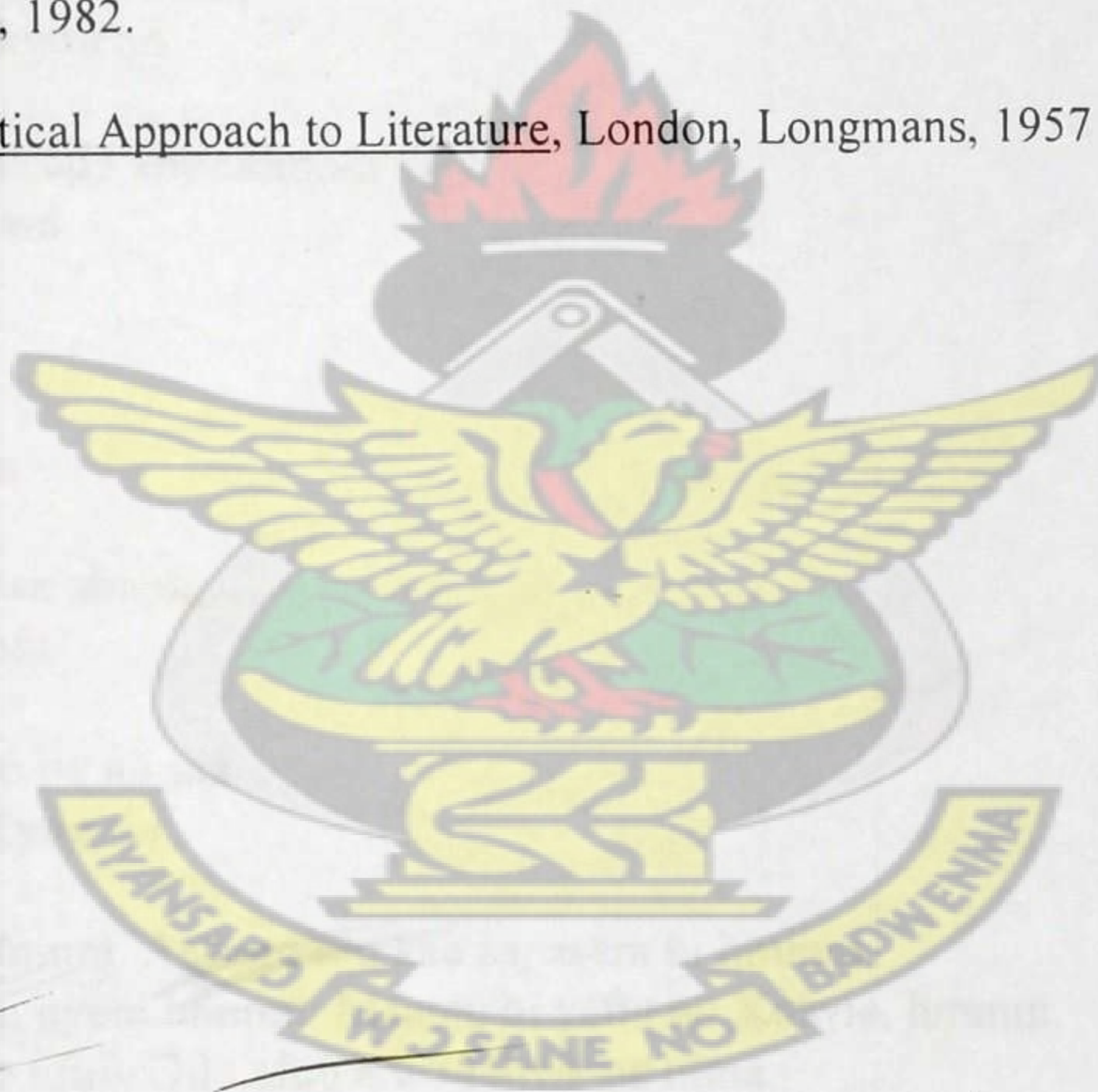
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APPENDIX

OKOMFOO

Kwaadɛɛ

Me a na me kunu a Kwaadɛɛ, ɔɔɔ enye ahoofɛ
Nea wo beka nye ho na mehwe

Ei Koayie eye a tie
Akoa yi ye bayie
Orebu wo dwen edwe edwen

Me kunu a Kwaadɛɛ, ɔɔɔ enye ahoofɛ
Nea wo beka nye ho na mehwe

Na edeen na ɔde aye wo a wo pe no saa,
Wo hunu ye a anka na aka akyire oo

Me a na me kunu a Kwaadɛɛ, ɔɔɔ enye ahoofɛ
Nea wo beka nye ho na mehwe

Ei Koayie eye a tie
Akoa yi ye bayie
Orebu wo dwen edwe edwen

Me kunu a Kwaadɛɛ, ɔɔɔ enye ahoofɛ
Nea wo beka nye ho na mehwe

Na edeen na ɔde aye wo a wo pe no saa,
Wo hunu ye a anka na aka akyire oo

Ghanafoo, monnye me so, hmmm. Anaano mo kae aa, asem bi hmmm.
Yese aboro ne bayie, barima nyem hmmm. Maame bi yefre no Koayie, hmmm.
One ne kunu wo mma, ye wo nfuɔ. ɔɔɔ afuo a wodehwe ne mma.
Barima no sore a ɔda, nkwaankwaa nnua ase ara na ɔda.
Apio bon a ɔte ne panpan, obeba abeka ahwe na w'akyere mu se eye anaase enye.
Nansa yi oboro maa kaa boɔ no; ehɔ ara na yesiee no.
Kurom ho akohwifoɔ nyinaa se abɔ anoo;
Yeboro ye ara maa abetwafoɔ, obiara too nwira mu.
Akohwifoɔ, senea Okomfoɔ see ne no: "Mo aye adeɛ."

Afe abesene ko, atwamu hmmm. Nnuane aso Koayie afuom;
Kookoo aso kookoo, borodeɛ aso borodeɛ, enam a egu n'afidie mu yennka hmmm.
Sika abu, ɔwo mma, ɔde hweɛ won sukuu. ɔbaa yi pe kunu na one no ahwe ne mma;
Onyaa kunu tofoo, nokore nie wo hwe n'afu a bafuu. Owura gyae, ase y'ata abɔ no.
Otwa ekwan mu a, okyen motorbru; eduru anyumere na ɔredidi a, sebe ase prako.

Koayie, wo kunu yi deɛ abusua bɛn na ɔfiri mu, ɔyɛ hena; ne kora kora ne sɛn ɔde sɛn a?

Me a na me kunu a Kwaadɛɛ, ɔɔɔ enyɛ ahoɔfɛ
Nea wo bɛka nyɛ ho na mɛhwe

Ei Koayie eyɛ a tie
Akoa yi yɛ bayie
Ɔrebu wo dwɛn ɛdwe ɛdwen

Me kunu a Kwaadɛɛ, ɔɔɔ enyɛ ahoɔfɛ
Nea wo bɛka nyɛ ho na mɛhwe

Na ɛdeɛn na ɔde aye wo a wo pɛ no saa,
Wo hunu yɛ a anka na aka akyire oo

Me a na me kunu a Kwaadɛɛ, ɔɔɔ enyɛ ahoɔfɛ
Nea wo bɛka nyɛ ho na mɛhwe

Ei Koayie eyɛ a tie
Akoa yi yɛ bayie
Ɔrebu wo dwɛn ɛdwe ɛdwen

Me kunu a Kwaadɛɛ, ɔɔɔ enyɛ ahoɔfɛ
Nea wo bɛka nyɛ ho na mɛhwe

Na ɛdeɛn na ɔde aye wo a wo pɛ no saa,
Wo hunu yɛ a anka na aka akyire oo

Kwaadɛɛ, w'aba, w'akunkon; yɛnnhwe ne baabiara agyɛsɛ n'afu.
Wo hwe n'afu a, w'amen. Ahomakye ɔko adidie a, bayifoɔ obiara te ne ne.
Koayie mma no anyini, y'awie sukuu, yɛho ayɛfɛ.
Mmaayewa no a ɛwo mu no abɛn, yɛkɔɔ aburokyire.
Mmarima no a ɛwo mu no abonbɔn, yɛ gu n'fikyire.
Yebo sei mitimm; wɔnom nyinaa sadweam.
Kwaadɛɛ mpe nkwadaa yi aɛm; ɛmmaa no oo, mmарima no oo, Kwaadɛɛ mpe y'aɛm.
Ɔno koraa-y'asa no, ɔnwo; yɛbɔɔ no dua, ama seesei ne mma abɛdi n'afu.
Yɛ obi deɛ yie, na wo nso wo deɛ aye yie. Barima yi ɔnni bi, nso ɔnnye obiara deɛ yie.
Anaano anadwo, ɔbɔɔ nkwan mu korɔnoo; ɔwee nnam saa nkwan.
Mmerantɛɛ yi ara na ɛkyeree no; wɔmmo no kee, wom!
W'afuru deɛn na ɛgu mu? Nkwan anaa nnam?
Hoo, y'akye wo, afuru pee, dwuma a wo die, w'anim agu ase!

Nkwadaa yi akɔda. Kwaadɛɛ tiri mu nyinaa aye no adwene bɔne;
Odi awuo, ɔde aduro agu nkwan no mu. Adeɛ kye a nkwadaa no ara bɛdi ahunu ammane!
Awurade Nyankopon! Adeɛ kye a, aɛm foforo! Kwaadɛɛ, nea woaye, Kwaadɛɛ!

Me a na me kunu a Kwaadɛɛ, ɔɔɔ ɛnye ahoɔfɛ
Nea wo beka nye ho na mehwe

Ei Koayie ɛye a tie
Akoa yi ye bayie
Orebu wo dwen ɛdwe edwen

Me kunu a Kwaadɛɛ, ɔɔɔ ɛnye ahoɔfɛ
Nea wo beka nye ho na mehwe

Na ɛdeen na ɔde aye wo a wo pe no saa,
Wo hunu ye a anka na aka akyire oo

Me a na me kunu a Kwaadɛɛ, ɔɔɔ ɛnye ahoɔfɛ
Nea wo beka nye ho na mehwe

Ei Koayie ɛye a tie
Akoa yi ye bayie
Orebu wo dwen ɛdwe edwen

Me kunu a Kwaadɛɛ, ɔɔɔ ɛnye ahoɔfɛ
Nea wo beka nye ho na mehwe

Na ɛdeen na ɔde aye wo a wo pe no saa,
Wo hunu ye a anka na aka akyire oo

Adeɛ akye abia, ɛkom. Kwaadɛɛ, w'asɔre, w'ahwe mu.
Yereka nkwan no hye, ansa ana y'ako hye.
Yewie a, y'atwitwa bi ansa ana y'ako didi.
Paapa deɛ w'anom ne deɛ, yen mma no biom.
Hwe adwene a mmeranteɛ yi afa.
Yekɔɔ ye ankye koraa na nkra nso baa ye.
Koayie mma oo! Mmaayewa yi nie, aburokyirefoɔ, ye si pi ye si ta.
Yen nnyina nkwanɛ nntwen ɔmanni, nanso eho ara na yeretwen won mo.
Kaa bi rebo abɛn, pee pee! Ahurusie a yeredie, ase yerebo boxing.
Ofie ne fie, yɛma mo akwaaba. Aburokyire kwan so bokɔɔ, biribiara da dinn.
Maame hwe dinn: me mma, atuu! Afei ahopepere, me ne no a anka mesi abotere.
Me mma oo, me mma oo, enora me kum akranteɛ, me boɔ nkwan, nkwan de.
Mo deɛ monka bi nhwe; mo nnuanom mmeranteɛ, wommo ara na woreka ne hyee.
Yewo hee? Yahwe mu. Agye se me ara meko toe.
Mmaayewa yi se: Maame ee, gyae yebetoe. Yekɔɔye yi w'abere; w'afu atwe.
Gyama adwuma biara wo ara na woye. Mmarima yi yereye deen?
Paapa, ɔte fie hunu ɛredi to.

Nkwan no mmaayewa no mu baako atoe; w'aka ahwe, w'abo n'anomu ton ton ton!
W'akye ama ne nuanom; w'ommo nyinaa aka ahwe.

Sima baako ne fa, kogyoo to, y'awu; ekoro koraa anka, y'awu!
Obiara ho adwiri no; ammono mu ho ara ye se: "Koayie, oye bayie!"
Me a na me kunu a Kwaadee, odo enye ahoofe
Nea wo beka nye ho na mehwe

Ei Koayie eye a tie
Akoa yi ye bayie
Orebu wo dwen edwe edwen

Me kunu a Kwaadee, odo enye ahoofe
Nea wo beka nye ho na mehwe

Na edeen na ode aye wo a wo pe no saa,
Wo hunu ye a anka na aka akyire oo

Me a na me kunu a Kwaadee, odo enye ahoofe
Nea wo beka nye ho na mehwe

Ei Koayie eye a tie
Akoa yi ye bayie
Orebu wo dwen edwe edwen

Me kunu a Kwaadee, odo enye ahoofe
Nea wo beka nye ho na mehwe

Na edeen na ode aye wo a wo pe no saa,
Wo hunu ye a anka na aka akyire oo

Mereba mo nkyen

Okomfo, me ne m'atuatedom, yereba mo nkyen. Adikanfo apu yen to, yeredwane,
abotere nko ara.

Mereba mo nkyen na mo atwe mo sekan; moreko mo akyi na m'atwe m'agyan. Merepam
mo oo, meretwaa mo oo, eno ara ne se m'akye mo oo.

Eboro pensem, saa twem! Ampa, eboro pensem, saa twem!
Nokore, eboro pensem, saa twem! Me firi seremu, me nenam ewiemu.
Me ka me ho a na adikanfo resu. Me nam a na ewoso, obiara rekoto.
Twereduampon Onyame ba, me ye den se kotoko.
Adikanfo, m'ayi mo afiri agoro no mu.
Ahwene pa nnkasa, mo apem. Hwan na mo ne no boo mpu ne mpu?

Ene me ara, Okomfoo. Me sam mo anim, mo dii amia; me yii akyea, obiara ate me nka.
Ye see m'ate atua, me ne me dom. Y'amuna muna, yene obiara nni nkyea.
Moreba anaa moreko; mo suro. Yebehyia, me ne mo to nkyea.
Timber nnua dunum, mo mu hwan na erepia? Sei botwee; monntumi nnsu.
Afei fum, nnwuramu! Mo abo mo ho adwaa. Okomfoo yeredi kwaapee.
Tweakayi! Y'ahono apae, m'atwa mo animu ntentan; ene sen?
Menko nkote a, aban gye wo tuo a, ena mmaa di wo ho agoro;
Yerepia woo no na yeremiamia wo. W'ayaase mmoboro;
Mmaa no ano eye ya, yehwe wo a esen mmoboro.
Nea me kyire, mmaa eredi me mpammoro
Na adikanfo gyina m'animu a yereto mmoguo.
Me bo wo kofie kowu, wo firi mu fi a, wo ne atuatedom asiesie.
Wommo na woka a metie.
Me de ada wo mmati, agyina, ewoso; woosu, wo ye barima, ooooh!

Mereba mo nkyen na mo atwe mo sekan; moreko mo akyi na m'atwe m'agyan. Merepam
mo oo, meretwaa mo oo, eno ara ne se m'akye mo oo.

Eboro pensem, saa twem! Kuro eresee a me te mu bi.
Nnsemfoo a ebinom redi no ha no m'ate bi.
Daabi, m'annhwe yie a, moboa!
Me di nkwan koroo; tu wo ho fo, barima, annye saa a wo hwene mu.
Me firi seremu, to nwuramu, ebepue Nsawam.
M'atwamu m'ako, m'apue. Apoosifoo erehwehwe mu.
M'abere, m'anyane. Atuatedomfoo kuo yenam kon kon kon.
Nanso y'adwene awu.
Mo ate me nka kasa afidie so; mo ma me mmo apio pepe pepe.
Mo nie na me nie; enka morenntwa tawu, papa no mere yi no se.
Enam no me gu no asawu, nanso eduru so a menni adaagye.
Atuatedomfoo kuo se obiara eremmo atwede;
Brantan, nkrante, eno ne yen akode.
Sebe, wo ti so a yeto wo twede a ennfom wo da.
Eno nti kasa hare peemu, eye twoboo!
Yede si ani, me pae n'asomu sei tum na dinn!
Afei obo n'ani a anisuo.
Ohwee gu, orehwehwe hwehwe pe etuo na ode ako agyan.

Mereba mo nkyen na mo atwe mo sekan; moreko mo akyi na m'atwe m'agyan. Merepam
mo oo, meretwaa mo oo, eno ara ne se m'akye mo oo.

Mannkaa na meboa! Obiara se me nnye, me nnye; me ara m'ani tua se me nnye.
Mobe ye me deen? Hwee! Mo ye me hwee a ennye yie.
Tie, afei na m'apue, me ne mo piesie.
Me ka m'adwene.
Mo ani tua, me ha adwene.
Asubontene, mo mme di m'akye, yen nyinaa ehye epo mu.

M'adwonso afa m'afuru so; aye mo se daye.
Me twe mo se ate; me kan a eno na mobetwere edwom, wae.
Pue ye opienu tia na oretete.
Me te gya yere yere; mo te tete tete.
Keewuo, mmfa me nnto adonko;
M'ani so biri me a me ne wo mmieny yerepae kooko.
Worekyere abufuo anaa worekyere akokoɔduro?
To wo bo ase na megu wo se ntoburo;
Wo nsa agyene. Saa twem! Obiara se wo nsa agyene, aah!

Mereba mo nkyen na mo atwe mo sekan; moreko mo akyi na m'atwe m'agyan. Merepam
mo oo, meretwaa mo oo, eno ara ne se m'akye mo oo.

Mereba mo nkyen na mo atwe mo sekan; moreko mo akyi na m'atwe m'agyan. Merepam
mo oo, meretwaa mo oo, eno ara ne se m'akye mo oo.

Mereba mo nkyen na mo atwe mo sekan; moreko mo akyi na m'atwe m'agyan. Merepam
mo oo, meretwaa mo oo, eno ara ne se m'akye mo oo.

Mereba mo nkyen na mo atwe mo sekan; moreko mo akyi na m'atwe m'agyan. Merepam
mo oo, meretwaa mo oo, eno ara ne se m'akye mo oo.

Mereba mo nkyen na mo atwe mo sekan; moreko mo akyi na m'atwe m'agyan. Merepam
mo oo, meretwaa mo oo, eno ara ne se m'akye mo oo.

Ataa Adwoa

Ee Ataa Adwoa, wo afuru adowa, wo adee a woreye yi memmpe. Woresu, wo
aye saa ara, aye saa ara. Pack wo nnooma na ko wo fie. Ee Ataa Adwoa, wo afur
u adowa, wo adee a woreye yi memmpe. Woresu, wo aye saa ara, aye saa ara.
Won pack ne nnooma na onko ne fie.

Ennooma a m'ato ama wo nyinaa, meregye.
Empaboa a m'ato ama wo nyinaa, meregye.
Hwe, drooso a m'ato ama wo nyinaa, meregye.
Dee aka no, eno mpo koraa dee omfa.
Wo, wo bo ahyawo. M'annhunu dee eyee me a meppee woo.
Suban weyi dee hwan koraa na okyeree woo?
Enora wo koo hen? Enne daben, enne dwoo.
Wo yare, adwuma ben na wo yo? —
Mmarima ho akansie, wo pue anopa six a gye atenantwie.
Joe Boy! Joe Boy, n'anumu penn: enaano na omia miaa wo.
Enora anwumere osan de tua tuaa wo.
Wo baaso y'annhunu wo.

Kurom ha sei, wo nkwadaabere mu wo boo ko, wo ne Ataa Birago.
Nokore nie, me hyiaa mo na mo ago,
Ntaadee a ehye mo nyinaa aye ntomago.
Saa bere no, m'atwitwa Kasapreko,
Me hu gu mo so a na moreho.
Me ara na me dueduee mu na me feefee mu hwehwee mu ene fie.
Eno akyire no me baa fie behunuu abusufoo.
Afei hwe m'awieye aaaa.

Ee Ataa Adwoa, wo afuru adowa, wo adee a woreye yi memmpe. Woresu, wo
aye saa ara, aye saa ara. Pack wo nnooma na ko wo fie. Ee Ataa Adwoa, wo afur
u adowa, wo adee a woreye yi memmpe. Woresu, wo aye saa ara, aye saa ara.
Won pack ne nnooma na onko ne fie.

M'apamo no, oko, omma biom;
Ne waduro, ne womma, yennwo biom.
Medi me sugya; emmaa nnye nna.
Ennaano kyena, m'ada me te pan pan, me pono;
Yi w'ani na pu wo to.
Merehwan nkoromoo, me nnte.
Pan pan! Worebo dam, hwan a; woretu me pono.
Me ko hweeye a see asew:
Ataa Adwoa ne n'abusuakuo: yerebepa kyew;
Wopueeye a asew, asew;
Asem ben, mo nka no ntem aa: meretwen hohoo.
Efiri onua barima ano a, na wo akonta, wo apamo no a, na w'agye ne drooso.
Wo annye adee o, akonta wo annye adee.
Worekye, nsemfoo nnpe me honam.
Wo nim baabi a mehyiaa no, me hunuu no mmobo hwee ho ansaana merepe no a
Wo nim eka a m'abo ne ho, wo nim last year sika a ogyeeye.
Na afei aden? Suban yi onnya, asew onnya.
Osore anadwo a ose oreko asore.
Asore ben a, Basere. Hwe, Baasere sofo ne sotoro a ako ne mu
Ode ama Nyame anka polisi.
Dee eku me koraa ne Joe Boy.
Joe Boy, dee ode aye me, dee ode aye me, gyae gyae.

Ee Ataa Adwoa, wo afuru adowa, wo adee a woreye yi memmpe. Woresu, wo
aye saa ara, aye saa ara. Pack wo nnooma na ko wo fie. Ee Ataa Adwoa, wo afur
u adowa, wo adee a woreye yi memmpe. Woresu, wo aye saa ara, aye saa ara.
Won pack ne nnooma na onko ne fie.

Obaa bi a m'anya no, foforo, emmono kyaaaw, gyae gyae.
Obo so, ode Ateaa Foowaa. Empaboa a ehye no no oo, ewoso.
Eye a na Ateaa ereku me feelings,

Oma ne nsa so a na m'anya me healings.
Ye baaye, yenom nkwan ahomakye no dee oburoni basee.
Eye a me bo no asennua mu, mm, osen soro, ogye ne ho a ennye.
Me ara na metare soo, hwe na me kyen pona a abomu tare soo.
Oberefo, Ateaa ne me gyefoo.

Ee Ataa Adwoa, wo afuru adowa, wo adee a woreye yi memmpe. Woresu, wo aye saa ara, aye saa ara. Pack wo nnooma na ko wo fie. Ee Ataa Adwoa, wo afuru adowa, wo adee a woreye yi memmpe. Woresu, wo aye saa ara, aye saa ara. Won pack ne nnooma na onko ne fie.

KONTIHENE

Seniwa.

Meko ma obi aba, Seniwa. Mabre wo, keka nea wo pe, Seniwa. Meko ma obi aba aye aye, Seniwa, Seniwa, Seniwa.

Enam obi so na obi aye yie.
Obibini ne adwene bone ne bayie.
Enne wo aye yie woreyi me boniaye.
I swear! Walahi! Nnipa nni aye.
Mumu a w'aso daye
a w'annhunu asekyere.
Yen nnyinaa yennka nokore enti na yerebere.
Wo amma wo yonko anntwa nkono a wonso worenntwa edu.
Emmere na aduru, wo pe a kobo me kwaadu.
Me nni sereko, kapere anaa pondi.
Mereko ton me nnooma ekyena anopa nnon du.
Epo koraa nsuo to gu mu; aboa ben na edi kwadu.
Bibiara wo ne mmere.
Osenkafo, hwe, asem weyi worentumi nnfamfa m'adwareye.
Afe weyi yerenfa boge ennye swine.
Esum na ama efie adwo ama okraman anya dabere.
Yebehu nea etua mu se eduru twabere a.
Nkwankyen adee yefe yede sika na eto.
Obi de ahoofe erepere, obi de sika na ereto.
Wo line enye fe, me na me kaaye; kowe nkyene boto.
Eye wo ya, ehye wo se mako shito.
Wo te ko a, san. Wo hu me a, wonntumi nnka de.
Wo girlfriend no nso m'awe ne nam dadaada.
By all means me nim se wo te a ebe hye wo yayaaya.
O, ennye me fault. Na me koraa esane ye me ya na nso meye no deen.
M'ano yede se Chick'n Lickin no, deedeede.
Mema wo ani agye aboro so, feefeefe.
Me ye go slow, me line biara eye one touch, hyeehyeehye.

O, me car no battery a fall, me ka wo mu a na agye so tanwenwenwe.
Kasa hare dunsini, m'aduro ye tatahwe.

Wo ye least mistake, wo goro me ho a wo beti ahye.

Sika a mo adie nyinaa mo befe; woadwene bone te se reserve player.

Me nso metwitwa bi, me nso mefa lawyer.

Obiara nntumi ennye obiara kotoo.

Worenom wo beer, me nso merenom me pito agogo.

Wonntumi nnye obiara kotoo.

Meko ma obi aba, Seniwa. Mabre wo, keka nea wo pe, Seniwa. Meko ma obi aba
aye aye, Seniwa, Seniwa, Seniwa.

Biribiara ye abotere, Dilute manpuzi.

Okyena, merekogyee visa wo US Embassy.

Kron kron to kron kron. Obiara ema me tonton sansan.

Dee ereba no wonntumi, yi w'ani, master, twe san.

Menfa ho ne cool, me dee merebedi m'aban.

Rap ennye politics na wo adaadaa amansan.

Adaagyee nni mu, mafa me dawuruta.

Dito dito, Charley, weyi dee no more delay.

Bie bie w'ani na wo annka se ebia eye sini.

Hand go hand come, ensa ko na ensa aba.

Away from the stone; wo pe a kofa striking force

Menfa wo ho; se me ka me ho dee a, no pause.

Gyina nkyen na me mmesene na me ye boss.

Ekwan so aniso hyee, menfa nnye me criss-cross.

Palm wine tapper, wo ho se old soldier.

M'ani abere mpo kyene koto mogya.

Ntoma kata adee so; Charley,

I no be proper big-time armed robber.

This time you go suffer;

No more go slow, m'a heat, na m'aye fine.

Ade pa na eton ne ho, yemmo so donkomi.

Ennye me hu, wo suaa no sen na wo annhu yo.

Wo ye hye se egya koraa, ebedum.

Oyaa suro oyaa; ene annkyea a ebe bu.

What, Dilute! Me se annkyea a ebe bu.

Meko ma obi aba, Seniwa. Mabre wo, keka nea wo pe, Seniwa. Meko ma obi aba
aye aye, Seniwa, Seniwa, Seniwa.

Ma land se plane, me ne Kontihene minister for foolish and nonsense affairs.

Ebeko goal dee anka enko corner, no lie.

Wo pe a be try, yerefa adwene na moretete, na moretete, na mote baabi ere spy.
Wo huhuhuhu nye me hu, you hear me right.

Nsuo aboro boo, me tim dee me tim.

Egya be ye boo deen; me sene obotantim.

Sikafokye, money man, meekudi.

Obiara gye ne ho di,

Obiara ho ye fe, obiara ye tough.

Wommu adee a ennye Roman asore dan mu na worebeye rough.

Wo wife na ose ope me keke;

Me wo ho a na wa bell me star call, twa me keke.

Ode ne ho hyehye me se boola ne pete;

Na nso ma steam, ma chock, ma pon, ma te.

Bone ben na me yeeye; mo mmekye me nko to mu.

Wo nni tee; mmарima rekasa a, ka w'ano to mu

Waye. Mo dundum kanea no a, yebeso bobo;

Akosombo, me so, ware, bae kye wo; fere me odogo.

Doctor, wo pe a tua me Gyinsen, menom Alomo.

Allahu Akbar! Me sore anopa paa a, me nom Jiaogulan tea,

No sugar, no milk; nea api.

Asem a woreka no eye paa ara, nso yerenfa.

Mefa zebra crossing a, me hwe benkum ne nifa.

Enfa cedis no emme toto CFA;

Ghana sika asee, obiara eye aware.

Election 2000, na eye free and fair.

Onipa nnye, onipa nnye o.

Onipa nnye, onipa nnye o.

Meko ma obi aba, Seniwa. Mabre wo, keka nea wo pe, Seniwa. Meko ma obi aba
aye aye, Seniwa, Seniwa, Seniwa.

M'adanfo pa beko

Oyonko bereboo, onni ho a na oyonko bi redi awereho; bonwono tare bereboo
ho. Odo nso yedi no akoma mu; yenam baanu sum afidie a, yenam baanu ara na
ehwe, wae. M'adanfo pa beko agya me na maye no deen ni; nisuo ara na meresu.
Odo, awereho ara na meredi. Ye fa me bone kye me o, manu me ho o;
mmfomsoo wo nnipa ho o.

M'adanfo pa beko o aaa, m'adanfo pa beko agya me na m'aye no deen ni. Odo
yewu beko o aa, odo yewu beko agya me na m'aye no deen ni.

Me ne Kontihene master kasa hare hene.

Me do ye go slow te se puncture;

Me do wo te se Nigeria ne won Sani Abacha.

Enfa m'akoma nni agoro, ennto kyakya;
Me do wo, check wo te se katekonto ne nkrakra.
M'akoma mu asem na mereka faafa te se ntakra.
Bone a m'aye, odo, me se m'asakra;
Wo gye me di kakra sei entia.
Odo, mmennwenwen;
My dear, mmenteetee, wae.

Na ntoma ye fi a na ennteteye, wae.
Medwene ho a na adane me tiri payee;
Aware gyayee dee ennye, me suro.
Merefrefre wo senea nyankoton frefre nsuo.
Fa me bone kye me hwe me se merete nnisuo.
Akyekyede, yennko no bokoo oo.
Tie, me ponko repe ntem.

Emma asem ketekete weyi enntete yen ntam.
Yenfa yen adwene nsusu se yepe no ntem.
Mma stanfo obonsam mmesee yen ntam.
Me pe wo, wo nso wo pe me a kano ntem,
Hyabo hyabo wae. Dee ko ntem bra ntem;
Ye gyae a Ghanafo ano nsem,
Wommo beka. Ebi mpo bedidi yen atem;
Wo pe a ma me nne ho na tia me so sei tem,
Menfa ho na me ye sei bem.
Nana Kontihene, nnfa me easy, ennfa me easy, aha aha aha aha.

M'adanfo pa beko o aaa, m'adanfo pa beko agya me na m'aye no deen ni. Odo
yewu beko o aa, odo yewu beko agya me na m'aye no deen ni.

Manu me ho, manu me ho, odo, merennye biom; fa me bone kye me o. Manu me
ho o, mfomsoo wo nnipa ho, odo; mfomsoo wo nnipa ho, odo yewu ee. Manu me
ho o, me se merennye biom, odo, fa me bone kye me aa. Odo beko agya me na
m'aye no deen ni.

Odo yewu beko o aaa, odo yewu beko agya me na m'aye no deen ni. M'adanfo pa
beko o aaa, m'adanfo pa beko agya me na m'aye no deen ni.

Anokware, mo ma yenka na asugyafoo erebere.
Nansa yi a odo kooe no me nkoara merebere.
Awurade Nyankopon, me ti na ennye anaa se me hyebere.
Onipa beko owuo mu na w'abere;
Sweety boge, mennye koraa wo dee ara ene me.
Odo a me wo ma wo no ano ye hye se Azumah Nelson twedee.
Kyerere me wo apedee na odo me nso meye m'asedee.
Nansa yi me soso wo ho daye huhuuhu.
Asem me pese me ka no emu ye duruduruudu;

Wo do ye me te se ice cream nyununyunuunyunu.
Me nim se m'aye bone; oh it was a mistake.
Nso me ara na me pese megye me nfomsos to mu.
Wo noa ediban a merenfa me nsa mpo ennto mu.
Me wura fie a na m'amuna m'anim sei tumm;
Pen pen wose no pen. Odo, m'agye ato mu.
Nana Kontihene, ennfa me easy aha aha.

Odo yewu beko agya me na m'aye no deen ni. M'adanfo pa beko o aaa,
m'adanfo pa beko agya me na m'aye no deen ni.

Aketesia

Suban, etese nyinsen; worenntumi nnfa nnsie. Wo twe wo mu tann a ebepue.

M'afa wo la la la. Hightime, bigtime, hardcore. Sen nko ara na wo bedi, meto.
Cedis, CFA, Naira, Deutsche marks, Dollars, anaa se Pounds sterling. Time chu
kuu, biribiara ye cool.

Me ne no, me ne no, me ne no. Me nni sika a adee akye soo;
Omininkisi a yen nnsane ne ho mmo po na yefre no samanpo.
Aketesia, hye wo sapo mu nsuo bo no po.
Meet me there, nnon nsia wo Abrepo.
Me kuta master brain nyansapo.
Adwe kesse, so mu gye si no po.
No sweat, don't fear atikopo.
Mema wo a feel begenze begenze, me te apo.
Main man, mekyere wo levels, slow but sure.
Me move biara nso ye pure.
Me kuta filla. Wo benom drinks anaa se fula.
Asoborokye, fa wo nsa bewo m'ani sei so.
Odo nti me wu a na me ko.
Nana Kontihene, ennfa me easy, ennfa me easy.

Aketesia, me se m'afa wo la lala. Eno nti na m'aba wo ho. Ebo nnon nsia, meba
wo ho, na me ne wo abetwetwe nnkmmo.

Aketesia, me se m'afa wo la lala. Eno nti na m'aba wo ho. Ebo nnon nsia, meba
wo ho, na me ne wo abetwetwe nnkmmo. Sane eba.

Emmaa no hu se sika hye me botomu a na wommo resresre.
Wommo tumi ha me saa ara na m'ani abere bere.
Braa Emma, braa Emma, bra Emma.

Emmaa no ha me dodo, ha me dodo.
Obaa Franklina adwene si me tiri mu a na m'adwodwo.
Me bo ne din a na ama me bo adwo.
Ene anadwo meko ne fie ewo Ahodwo dodo
Aso ne nsa wo anadwo. Ne ho dwo;
Meko na onni fie a na obi de no apue.
M'ahoofe, m'annhu no a menntumi emmeda fie.
Megyina ntenten wo abontene kopem mmere tenten.
Ei, m'ahoofe no ofiri Mampontene;
Otene te se asubontene. Ommpe kasa tenten;
Me twen na woamma a me de enkra na ebegya.
M'ani aberese egya;
Onhyia me base, face to face efiri se me nni obiara o.
Ono ara ne me deeo; aka sima aduasa na abo nnon mmeensa.
Me nko ara na me tee, ena meredi medofo ho abooboo.
Odo nnim adee a yefre no agyoogyoo.
Tycoon, haa, chef bi aye wild;
Obi repe chick no ne no ako blow time aaa daabi.
Ekuta wo paa ara na obi regye; me tare ho se metre, agye se wo de grader.
Nana Kontihene, ennfa me easy, m'afa wo la la laaaaa!

Ebo nnon nsia, meba wo ho, na me ne wo abetwetwe nnkomo. Sane eba.

Aketesia, me se m'afa wo la lala. Eno nti na m'aba wo ho.

Niggi bounce, bounce. Niggi bounce, bounce. Niggi bounce, niggi bounce, niggi bounce.

Girl, you are my number one, you know I get no one. Girl, you are my pride, I'll never make you cry. I know you've been trying like a baby bird flying, they're trying to judge me, they're trying to hurt me, they're trying to kill me. Because I'm down with you and I'm down with you and I'm down with you, down, down, down, down.

LORD KENYA

Edwom no

Ain't no stopping this now, I say ain't no stopping this now.

Esi so, ebo so, edwom no de nti monko so.

Mennye te ponko so; woso wo ho se awoso.

Me wo down dee wo te ponko so, men mind, yi w'aso.

Ma land yi dee awereho no emmaso.

Hunu se me ye boss with no flaws.

Enti me win me toss.

Wo yada me because I make it happen; I'm the force.

Wo di m'akyi, wo ara wobeko loss.

Charley make I tell it is for you, Alaba Dross.

Akrakyefoo a mo we akoto nam papa no aba.

Senior abeduru, so pause. Fanteni besee enkye woala I trust.

Gyae, tie, mennye gye gye gye.

Wonntumi nfa wo ho ntoto me, enti onua gye w'ahome.

Nea me de dakoro beye no wo beda ho bosome.

Ask your homey, hwe, Lord Kenya grand master tactitian.

Me se Kofi Dossena ode rap musician

With the rapper scene soon looking real and greener.

Asore na abuo ama atrofo nyinaa adane asofo

Na anka mo paapaadofo mo ne hwan kogyina abontene preach nkorofoo.

Don't fuck yourself. Me dwom dee ete apo, emu dokoo se asoko aso koo se asoko

Boy, weyi ennye fa di agoro, mm. Daabi.

Edwom no se esi so a monntumi nnum no da. Enti shake shake shake wo ne wo dofo redi asa a.

Edwom no se esi so a monntumi nnum no da. Enti shake shake shake wo ne wo dofo redi asa a.

You wanna rub-a-dub with the maestro, you got to work it tight.

Oh yea! Lork Kenya me ne no.

Fa dada no to nkyen na tie emono no;

Abedwa paa ara wae, na yefre no enwom no.

Wo de hye w'afidie mu a worenntumi nnum no da da.

Eye sharp wae; no no wae, no no wae.

Mennye aso se wo rap no eye; m'afa me beat no,

Eye de, me nnwom no nso eye de o.

So wo dofo sisi, monsa, monyi akekye.

Sae ka rappers, montete; mo papa Kenya m'aba.

Merebema mo ayaresa; mobeuhan ene ahosepe.

Rap mu abafan, monsore nnante; mommobo mommobo mo kete
Mo ani gaani gaani na me post letter with no stamp
Because I be the champ.
Now check me out soon and doubt,
Super duper rapper with a hundred percent check out.
Ka w'asem, edeen na eha wo,
Obi akwadaa wesewa; merennaadaa wo.
Wope sika anaa atadee, ntaadee anaa toma.
I bet you, w'ahyia Kenya yi dee,
Nana, wo nni haw, mmmm, wo nni haw, mmmm.

Edwom no se esi so a monntumi nnum no da. Enti shake shake shake wo ne wo
dofo redi asa a.
Edwom no se esi so a monntumi nnum no da. Enti shake shake shake wo ne wo
dofo redi asa a.

Sugar honey baby, me se mennye go slow.
Oh lord, fa nnwom no de no tea mu yo yo yo yo yo.
Oh lord, rap heavy weight champ, ennye apoobo o.
Oh lord, se me gyae mu to ho a, mo nim dada, eda mu sokoo.
I see the duo K-Ci and Jo-jo.
Nea wo pe no bi aba enti enni abooboo, abooboo; enni abooboo.
Lord Kenya.

Edwom no se esi so a monntumi nnum no da. Enti shake shake shake wo ne wo
dofo redi asa a.
Edwom no se esi so a monntumi nnum no da. Enti shake shake shake wo ne wo
dofo redi asa a.

Mr. P.O.P

So do wa, so do I. So do wa, so do I. So do wa, so do I.

Kwasi buroni fere no mouth lazy.
Barima ano kwadworɔ; ohunu obaa pe na w'aye dazy.
Adwene no aye hoo, ne tiri bo mu. I think he is going crazy.
Ateetee barima adane Super O.D.; afei concert na ore yi.
Ne hyeehyee, enso nkommɔ hunu na odi.
Wobete: ei ei, Araba, enora dee mehunuwo papa.
Se na morefere no dada.
Mo kraman baako no dee me se oye wild o;
Obaa yen fie ho bedidii Jack na ennye agoro o.
Ei, me se ne ho ye fe o.

Ɔde nkwasea keka saa ara na n'ani so ate no te.
Araba nso ɔko, toke, bele.
W'agya gyae wo ho ama akoroma de ko.
Barima kantinka, aa hwe n'atiko;
Tia so ma yen nko a na w'aye nwonwonan.
Asem a ewo se ɔsi no pi no, na ɔde reko nwonwan.
Wo anntumi annfa koto annye nkwan;
Hye goal ma yen npon a wo ako bo over.
Akuraase Casanova,
Kiti kiti yen nyae no na onko bo Black Star.
Mr. P.O.P, wo were afiri se y'apam w'ano plaster,
Oh disaster!

Se me nya obaa yi a a. Se me nya obaa yi a a. Mepe oo

So do wa, so do I. So do wa, so do I. So do wa, so do I.

Barima a n'ano mmo nnwom na yefere no Mr. P.O.P.
Agya gyama y'abo n'ano powder.
Nso ne kokotii; wo ko ka pe ɔse ye free.
Onya ne nyonko barima a n'ano de sene paano ne tea.
Come and see an mudwa,
Mouth market. Obe ye wo ma wo bedwa.
Tie, me dee me ye wild; ennye ntoro bi na meretwa.
Mmaa no feel me, honey sharp.
Wo di me ho agoro a wo bepira.
Mo dee mo susua, hahaha.
Monko enko bisa, me ye kiko;
Articulator koraa m'atwi na ennye Tico.
Akwadaa, yereka kanea wo se torch.
Oh gosh! Obaa a me yada oye posh,
Worenntumi ntaake one day koraa.
Ne line biara ye one touch. Eno, oboa,
Mr. P.O.P, w'aye se nkwankyen agyinamoa.
Ohunu obaa biara a na w'amoa;
Ne nan koko mu popo erewoso.
Wo tumi hunu se onipa hia mmoa;
Otwe a emma, wahala! Barima, w'a short filla;
Asem a asi dee oreka nyinaa eye non fa. Mr. P.O.P.

Se me nya obaa yi a a. Se me nya obaa yi a a. Mepe oo

Se wo aye dwom, wo ano mmo dwom dee a, wo ye P.O.P. Se wo aye dwom, wo
ano mmo dwom dee a, wo ye P.O.P.

Mmoborowa

M'anya me so ne me kakrawa, ma me nwene me ho. M'anya me so ne me kakrawa, ma me nwene me ho. M'anya me so ne me kakrawa, ma me nwene me ho.

Wo pinkyen nsuo a na wo te se ampa koto bo wa.

Abrabo mu nsem ne emu ntawa ntawa.

Mmoborowa tu wo ho fo, enni nnipa akyiri nnkoye aberewa.

Nkranni krakye besee adanfo, wo wommu wo nni gramophone wo akoto apaawa

Hwe wo so ne wo kesee nwene wo buo se aserewa.

Nnhwe ne obi reye; sonson wo ho se okrawa.

Nkwankyen adee ye fe, ne nyinaa ene money power.

Obi redi ne fullchicken na obi nso rekyini pe gari grawa.

Wo nya bi a kae efiri se onipa nnye wae.

Na biribiara wo ne mmere, every minute every hour.

Mmoborowa, obra no adi m'ani ama m'aye fitaa se asawa.

M'ataadee to nyinaa atete, me si fire kesee mu. Kose, abaawa

Wo abo me bosea; yerepe agyapadee de asi awowa.

Me mmu me te nnote dan mu, me ye deen dware shower.

Okoto, mmoborowa, obra no akye me ere wind me te se Alikoto.

Me re power but still me nni kotoo;

Yebu me kwaadonto.

Wonsi me koto,

Me de me tiri me gye; memma no nnye me ka da.

Enkye nkye wo n'afe, mmere pa beba;

Yea, merekoso na me nso menya me so ne me kakrawa, me kakrawa.

M'anya me so ne me kakrawa, ma me nwene me ho. M'anya me so ne me kakrawa, ma me nwene me ho. M'anya me so ne me kakrawa, ma me nwene me ho.

Ene modern Ghana aye gawuta.

Ghanaman, se wonni sika a mmoborowa, obra no beyi wo ama; more than Judas

Obiara ahye ne heavy shoe na m'agye me mokas.

Omama, obaa a me yada

Yefre no Nana Ama,

Akokwaa bottom power;

Ogyina so sene heavy tower.

Ensoso dwete a me nni bi nti obaa yi abu me yawa.

Alhaji Baawa, onya Mecca a anka obeko nsoso where day the money power.

Obra no aye ateetee; se wo anntintim a ohia behye wo kawa.

Obi de aye apio nom enti daa na w'aye sei sawa.
Yen nyinaa yereko ahwee, obi ayi adwene, obi nso nkawa;
Wiase saa ara na etee no. Obi retwi ne bonto na obi nso renom ne tawa.
Mmoborowa, merebere me ho ye adwuma se mower,
Enso me nni kapere.
M'aye se one. Dee me kodaaye anaase me hyebere.
Aloss man, merebere,
Obi ma me bosea a yede ko na bra ko na bra
Na yere toss wo. Wo gye wie nso a worennya ahoto da daa daa daa daa daa daa
Na yere toss wo. Mmoborowa, me gu so re force na nso obra no a sugar.
Me tare a na awae, me hyehye a na adwiriga.
Afei m'agyiga; abrabo gyina yie na me bo hu,
Worennfa wo ho nni da, aaa daabi, worennfa wo ho nni da.

M'anya me so ne me kakrawa, ma me nwene me ho. M'anya me so ne me
kakrawa, ma me nwene me ho. M'anya me so ne me kakrawa, ma me nwene me
ho.

Yeresom sika

Ene, wiase akoduru mpenpensoo bi a yeresom sika.
Obi yare da ho no na ebi refom sika.
Anibue ne anibere; nnipa mpe se obeye adwuma asam fifire,
Ope biribiara boko boko doko doko te se asikyire.
Hwe merempreach, ma me nyi wo asotire.
Ante Cici, ewo mu se okafoo didi
Na nso Aloss man, wo nni sika dee a wo atiti.
Brokeman, ene yede dwete na eye biribi.
Mugu Yaro, emmo wo ho se Kofi Wayo, eno dee gyina nkyen;
Ehye wo ho dee a pinkyen.
Bra, Nana bre bre yebesa wo mmerane ma wobedwane.
Obi de cocaine anya sika na nso oye asore chairman.
Ohiani hye bottom flat; wo nni ho kwan.
Oh what! Weyi na yede bu man,
No no no no, dabi.
Ene sika nti suban papa ne nteteye akoka baabi.
Adasamma, oo dabi.
Sika ye fe, sika ye de, nanso sika ennye owuo aduro.
Kwaku donsuro, kiti kiti worebu fa so yi wobewu de agya.
Wiase ahwe ase ama adasamma, yeresom sika, yeresom sika, me dofo pa.
Ene wiase nnipa, afei dee yeresom sika. Nokore nni ho, ene wiase aye hu ooo.
Ene wiase nnipa, afei dee yeresom sika. Nokore nni ho, ene wiase aye hu ooo.

Bible no aka no pefee se din pa dee eye sene ahonya.
Wo aye wo nua bi defee repe sika de akodi akonwa.

Hwe ye bere bere na nya;

Emma sika mmedane wo akoo

Wae, ennye ntoatoa, merentwa wo mpoa.

Wo dee wo pe a ko bisa wo nana nkansowa.

Sika anibere nti ahoma sen onipa kon te se pintoa.

Bodammo, wo ayi asie.

Obi piesie,

Efo Kojo soldier,

Emma wo ani nso koo te se ogya

Nnko twe obi mogya.

Papa Roger,

Onipa na odi sika na ennye sika na edi nnipa so

Paa paa, so gyiga man me se weyi dee eremma so.

Open the gate, opanyin Gyato,

Nnipa aye se kako,

Menhye wo nkyene ansaana wo aye de se me.

Me nni kapere a na ennkyere se m'adwene nnye;

Eye asem sebe.

Ene abusuasem se biribi nni wo boto mu,

Master, wo ano nnuru dwa mu.

Wo su koraa yerennfa, wo ka koraa never.

Sika ye fe, sika ye de, nso sika annko a nyansa ko.

Kiti kiti yerebu fa so yi yebewu de agya.

Wiase ahwe ase ama adasamma yeresom sika, yeresom sika.

Ene wiase nnipa, afei dee yeresom sika. Nokore nni ho, ene wiase aye hu ooo.

Ene wiase nnipa, afei dee yeresom sika. Nokore nni ho, ene wiase aye hu ooo.

Enti wo sore anopa a wahala. Wo sore anopa a pan pan, na moresom sika, mo
nka nkyere yen. To all the money worshippers: beware Lord Kenya your heart
will break, will break.

Ene wiase nnipa, afei dee yeresom sika. Nokore nni ho, ene wiase aye hu ooo.

Ene wiase nnipa, afei dee yeresom sika. Nokore nni ho, ene wiase aye hu ooo.

JOE FRAZIER

Yaa Maame

Abusuafoɔ, mo ntie: me de asem nam o. Asem a mereka yi deɛ ennye me animguaseɛ koraa. Me wo abasobo deɛ bi ma m'ase oo. Yaa maame, me ka ntam keseɛ se wo ba yi deɛ meware no oo. Asew, m'asew, m'asew, m'asew yie, wo ba no deɛ meware no. Yaa maame ee, m'asew, m'asew, m'asew, m'asew yie, wo ba no deɛ meware no.

Oh shh. Gyina ho na to ate.

Yaa maame, Eyo refre wo, gye ne so;

Kwii nso resere enti bo no atenase;

Hoo adi kan atenase, bisa no kwan so.

Yaa maame, ma kyea wo pen wo anka hello.

Kane no na wo adwa me; ennye me o, na me nni dough.

Joe Frazier nie, bo wo tiri nko na ka eyo.

Walahi! Me ne Yaa ara na ebewo, me pe se me nya abotere ye no dondoo,

Kwii, ansaana m'abo me donno.

Otumi betwamu na m'adwane ko Bekyem.

Kuroo! Agyapadeɛ biara me ne Yaa kye mu.

Yaa maame, adeɛ bi ha me wo Yaa ho:

N'ahoofe nti daa na me wedee ereka mu.

Ama me bereboɔ sore a na oresere;

Adeɛ bi gu Yaa sisi yefre no bansere,

Se me hunu a na me tiri aye se borofere.

Ofe m'ano a na merepere te se tefere.

Yaa nti me tu kwan a me taa fere.

Yaa bu ne ho nti ommpe aferere.

Asew, m'akae, Yaa tumi fa me na meresere kaa twee.

Me ka se m'aye ready a na merebo ose.

Yaa bedi mpampa ene koose.

Eyo, Yaa maame, Yaa maame, ~~Yaa maame~~ ee. Afei na m'aye ready. Yaa maame , asew konofoo, Yaa maame ee, afei na m'aye ready.

O! Asew, m'asew, m'asew, m'asew yie, wo ba no deɛ meware no. Yaa maame ee, m'asew, m'asew, m'asew, m'asew yie, wo ba no deɛ meware no.

Hoo! Asew Frazier hia mmoa.

Seesei me tiri atoto te se agyinamoa,

M'asan aponpon te se ataadeɛ a amoamoa.

Me se meye den nso seesei m'amo.

Dede bi rekoso te se mmoa,

Ennfa me ho. Joe Frazier eretwa ne nkontonmoa,

Akonta ye na gye wo sekan, wo ne Asamoa,
Na yen nsa ma mo te se Abeku ne Amoa.
Eyo kwii, eyo kwii! Yaa, okyen dii ball, bisa Yeboa.
Bue wo ani hwe Yaa nnan ase ene mpaboa,
Agye se yede wo hwe ebo mu te se ntwammoa.
Onim me yamu kom,
Hee, ne do asi me so te se akom.
Pruuu! Asew, wo atete no ama m'ate shock,
Biribiara nntumi ennto me chock,
Ennto me chock, me luck.
Ofe m'ano every 12 o'clock.
Yen do no y'aka asi mu te se padlock.
Yaa, ne tiri ye o, onni bad luck.
N'awaamu sokyee, ase beef:
Me hunu a na meretutu tae tae, ase chief.
Asew, ka yen bo mu te se Adam and Eve.
Yaa menfii Kofi o, oye thief.
Afei ne me da first, kane na me da fifth.

Eyo, Yaa maame, Yaa maame, Yaa maame ee. Afei na m'aye ready. Yaa maame
, asew konofoo, Yaa maame ee, afei na m'aye ready.

O! Asew, m'asew, m'asew, m'asew yie, wo ba no dee meware no. Yaa maame
ee, m'asew, m'asew, m'asew, m'asew yie, wo ba no dee meware no.

Eyo, Yaa nti me hwe ase a mesore.
Ofom me a onu ne ho ma me sorry.
M'agya mmoro nsa, seesei me ko asore.
Yaa hwe me a na m'afu atu se gari;
Mehwe no asane ato ne ntaare
Eyo, mommisa Opare,
Onni me nkyen pe na me yare.
Oso, bae tere ware.
Adee no kwan ware,
Asew, wo ba no ara na meware.
Onpe ludo, n'agoro ne oware.
Otu bam me a na me kon do mmore,
Mebobo oo. Sra dee na m'adore,
Wo dee eyo ka me nie menn worry.
Gye weyi fa hwe wo ho aa. Me fere
Na bo adwe ma me na menfa nnware.

Eyo, Yaa maame, Yaa maame, Yaa maame ee. Afei na m'aye ready. Yaa maame
, asew konofoo, Yaa maame ee, afei na m'aye ready.

O! Asew, m'asew, m'asew, m'asew yie, wo ba no dee meware no. Yaa maame ee, m'asew, m'asew, m'asew, m'asew yie, wo ba no dee meware no.

Apuu too

Aha! Aha! Aha! Joe Frazier, me yada wo too much, yo!
Woretaataa me dodo, aden? Why?
Joe Frazier nie, fa w'ani to bo me spy.
Dee ekuta wo no to twene, a expire.
We wo akrakuro, merewe me meat pie.
Yes man! Me kookoo apae:
Dame, obiara annkye bi a, aba no pae,
Apuu too, aye se kwaapae.
Wo dwene ho kye a wo benya tipaye.
Anigye kokuroko nti, meretutu tae.
M'ahye pajamas, ahye specs, abo me tie.
Otanfo a wo amuna, w'ano se car tyre.
Me de wo hwe boo so se woma a yeretae.
Meto car no bi, w'ate. Akye koraa June July.
Atanfo a mo ti ahonhono, mommra emmesa line.
Dee Onyame ahyira no, yennsee no; I no dey lie.
Joe Frazier kasa hare, you can't buy, yes man! Stand by,
Akwadaa, wo nom abua ma wo ho bae.
Wo tare a na awae, enti w'ahokyeru mu abae.
Adwene bone nti ebe ye deen na Onyame a lift wo high.
Mennka hello, ennye adee a megye so hi!
Merebetua homee, yo! Mede plier bandex management, we still multiply.

Me sika enso pona a, aden? Kyenkyene a meto. Apuu too, eno dee wo nnte asee a gyaee. Meretwa bi ako tae banku a, wo haw ne sen? Apuu too, eno dee wo nnte asee a gyaee. Atere na me de di fufuo a efa wo ho ben? Apuu too, eno nso wo nnte asee a gyaee. Meredi dokono no nam, enti deen? Apuu too, eno dee wo nnte asee a gyaee.

Ennye wo na wo to ma me; eno nti mereye m'adee a na worekeka eho nsem, aden? Efa wo ho ben? Di wo ara w'asem. Ennye wo na wo to ma me; eno nti mereye m'adee a na worekeka eho nsem, aden? Efa wo ho ben? Di wo ara w'asem.

Yes, eyo! Dadee kye no me se adwa mu
Kwaban! Joe Frazier, me ara meredwida mu.
W'ano ennteeye a, ennkasa wo badwa mu.
Wo break nnye, park wo car no na annfa dwa mu,

Eyo! Wo kaese me ye fo; w'ani se efo.
Meredwidwa, me de beforo.
M'ani abre, bisa Safo:
Oseekuromni a medi agoro wo Asafo.
Odoe guy, tu wo ho fo.
Abɔ ebi tiriso ne wɔmmo apanpaso
Ama atanfo ti nyinaa aye se wheat.
Ehe! Hwe, me mmirika, me kyen horse:
Eno na me pe, ennye force.
Aforo, eno ara ne atekye, true or false?
W'ahunu se w'anim agyimi; better boss
Kwii, eyo wo he? Ono nie, foolish course:
To w'ano nereka, annye saa a medi wo course.
Tekyerema dondoo nie, yes of course!
Ennka saa; susu sere na w'annsee wo jaws.
Hei, yi w'aso mu na tie Frazier. Pause:
We wo sonsono, me pe m'abele walls.
Amookua, wo nnim hwee; w'abɔ loss.
Besua firi Joe Frazier ho na fre no boss.

Me sika enso pona a, aden? Kyenkyene a metɔ. Apuu tɔɔ, eno dee wo nnte asee a gyaee. Meretwa bi akɔ tae banku a, wo haw ne sen? Apuu tɔɔ, eno dee wo nnte asee a gyaee. Atere na me de di fufuo a efa wo ho ben? Apuu tɔɔ, eno nso wo nnte asee a gyaee. Meredi dokono no nam, enti deen? Apuu tɔɔ, eno dee wo nnte asee a gyaee.

Ennye wo na wo tɔ ma me; eno nti mereye m'adee a na worekeka eho nsem, aden? Efa wo ho ben? Di wo ara w'asem. Ennye wo na wo tɔ ma me; eno nti mereye m'adee a na worekeka eho nsem, aden? Efa wo ho ben? Di wo ara w'asem.

Yo! Joe Frazier aba, enti biribiara aye cool.
Wo da so da konkɔnsa yi mu te se pool.
Metɔ dee me sika besɔ, me nnye fool.
Ennka m'asem; ennye wo na wo hwe me school.
Me pe saa; eye me new rule.
Between me and you te se Ja Rule.
Sekan ye me weapon, that's my tool.
Oseekuromni Frazier, me bu me golden stool.

Ennye wo na wo tɔ ma me; eno nti mereye m'adee a na worekeka eho nsem, aden? Efa wo ho ben? Di wo ara w'asem.

M'aso mu

I do it baby. I do it baby..
Beso aa, beso aa, beso, beso, beso aaa, beso. A.K.O.T.O, Akoto beso, beso oo
beso.

Seewaa Akoto ahoofe dua, beso; w'adwane nti wo dwane, m'akye wo. Se wo ye
me nfe mpadee, m'aso mu. Enso m'a disconnect wo; m'aso mu. Baby wo ye
alekoto, beso mu. Enso wo suban nti a, m'aso mu. Seewaa Akoto alekoto eee,
m'aso mu. Woresere wo nti wordwane, m'akye wo.

AWESEWA

Asanteni baa ben na wo ho ye fe sei
Obiara nni asaase yi so te se wo
Me hunu wo a na meho rewoso bombom
Fa wo nsa ka me na meho nto me.

Owusuwaa, wo do yi reku me, me ka kyere wo
Wo nantee ne wo mpasatuo yi na me hunu a na biribi reye me.

Eyo! Ennora, Awesewa fee m'ano two
Na m'ani agye nti meye Awesewa atuu
Me de ahosepe ne akutu
Awesewa do, ema me ti ye kutuu
Seesei ofam me ho se tattoo
Onni me nkyen pe na kwee aye hatuu
Ne sunsum kata me ho se kuntu
Awesewa sere, me hunu a na mafeel tu

I bug you, my own baby
Fe m'ano, my own baby
Behye m'akyi, my own baby
Tu beye me atuu, my own baby

Eye a na me taa spy: n'anantu agoro yi ama m'ani so te atu
Tanfo hyee tekyerema mmutu
Awesewa, abaa yi nie, bra ma yentu
Yentu mfa wiem, ennhwe Mamunatu

Eyo rehono tese gyemirekutu
Awesewa ma wo atodini yi eno na tuum
Na yenfa odo mmo odo mu se adee a yerefutu

W'ahunu n'ani, eyo, oye Asanteni. Oni, obibini se boroni. Odi ne ho ni. Joe
Frazier, me nye deen ni? Braa Nii, wo nnte asee dee a tie, enie

Owusuwaa, wo do yi reku me, me ka kyere wo
Wo nantee ne wo mpasatuo yi na me hunu a na biribi reye me.

Eyo! Anaano Awesewa teaa me anka merewu
Me yeree paa aba na aye se borodua
Me nfe yee se sonsono a oko trek
M'aso dee booboo, na aye se banku
Awesewa, wo hunu no a owo anantuo
Mepe n'adonkotoo ne ne mpasatuo
Oso me tiri a, edeen ne ano tuo
Eye a na m'adwo aye pokyee se patuo

I bug you, my own darling
Miamia me, my own darling
Bo me nkommoo, my own darling
W'abasa ye me fe, my own darling

Awesewa afono paara wobanya ne netuo
Weyi ma me kon do wo nkwan ne wo mmotuo
Tanfo, get out, wo mmpe mpontuo
Mo ben Awesewa a mebo wo tutuo
Hyee, weyi kyen patuo
Gye weyi ma asew ne akonta brentuo
Mepa aba a na m'akae Awesewa afutuo
Awesewa, wobeku me o, me ne m'aberetuo

W'ahunu n'ani, eyo, oye Asanteni. Oni, obibini se boroni. Odi ne ho ni. Joe
Frazier, me nye deen ni? Braa Nii, wo nnte asee dee a tie, enie

Eyo! M'ano-mu asem retoto tese tear gas
Me ne Awesewa reko Las Vegas
Awesewa se ofeel me specs big
Weyi dee meresan ako Mozambique
Ne do adore me tese sra dee
N'anantu, eye a na aye se borodee
Me hunu a me konkon tese abodee
Ne ho anigyee, ede me tu tese okodee
Awesewa shape, eye a na aye tese mapuka

Me hunu a, me hwene, na aye se bazooka
Odehyee, ma yenpue anadwo yi, ma munka
Mereware Awesewa, eno dee eye duka
N'ani akyi nwii, ennora na Adu reka
Adee yi ware, daa w'ano fuu kwa
Awesewa, gyae bonsua na begye glass
Wo do asore enti mekye wo C-Class

W'ahunu n'ani, eyo, oye Asanteni. Oni, obibini se boroni. Odi ne ho ni. Joe
Frazier, me nye deen ni? Braa Nii, wo nnte asee dee a tie, enie

OBRAFOO

KNUST

Odo

Emma obi nnaadaa wo o, Seewaa ee. Me wiase nyinaa me nni obiara ka wo ho.
Dua bata bocho nso ne twa ye twa na. Odo te m'ase na nom nsuo twen ope.
Ennkye nkye wo n'afe, dabi dabi ebeye yie. Odo, me buroni ee mmm; odo,
mennsu biom, odo, Onyame pe a mmere pa beba o. Odo, me buroni ee mmm; odo
mennsu biom, odo, Onyame pe a mmere pa beba o.

Me do hemma Yaayaa Seewaa, odo paa ara na me de do wo.
Ennye nnaadaa; me tiri mu, m'adwene mu, m'akoma mu fitaa.
Hwe m'anim ma yen nsenan nkrataa.
Wo ne me cocoa afuo, me bo wo ho adwaa,
Toboe toboe. Enntie, ente saa; ope na aba ama me ho aye hoyaa.
Apatere, merebenyini aye mpataa.
Bohye a m'ahye wo nyinaa ebaba so.
Onyame afa ne bo, eye deen ara obeto.
Bo mpaye, hwe, nya anidasoo.
M'akoma dee wo ne obiara emmpere ho.
Odo, ebeye a anka sisi w'aso;
Ekaa obi nko a anka yen awu.
Gyina pintinn, emma w'aba mu mmu.
Wo dee ara ne me, enti kuta me mu.
Ewiase, obaako kyekyere agoro a egu.
Me dofo, me se ehia wo a ennwu.
Mfie apem ye Nyame ani so da koro.
Afei hwim hwim adee ko soro soro.
Time kyukuu; ma wo akoma nnwo.—
Nea eye nnipa den, Nyame fa no kooko.
Dee okraman hu a obe po wo! wo!,
Agyinamoa hu a obebu no anikye.
Opono bi mu to a na opono bi abue.

Nyame na ebo onipa katakyie.
Nokore, ntoboasee wie nkunimdie;
Dankwaama, yen nsoroma bepue.
Dabi dabi yebeye yie.

Yiee! Odo, me buroni ee mm, odo, mennsu biom, odo, Onyame pe a mmere pa be
ba o. Odo, me buroni ee mmm; odomennsu biom, odo, Onyame pe a mmere pa be
ba o.

Relax, baby. Nsuo erebeto a nframa di kan.
Ma wo bo nto wo yamu; eye Nyame akwan.
Ebere na adi adane adane;

Ewo mu se seesei me ho nni adee,
Etetare me ho a mema wo ate asee.
Apese ye kesea a oye ma dufokyea;
Yereye kompo a yennye no kesea,
Saa na yerekasa a agyegye mu.
Seesei me kose kose nyinaa hye me tiri mu;
Enkye koraa yen ne ohia betete mu.
Yen nya nnwu ye yi dee, ennhinhim.
Obi besea, odo si abot.

Awia weyi yen mmo tie ene coat;
Afei nso abrabo nnye ammirikatuo.
Mpanyin se akwantia ye musuo,
Sope sope, akoko benom nsuo,
Nya abodwo tre.

Yiee! Odo, me buroni ee mm, odo, mennsu biom, odo, Onyame pe a mmere pa be
ba o. Odo, me buroni ee mmm; odomennsu biom, odo, Onyame pe a mmere pa be
ba o.

Yenam baanu sum a, yenam baanu na yehwe.
Dwene ho biom, odo, mesere.
Seesei wo gyinabere mpo, obi pe.
Akoko sa kyee, ennye akoroma fe.
Oseefo bi na eretoto wo mmrade.
Kae, ensa teaa nyinaa ennye pe.
Adee rekye a adee resa, mmere nyinaa ennse.
Moko nyinaa emmpatu mmere;
Odo, obi rekra ne Nyame, na obi nnyina ho.
Esono wisie ena esono ebo;
W'akoma, emma obiara nnfa sika nnto.
Nkakra nkakra yen nye no bokoo bokoo;
Abosomakotere, ode berebere na eko.

Yese abe bi rebewu a na eso.
Odo, hwe na w'anni me hwammo;
Ennko nnkogyae me nsi akwantinfi.
Sweety, me se susu biribi;
Bo mmoden na yen mpreyen mogya anim.
Onyame a oboo onifirani, ono ara koro yi ara na oboo ne poma.
Nya ntoboasee se class one teacher;
Emma wo were nnfi Abraham ne Sarah:
Wodii aduokono ansaana worewo ba.
Ope besi ama dufokyee aye egya;
Abuburo kosua, adee a ebeye yie ennsee da.
Se ekosi enda ahyi a emmere pa beba;
Kye na ebekye na nso ennka ho da,
Kye na ebekye na nso ennka ho da.

KNUST

OKUKUSEKU

Yee! Odasani, nnipa dasani, otese akoko aaa. Odidi wie a na ode n'ano atwitwi efom. Hwe no yie ooo. Na nnipa nni aye, eye a suro nnipa na gyae saman. Okukuseku, onipa ho ye hu: onya wo a dee ode beye wo. Eye a suro nnipa na gyae saman

Yow, yow! Menhunu se mensu nhu nhu anaase mensere aha aha aha.
Enka ewose me bu na me ma m'ani bere
Nso me se mmere pa ne Nyame mmere
Me ara me nyonko a me ne no bo kosua tafere
Me yieye, me nkoso, see na n'ani bere
Ekaa ono nko ara na anka me de perepere
Aninguasee, ohia ne ahokyere
Merekyekyere na oresane, meresane na orekyekyere
Medee anka dabiara menye nhwere
Hwe dee m'ahunu, dee m'aye n'ani nnsa
Adee rekye adee resa yi orebo me ho po
W'atwe me to akonwa ama me to apem fom
Ope se biribiara bo me se dee dwonse abo akoko
Me wo asem bo no po
W'akeka m'anum ahunu se menni se
Ntontom, ene orewie me ara ama adee akye
Aboro ne bayie, esum kabii mu mpo na yerebu me anikyie
Wo nua, hwe no yie
Se obi benya wo a, eye a efiri efie
Ene me na me nie
W'ani tua me fitaa na wordi me dem

M'aso mu da ho paara na worebo me yam
Nantini twitwa, w'ama me nsa asi fom
Wo kyiri me, wo hunu me a nea ehye wo bo kufuu
W'anim seree enso w'atiko kusuu
I swear, dee oreye me no ohye camboo
Me nnte ne nan ase, mehunu ara condemn to grabuu
W'awie me kodwo, kodwo, kodwo

Susu ma no nye wo de: ode beye wo. Susu na enye wo de, see na ode beye wo.

Okukuseku, onipa ho ye hu: onya wo a dee ode beye wo. Eye a suro nnipa na gyae saman.

Tie, tie, tie, tie! Nnipa tirimu ye sum
Me da a m'ani tete ho, ase m'ani kum
Me pono, me mpoma, ne nyinaa m'atoto mu
Nni akyinnyee, wo dee twen minute num
W'ani kann yede fitaa bedane wo tuntum
Sika sunsum, wo kakrawa kodi obi ho a na ode ayi fum
Esum ase bone ahodo, egugu mu
Obi akykyere ne nyonko adwene ako to po mu
Seesei nea aba so ne mmaa akunkum akunkum
Awurade, ewiase ye hu
Me ka wo nan, ante, nnipa nan ho afu
Wo dee wo se w'ada na wo nan gu abontene
Hwan na worebisa, asomasi anaa obenten
Dee yen ahunu, awudie akyi bone
Nnipa yamu ye nyono kyen Living Bitters
Aden w'annte dee Judas de yee Jesus
Nokore, efie aboa ka wo a, eye ya
Ene nansa na Sister Linda rebo bena
N'adanfo paara ene ne kunu eretwe mpena
Asem ni, seesei papa ye asa
Wo de no akohye ekwan na otu akohye wo buo
Ewiase hwee nye ya se obreguo
Obrafo, Osofo, m'ani te nisuo
Bone ben? Afei dee yerebo me tutuo
Kwasea buo, kwasea buo paara ni
W'annya biribi amma w'ase a yebo no korono?
Worefa buronya ho awe paanoo
Fanteni bese: edwen de me ye toonoo
Wo pamoo okwasea m'afikyire na wobekyeree no
Oyonko pe me seye, afei dee m'ani ate
W'awie wo to adwaree no, w'awie wo to adwaree no

TWE WO HO

Me se asem yi ha me meka, asem yi ha me, asem yi ha me, nsem bi ha me meka, meka, meka, meka, meka.

Jack, hmm! Ka ma no nfiri wo bo: pae mu ka o, pae mu ka, ka firi wo bo.

Tie, nokore ye ya nso ewo se me ka
Na me dofo paara ene Rita
Nea ope me ye: ahodee ene sika
M'ahwe n'abusua ama ebi aka ne nana
Me nam bosuo mu anopa erebere na w'ada
Me teeye na oresi dan wo Bantama
Odo ne m'adanfo bi aye kanana
M'aton m'akoma ama obonsam ankasa

O, o, Osrafoo, susu kasa
Jack gyae: wo dee twen na mereba
Enye nsem nyinaa mpo na me pe se me ka
Dee ako m'ani kyen mako ne wisa
Me dwene ho a na ma bore, na me pressure aba
Nsem no merebehwie agu ho yoo
Nsuo tae aponkyerene a ogye woo
Me hyiaa no memeneda December 24 awia kete kete bi wo Odokoo
Na awuraba yi agye n'apampamu store
Oton koobi, gyeene and many more
Ennfa me ho, odo nti me se mehwe no
Me de ka ato ka so, sane de me koma ama no
Agya, mpanyin se yeto kwadu a yegya ne hono
Me nko te a mete: see me de me to rebo adwe
Odo-ye-wu pe se oto me paa hwii
Behwe, ode A rebedane me B
I swear, papa nnye hwee a bone nso nnye hwee
Me nnpe ne totoo me nnpe ne noa
Sesa wo nnooma, meregye me dan safoa
Ko, nnipa nnye aboa
Aaba, nnipa nnye aboa
Odo ko, ko

Ei saa, me ho abo me ho so o: enti saa na ewiase mu nnipa nkye na ne were afiri oo. Ebei, twe wo ho e, me se m'abere. Osrafo me ho mmoo me ho so asem a eh a me meka no penpen. Twe wo ho e, me se m'abere. Obrafo me ho mmoo me ho so asem a eha me meka no penpen.

Baafos, weyi to wo bo
Hwe ma me nso wo so
Barima bi reborofa obaa bi so
Bede ayeyie ene sumina so
Wo nni bi no na w'ano doko doko se ewoo
Begye wo taataa ama w'aye nnipa foforo
Enne m'aseda ene sotoro
W'ahooden abedwa a kohye akuraa bi ase do
Ei saa na wo tee, me wo bi no dee
Wo ne me tese nkate kwan ene abetee
Ahyasee no na wo ni kotoo
Enne wo nsa aso w'akyi: merekasa a woreto blow
Kwabena se w'annsusu wo saa
Odo sa a na ato adapaa
Eye ahuna huna ene patapaa
Wo pe nkwan pa a kodi paa
Etaa ho bedi, sagaa
Asem bi nti na papa bi atu bata
Enka Martha gyae, ennye me tebere ne Tarkwa
Akos ee, ka kyere no ma me se akwantuo yi yeretuo yi eye patapaa
W'ama m'ahunu se mmарima mu gu ahodo
Okyeame Kodwo Kum, asem yi abo me so
Eye na merekasa ho a na m'ano repopo
Nea w'aye me yi dee m'ada me ho so

Hmm. Oga wo ye a meka. Yoo, na this one be pure odo piiloolo
Me de me tirimu gye ban asee koto
Wo dwene dabi ara wo bu me okwaadonto
Y'ahye me mmaa kaba entrotokyo
Selewa, betwa ko me ye tintinto
Wo de yee me a m'annsu nti wo se ennye me ya
Abene, eho adwo, bra befa
Wo ara wo kae se y'annkoto a yeda
Wo ankasa dwene eho, ene mmere yi boye boe
Ntontom mpo se onnsuro mosquito coil
Panyimu tese me na worebeye me toy
Me this time you dey lie
Akosua, wo nso saa na obeye a yi no fly
M'adanfo ne no, ennfa me ho

Eye ne suban line
 Me nua baa tie, tie, enntwe no tentann
 Kyere no ewiase enkye na nnipa were afiri
 Mfitiasee no m'ani tua: wo, na wo nni bi
 Obaa yi koberere pe benoa ma wo di
 Ene Kwaku se ne nsa aso n'akyi
 Awura Abenaa ko kaa na twedee hye ntoma mu
 Yekaaye, etua wo yonko ho a etua dua mu
 Awura, me se asem yi beha wo a dwedwa mu
 Kanea shade no mu aye fin a yi na pepa mu
 How, aden nti na ewo se obu wo kwasea
 Yi no si Amakom simple and tiatia
 Mma no nni w'akyi nnkoduru Kejetia
 Oye private a wo nso wo ye commercial
 Edeen ni? Odo weyi ye too artificial
 Ma no nko; annya anto a annya antua, pepa w'ani nisuo

Charley, tie: me nnyee wo bone nso oo..

WHO BORN YOU BY MISTAKE

Ah sore ho! Eha na worebeda. Osrafoo ate praka kra kra: pe baabi fa. Aa, wo ne
 otwea bi a wofefe w'ano. M'ama mo inch mo nso mo afa yard. This then my
 oke and I never dey lose guard. Merebu so na erebu so: ebete w'ani so. Mebo so,
 mebo so: check it, check it.

Aa, aa! Obrafoo, amanfoo m'ate nkensen.
 Hip-life dompe, merebubu no penpen.
 Baabi ara meko biara yetwa me prusen
 Se me ye buei, afei dee me ye kenken
 Twe wo kon tentene behwe, me ye bia
 Me tekyerema aye du, timber wo ntumi nnsoa
 Aa, eboro w'ahooden so; pe obi obi na mompia
 Nyame de maa me, me faa no kwa, m'anntua
 Obi beka se gyama rap yede abo me dua
 Akristofoa taa m'akyi, wo pe a yento nkyea
 Allahu Akbaru, nkramofoa de kyiri wia
 Me wo tumi krataa; mekye wo gyedua
 Me hyeren anadwo, anopa ne awia
 Me sene ayeremoo, me tete yerew yerew
 Aden wo ankasa wo maame annka ankyere wo
 Se wo ne opanyin rekasa a ka me pa wo kyew
 Ennye wo a; w'anom Fanta wo ho te wo
 Abofra ketewa, w'adwene sua wae na ehye wo

Articulator kwan, Tico worepe deen
Twe wo ho; afei na m'abeduru efie
French ni beseɛ: me ho yehu très bien

Aden, wo mmu adeɛ? Me nnka nkyere wo ansaana w'ate aseɛ. Aa, hwe w'ani
nnsɔ adeɛ? Who born you by mistake? Wo ne hwan? Aden, wo mmu adeɛ? Me
nnka nkyere wo ansaana w'ate aseɛ. Aa, hwe w'ani nnsɔ adeɛ? Who born you
by mistake? Wo ne hwan?

Alright from the hip-life Right Reverend to rap pleasures executioner slash the lieutenant
its being three years exact apologise for that now he is back still with the very best still
will be back still back to elevate cash still elevating transmitting through his dread locks

Obrafoɔ type of rapping is what is better for mics way before God created the man real
for hip-life way before the whites before the invention of mics way before twi rap is
forming hip-life that struck Obrafoɔ he made the whole Accra city to evacuate lyrically
that's true like

Okomfo Anokye Kojo and the stool destiny would be produced by the right stool
rap disastrous bring hardship being in a traffic face to face now who born you by
mistake Mr. Obrafoɔ bound to collaborate rap heavy weight rivers and lakes
evaporate cause the entire Accra city to evacuate beberebe yi like Amakye Dede when I
stop up in the place where you are this is why English rap is been switched to vernacular
more than a Dracula dragging in your cardio-vascular this is the reason you have to hunt
for your own crack through your bones through your erstwhile chromosomes through the
year 2001 and 2004 Mr. Obrafoɔ gets stranded you all.

Dee w'ate no nyinaa ɔboa, ahye agu. Kasa hare honhom afei na abeduru. Wo
bedwa

Som gye w'akrantee; gyina ho, w'apem, woreye afom hyee
Me nnkɔɔ asamando na mo adi m'adeɛ
W'ahunu ɔkɔɔ a w'aye nyenyankyere

Me so akyedee ne m'agyapadeɛ
Kasa hare bɔkɔɔ di ho adanseɛ
Kɔ kɔ kɔ kɔ bi, m'aba; me de me mogya, sunsum ne wedee
Braa, tie, hwe anwanwa dee

Ɔsɔfoɔ, me nso me nnye kesee
M'ano mu asem kyen Azumah twedee
Ema kɔfie kɔwu; esane ma tipaee

Me nim m'asedee
Pae mu ka; me tua me too
M'ako soldier aba; me nnsuro me yere sotorɔ
Microphone anomudwa, m'ahunu bi pen; ennye ade foforo

Hwan, hwan na ɔbema me ho apopoɔ
Nnipa, saman anaase ɔsɔfoɔ
Gyese Nana Nyame to m'ano korɔkorɔ
Hip-life, dabiara meye ɔsɔfoɔ

Praise God, halleluya, Amen!
Esono nyansaena esono adwene
Kae macho betoo ahoddene
Afei ennye dee yen anoa nyinaa na abene
Akwadaa na wo dee; koto ani ye wo abaa
Eha pe na tekyerema yi wo nya
Efiewura anntu a kramo betu
Obiara ate asee; Obrafoo m'ano mu afu
Me kyen totrobento; etumi ma edan bubu
Ennha wo ho, time kukyuu
Who born you by mistake
Ewiasse yi mu apɔnkye ben na ɔwe cake?
Hwan na ɔpia car, driver anaa ne mate
Agoro no yen apɔn, monyinaa mo aye late



DBOD

Bo atentenben

Woye loore kwan a metwa wo mu hwimhwi
m

Woye abe dee a mewo wo pimpim

Woye fufuo metwa wo tintim

Awo de wo a kote annye saa a wo be hinhi
m

Obo, me ho ye huhuhuhu, Obo, me ho ye
huhuhuhu

Eyo momma me kwan na menkenkan

Metumi bobo loore kwan tese kete

M'anum asem baako bubu eden wope a beh
we

Tu mmirika behwe me suban yoo se ahweh
we

Wo fufuo nto ya me nkantonmoa, bo no nto
a

Mehunu no se mframa na mekye no amoa

Me de me se keke we mpentoa

Na mewie a, me de me to asi so asa adowa

Me se merennto nko na m'ada

Me ne oboronsam to dame a, me te no kwak
wa

Me bo ludo

Dee worenntumi nsoa no me de me nsa baa
ko besa mu

Baabi a wo nante te hwe no me de mmirika
betwa mu

Obo, me ho ye huhuhuhu, Obo, me ho ye
huhuhuhu

Ensa a wobenom aboro no menom agyina ho
pintinn

Shades a wobehye baako no mehye sixteen

Me a mennye tia mennsan nnye nipa tenten

Mennpe dede mennsan nnye nipa dindin

Me ye ho ne ho, saa na mebo m'abrabo

Wohwe a eye wo ara na woka

Adee a me de bo me ti wo de baako pe bebo

Nsuo ye m'ahwehwe, eno mu na me hwe m'
anim

Me ne mmarima opepem ko a me di nkunim

M'asi me bo na mereka, bra fie wo ba a me

ye akyere wo

Metumi tu faafaa se akoroma,

Me nsa keke metumi de bubu akuma

Obo, me ho ye huhuhuhu, Obo, me ho ye
huhuhuhu

Se wo ate ama wo akoma aye wo duruduruu
du

Obo, me ho ye huhuhuhu

Bo atentenben, dee moreye no yebetumi aye

Onua twen, yereba abeye ama no aye gye

Twen, yerenntumi nso yebeye ama no aye d
e
Twen, yeredi asa asan abu yen mu sei gyen

Nnye me nko ara na me ho ye hu
M'abusua nso ka ho
Me maame ne maame, ode train na ebo abos
oo
Me wofa, ne nsa mmowere bubu apasoo
Ntoma a wo de fira no eno na ode ye n'akat
asoo

Se wo nim me nsesoo
Samson a owo bible mu ahoo den no bi na m
e kuta

Adee tuntum metumi aye no fitafita
Please close your mouth na yen nko se Mos
es

Me de poma no ereba abebo mu
Oboo fa bo mu na yebeso mu
Kaa koba me ye no aklisa, kaa koba me ye n
o aklisa, kaa koba me ye no aklisa
Me wo a meregye me tuo
Oboo, me ho ye huhuhuhu, Oboo, me ho ye
huhuhuhu

Mennma no nnye wo nwanwa se me de me s
e rewe iron rods

Wo pe a ene me nto nkyea, worenntumi nn
we wooden rods

Oh, Lord, help them make them no fuck
Metumi hu se mo ne mubuafoo ahye ase re
we saw

Rap mu boronsam, wo beka me a meye wo s
e esam

Hwe wo ho yie na wo ne me annme ham
Se wo nim me, me ye huhuhuhu, me san ns
o ye gam

M'ada ho ama articulator a yen aload no ce
ment ma afa me so

M'annpekye, m'anntete, m'anntete, m'anny
e hwee

Wo na wo yee deen? Tico a yen ahye no ate
ntenhuo

Okodee koraa me ne no de afee so na ennye
wo aburuburo

Wo beka me na m'annfii wo a ennye se ebia
merentumi wo na mmom me suro

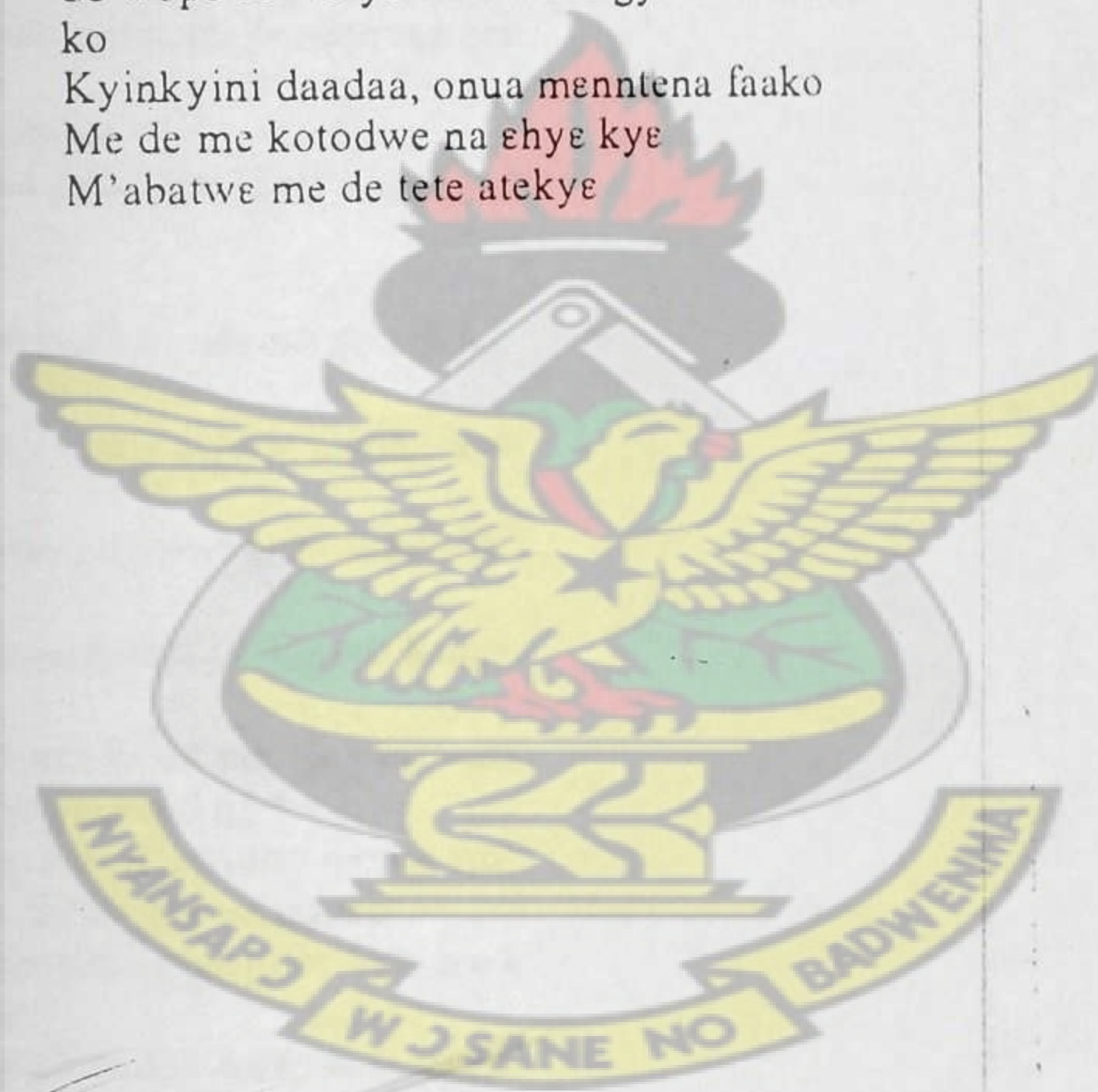
Se me twedee baako beka wo ama wo ano a
pu ahuro

Oboo, me ho ye huhuhuhu

Dee worenntumi nnye no awia no me ye no
anopa tutuutu

Oboo, me ho ye huhuhuhu, Oboo, me ho ye
huhuhuhu

What did you say? Ka no biom na me mark
wo wrong wrong
Wo anya ayi down cut, wo ye den na wo ayi
ponk ponk
Tic tap yi me baa emu nnkyeree, ma me one
or two years menyini m'aye strong strong
Eho na mebo wo hip hop na m'asan abo wo
pop
Enam me suban nti me nni adofoo
Na mmom me wo ayonko
Ansa na adee besa no me dwonso ankore ba
ako
Se wope se wo ye te se me a gye se wo abo
ko
Kyinkyini daadaa, onua menntena faako
Me de me kotodwe na ehye kye
M'abatwe me de tete atekye



OMANHEVE POZOH

Me dofo adaadaa me

Asem yi me nnhunuu bi da, me nntee bi da,
me nnhyiaa bi da

Obi na ekaaye a anka me do Nyame se Pozo
h anka merennbelieve da

Wo ho aye me nwanwa, odo wo hyiaa me fo
foro na wo se wo Nyame ne me

Enne m'adane wo boronsam ama worebisa
me se hwan ne me

Me ne me, opono hini me

Me buroni bue me annye saa a awerehoo be
ku me

Ah, wo abefa me wo kokosso akogya me su
bunu ani

Ede adee erebewo m'ani

Ennye m'ani a, odo nti m'agyaagya me ho
ama wo de tuntum aye me fitaa

Me tiri mu fitaa

Me de m'akoma ama wo se gye na kuta

Ede me were ahye wo mu se Yesu ne Peter

Nnso akoko annmon npremsa wo ayi me am
a, Nyame ama

Na me kae se wo do me

Daadaafo, enti see nnaadaa bi na wordaad
aa me

Anokwa saa na ewiase tee, me ne no adi ba
nkye ampesie saa ara

Enne w'aye yie anya sika a yede to take awa
y

Enti ose mengo away, miniway, nekabey thi
s way

Odo shopping nyinaa nansa yi oye no Kings
way

Odo wo nnkae, wo nni bi na me na me to ma
wo die, ma wo nom, ma wo hye

Eto da bi koraa me wia m'awofoo de ma wo

Efiri se mennpe se biribi ara behia wo

I love you like harmattan pawpaw, you are t
he apple of my eye

See na ne nyinaa ye Kwaku Ananse story, s
hort story

Had I known is always at last, baby last

Me nim se sei na wo beye me a anka me ten
aa me baabi twen last

Bus. Etenaa me baabi edwenee me ho

Wo ama m'anuu me ho

Efiri se wo hyee me bo se wo ne me betena
afeboo

Enso wo adi me hwammo ama m'aye mmob

o

Ete se asoredan mu akura, mmobo mmobo

Yekaaye se wo begya me asi nkwantaa abo m

'ani bankuta

Enso m'annfa annye asem; Obaa Ataa enti
wo were afiri

Eka me ne wo mmieniu wo dan mu a

Nkoomo a yebo, boolo a yebo, goal a yehye
ne ebo a me se yehye, baby.

KNUST



APPENDIX TWO

OKOMFUO

Kwaadee

I myself have taken Kwadee as my husband
Love is not about beauty
What you will say is not what I will take into consideration

Ei Koayie, you have to listen
This guy is a wizard
He is cheating you left and right

I myself have taken Kwadee as my husband
Love is not about beauty
What you will say is not what I will take into consideration

But what at all has he done to you
For you to love him to such an extent
By the time you would become conscious of what is happening,
it would already be too late.

I myself

Ei Koayie
Ah! What is the matter? Stop pestering me.
Oh! Let me have my peace of mind
But what at all

People of Ghana, give me a response Hmm
At that time, do you remember what happened?
They say that because of wickedness and wizardry
A man is actually pregnant hmm
A woman, who is called Koayie hmm
She and her husband, they have children
They have farms
She cultivates the farm to cater for her children
The man is always sleeping
The man can only be found where they sell alcohol
Wherever there is alcohol, he can smell it from a far
And he will come to taste it
To determine whether it is good quality or not
Recently, he got so drunk that he was knocked down by a car.
He was buried right there and then.

All the loafers in the town were overwhelmed
They got so drunk that the palm wine tappers
had to stay permanently in the bush
Loafers, this is what Okomfoo say. Bravo!!!

A year has come to pass hmm
There is abundance of foodstuff in Koayie's farm.
The cocoa tree has produced cocoa beans;
The plantain tree has produced plantain
The game caught in her traps is uncountable (hmm)

Money is in abundance, and she has children
So she uses it to cater for their education
The woman is in search of a husband
With whom she will bring up her children

She got herself a husband, a fat one
In fact, if you look at his belly it is swollen
Is that really true? That's right, man.
You would think some one has intentionally farted at him
When he is snoring, he is more than a motor spraying machine.
When he is eating in the evening, he is more like a pig.
Koayie, as for this husband of yours,
what family does he come from?
Who is he?
And to end it all, what at all is his name?

Kwadee, he has arrived with his shoulders stooping
You can not help but stare at his belly
When you look at his belly, you can say it is full
When he goes wizard hunting at dawn, everyone hears his movements

Koayie's children have come of age
They have completed their schooling and they have grown beautifully.
The women among them were brilliant at school
And so they went to Europe
The men among them were blockheads
They lie about in the back alleys
They can get themselves drunk to the point of intoxication
They are all of them chronic drunks.

Kwadee has no love for any of these children
The women nor the men, Kwadee does not love them
In fact, even he himself he has been castrated
He cannot have children; he has been cursed
And so now all his children are stuck up in his belly

Help that of another to succeed
So that yours too can succeed.
This man has nothing but he will not help anyone to succeed
A few nights ago, he went fishing in the soup
He drank some of it and stole some fish from it
These very young men caught him.
How come? What a shame!!!

What is in your belly? Is it soup or fish?
Hoo!!! You have been caught.
Big belly! Is this what you do all the time?
You have been disgraced.

These children have gone to bed.
Kwadee's mind is full of evil thoughts.
Murderous man, he has put poison in the soup.
In the morning the children will eat it and suffer greatly.
Great God of wonders !!!
Whenever day breaks there is always something new happening
Kwadee, what have you done?
Kwadee

3rd chorus

It is morning once again.
Hunger !
Kwadee has got up and gone for a walk
They are heating the soup, before going to 'burn'.
After that they will 'cut' some before going to eat.
As for father he has already eaten his share
And so we will not give him any.
Look at the decision these young men have taken.

Soon afterwards a message came
Koayie's children, her daughters, here they come
Women living in Europe, they are well-built.
We do not wait for a town's folk at the outskirts of the town,
but that is exactly where they are waiting for them.

There is a car honking 'pee pee'
Looking at the way they are jumping up and down with happiness
you would think they were boxing
Home sweet home, welcome to you all
Safe journey from Europe, everything is cool.
The mother contemplates her children and says:

'My children, welcome'.

And then, if it were me I would have been a bit patient.

But in a hurry she says:

'Oh my children, yesterday I killed an antelope.

I prepared some soup, delicious soup.

Taste it and see

Your brothers, they are the very ones who are heating it up.

Where are they? They have gone out.

I have to go and serve it myself'.

The daughters reply:

'Mother, relax, we will go and serve it.

Since we left you have been exhausting yourself,
your belly has flattened.

It seems that you are the only one who dies every work around here.

Our brothers, what are they doing at home?

Father is at home doing nothing, eating mashed yam'

The soup, one of the girls has taken it, tasted it and appreciated.

She serves it among her siblings.

They all taste it; after one and a half minute they all fall down dead.

All of them; not even one is left alive.

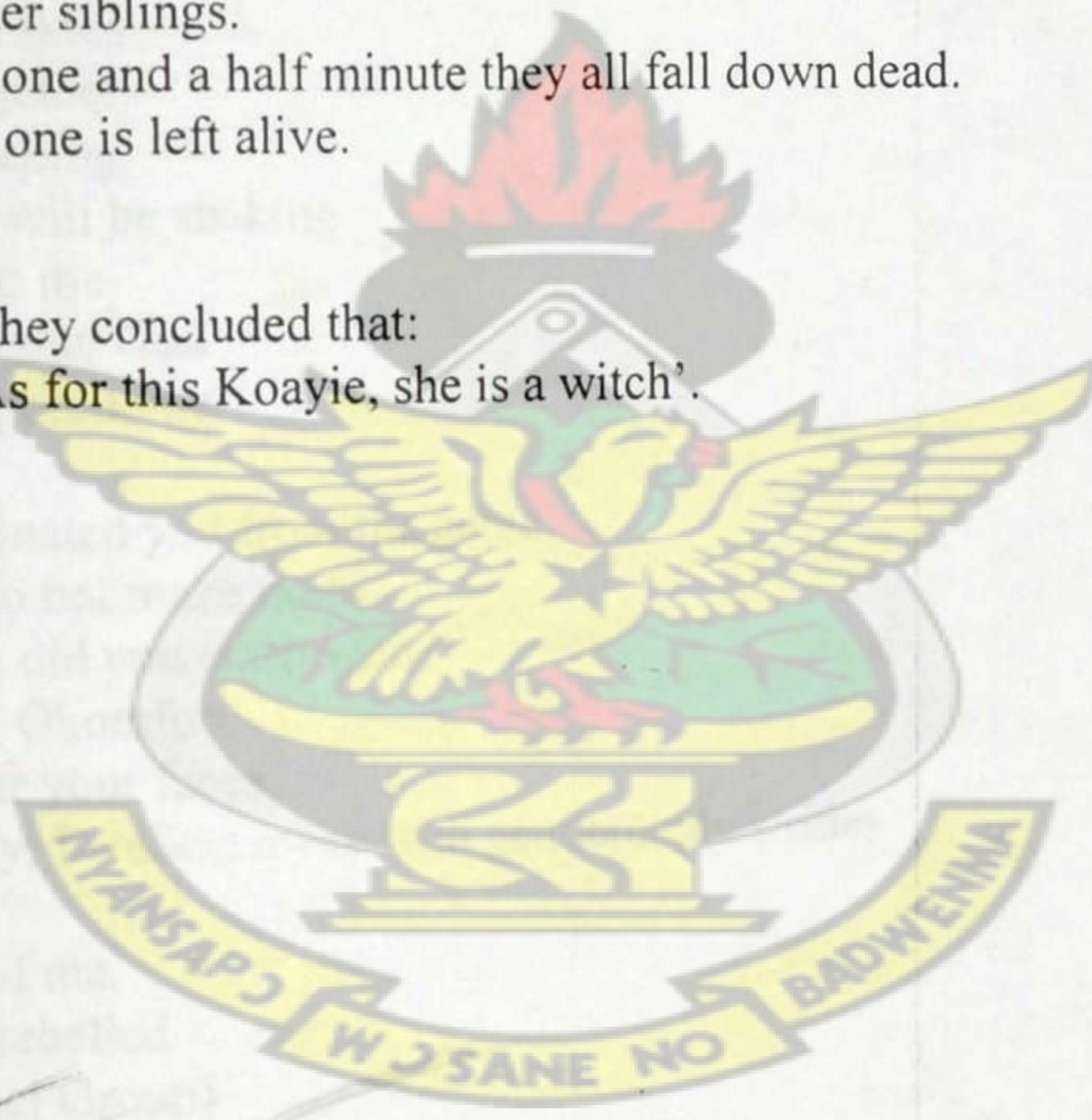
They are all dead.

Everyone is abashed.

Right there and then they concluded that:

'Koayie is a witch'. As for this Koayie, she is a witch'.

Chorus



OKOMFUO

I come near to you

I, Okomfuo, and my Rebellious Crowd (Rebel Group)
We are coming near to you
But you the pioneers have put your tails between your legs
and are running away.
Relax, relax

I am coming near to you
But you draw your daggers
I retreat and I draw my bow
Whether I am chasing you
Or I am rounding you up
What matters is that I have caught up with you.

(2 x)

I come from the savannah area
I am coming from the skies
When I get my act together
The pioneers start weeping
When I am passing it will be shaking
Everyone kow-tows to me
Son of the great Almighty God
I am as strong as the porcupine

Pioneers, I have eliminated you from the game.
Good quality beads do not make noise
You are stuck; whom did you clash with?
Of course, it was me, Okomfoo.
I passed my palm over your faces,
You were in difficulty; I walked away with gentlemanly strides

Everyone has heard of me.
They say that I have rebelled
I and my crowd (Rebel Group)
We have pulled our faces into a scowl
We do not exchange greetings with anyone.
Are you coming or going?
You are frightened.
We will meet again, I bet you
Fifteen timber logs, who among you was able to push it?
I was so heavy for you lot.
You were not even able to weep.

And then suddenly you take to the bush
You have gone to gather there
Okomfoo and my people we were there already,
We had swollen and burst out
I have cut away the spider's web before you.

And what of it? What do I hear?
When the government seizes your gun
Then the women play mockingly with you
Even as they are pushing you,
They will be pinching you
Woe betide your navel.
The women's lips are very sharp.
Their beatings are more painful than those of bees.

What I hate above all is when the women are lynching me
and I see the pioneers standing in front of me
chanting encouragement.
If I hit at you, it will be deadly, but if you survive
Then you will go to settle everything with the Rebel Group
They are the only people I listen to
I have laid it on your shoulders and you are shaking, weeping
Are you a real man?

Chorus (2 x)

The town is falling apart
When the town falls apart I too will be living in it
All the nonsensical things that people are doing here, I have heard some
No, if I do not take care
You lie bad.

Every day, I eat the same kind of soup
You better advise yourself, man otherwise your nose
I come from the savannah area
And I pass through the bush to appear at Nsawam
I have crossed and gone far to appear
And the police are investigating
I am exhausted; I have woken up.

The crowd of rebels, we are walking quietly
But our mind is dead
You have heard of us on the radio
Let us get together to thrash things out
Face to face with each other

You would have
I cast the net to catch the fish
But when the time arrives, I do not have anytime
The crowd of rebels say that there will be no fighting
Cutlasses and matchets are our weapons
Excuse me to say, when you have a large head,
it is difficult for anyone to miss you with a blow.
That is why in the rap realm things are not easy.
When we clash, calm returns after the short tumult.
And then when he blinks, tears start flowing freely.
He searches everywhere for a gun to kill.

Chorus (2 x)

I will be lying if I do not speak up
Everyone is saying that I am naughty; I am naughty
I myself, I am aware that I am naughty
But what can you do about me?
Nothing. There is absolutely nothing you can do about me.
Listen, I have now come out;
I am your first born
I speak up and say what is on my mind.
You are all aware that I am mischievous/troublesome
Like a flowing river, I fill up the sea.
I have urinated over my stomach.
And it appears to you that you are dreaming
I play around you like I am playing with nuts 'ate'
What I say is what you will write as a song
When they see me coming out, they go into hiding
I flash about like the light of a police siren
All you hear is something like cinders crackling.
Brother man, do not put me on a swing and push me
Because when I am feeling dizzy
I can still compete with you at unpodding cocoa beans.
Do you show fury or courage?
Take all the time you need because
I will spread all over you like measles.
Your hand is weakening from over exertion
'Saatwem', yes everyone is saying that
your hand is weakened from over exertion.

Chorus (5 x)

OKOMFUO

Ataa Adwoa

Hey Ataa Adwoa
Your stomach has become swollen
I do not like what you are doing
Are you weeping?
You have repeatedly done that

(2 x)

Pack your things and return to your house
Pack her things and let her return to her house

Things I have bought for you, I'm taking them back.
All the shoes I have bought for you, I'm taking them back
All the panties I have bought for you, I'm taking them back
Take the rest away
You are a prostitute
I do not know what made me to propose to you
Who taught you to exhibit this kind of character?
Yesterday, where did you go?
What day are we in?
Today is Monday.
Are you sick? What manner of work do you do?
Competing for men, when you leave the house at six o'clock,
all you do is go and come.
Joe Boy!! Joe Boy!!!
From his own mouth he confesses that some time ago he cuddled you.
Again, last night he gave it to you
When you came of age, we saw you
In this town, in your childhood, you became a vagabond.
You and Ataa Birago
Truly, when I met you, you were both weak,
all your clothing were in tatters.
In those times, I had taken in 'kasapreko'
and you were swaying in the air of my breath.
I myself asked, sought for and found out where you live
After that, I came home to meet the family
Now see how I have ended up

Chorus

I have sent her packing, she's gone.
She will never return again.
Her mortar, her pestle, they will pound no more
I will continue to enjoy my bachelor status.
Women, are not scarce.

Some days later, I was asleep,
I hear knocking on my door 'pan' 'pan'?
I am snoring, I cannot hear 'pan' 'pan'.
Are you going crazy? Who is there?
You are breaking down my door!
When I opened the door it was my in-law,
Ataa Adwoa and her family members,
They are coming to beg on her behalf.
When I came out, son-in-law, son-in-law
What is the matter? Speak up, and quickly
I am waiting for a guest.
From her brothers mouth,
'But you brother-in-law, when you send her away, you seize her panties.
You did not do well, oh brother-in-law
you did not do well at all.

'You are taking too long, my body does not take any nonsense.
Do you know where I met her, had compassion on her
and catered for her well-being before I fell in love with her?
Do you know how much I have spent on her?
Do you know how much money she collected last year?
But then why? Why did this behaviour not stop?
Mother-in-law, she will not stop it.
She gets up in the night, saying she is going to Church.
But what manner of a Church? Basel.
Look as for the Basel priest
if only you know how many slaps he has received;
he has given everything to God otherwise the police
And there is nothing that kills me more than Joe Boy! Joe Boy!
What he has done to me, see what he has done to me
Stop it, stop it.

Chorus

A new woman, I have found, a brand new woman.
She is fantastic. Her name is Ateaa Foriwaa
The shoes she wears shake oh!
Sometimes Ateaa kills my feelings
When she raises her hands I get my healings.
Since we came together,
we drink soup at dawn as the white folk would say.
At times, I crucify her, hmm, she hangs up there.
She is beside herself with joy.
I myself am lying on it.
Look, I look more like yam with stew on it.
Suffer man, Ateaa is my saviour.

Chorus

KONTIHENE

Seniwa

Chorus

I will leave for another to replace me, Seniwa

I am tired, say whatever you like, Seniwa

I will leave for another to take my place, Seniwa. (3 x)

1.

It is through the help of one person that another person succeeds.

Blackman and his evil thoughts and wizardry.

Today you are well-off and so you are showing ingratitude to me.

I swear! Walahi! Man is ungrateful.

A dumb person who has had a dream but could not interpret it.

None of us speaks the truth and that is why we are all suffering like that.

If you do not permit the other person to reach nine,

you too will not be allowed to reach ten.

It is just that the time has been fulfilled, if you like go and accuse me.

I do not have a dime, a pesewa or ten pounds.

I will go selling my belongings tomorrow morning at ten o'clock.

Even sea, rain falls in to it.

What kind of animal eats banana?

Everything has its own time.

Gossip monger, look,

as for this matter you cannot come with it to my bathroom.

As for this year, we will neither take nor give any quarter.

It just so happens that darkness has brought calm into the house,

else how could the dog get any sleeping place.

We will know exactly what it constitutes when it gets to harvest time.

Things along the wayside are beautiful but you need money to buy.

Some people are using their beauty to advantage

while others are using money to buy it.

Your movements are not nice, I am the one who is saying it;

Go and chew a bag of salt.

It is painful to you.

It is as hot as pepper 'shito'.

When you hear a sound, retreat.

When you meet me you will not be able to say even a word.

That your girlfriend, I have already eaten her meat.

By all means I know that when you hear this it will pain you.

But oh, it is not my fault.

It even pains me but then what can I do about it?

My lips are as sweet as chicken licking, very delicious.

I will make you overly joyful.

I am go-slow and everyone of my lines is one touch, very hot lines.

Oh, my car's battery has run down but when I step on it, it starts easily.
Witch-doctor of rap, my medicine is very sharp.
If you make the least mistake and joke with me you will burn up.
All the money you have eaten you will vomit.
Your evil thoughts are like those of a reserve player.
I too will take in some alcohol;
I too will take a lawyer.
No one can do anything at all to any other.
While you are drinking your beer, I too am drinking my 'pito agogo'.
You cannot do anything to anyone.

Chorus

2.

Everything is cool, dilute 'manpuzi'.
Tomorrow, I am going to collect a visa from the US Embassy.
Holy to holy.
Everyone should give me a gong-gong.
What is coming is greater than you so stop thinking if it.
Master, go back!
I do not care about cools.
As for me, I am going to reign.
Rap is not politics for you to deceive the people.
There is no time to lose, I have taken up my gong-gong stick.
Dito, dito, Charlie, as for this one there will be no more delays.
Open your eyes wide so that you do not mistake it for a film.
Hand go hand come, yes hand go hand come.
Away from the stone, if you like go for the striking force.
I do not care.
When I get going, no pause.
Stand aside for me to pass because I am the boss.
Aggressiveness on the road, do not cross me.
Palm wine tapper, you just like an old soldier.
My eyes are as red as the crabs' blood.
The cloth covers a lot of tings.
Charlie, this one is not a proper big time armed robber
This time you will suffer.
No more go slow, I have heated up and I feel fine.
Good quality product sells itself, but we do not sell it at reduced price.
I am not afraid, however did you learn it that you did not know how to do it.
Even if you are as hot as fire, you will be put out.
Oyaa fears Oyaa.
As for today if it does not bend then it will break.
What! Dilute, I say that if it will not bend it will have to break.

Chorus

I have landed like an aeroplane,
I and Kontihene – Minister for foolish and nonsense affairs.
Rather than enter the goal post, it will go to corner kick.
No lie, if you like come and try.
When we are thinking deep you are hiding, hiding about and spying on us.
No matter what you do, I will not be scared, do you hear me right?
I am like a rock who had been beaten by the rain,
I remain where I am entrenched.
What can fire do to a stone?
I am more than a rock.
I have ore money than I want, money man.
Everyone believes in himself, everyone is beautiful, everyone is tough.
If you are disrespectful,
at least it is not in the Roman Church that you will fool around.
It is your wife herself who says she has fallen for me;
when am there she bells me on star call mobile phone.
She foreskins me like the vulture and the refuse dump.
But I have steamed, I have chocked, I have werged.
What crime did I commit?
Come and arrest me and send me to prison.
You do not have anything.
Men are speaking, keep your mouth shut.
Even if you put out the electricity supply,
we will resort to the use of the kerosene lamp.
Akosombo, I am bigger, taller and wider than you are.
Call me tall man.
Doctor, if you like bar me from taking ginseng,
but I will drink Alomo bitters.
Allahu Akbar!
When I get up early in the morning,
I drink Jiaogulan tea, no sugar, no milk, very thick one.
What you are saying is very true but then we still will not agree to it.
When I get to the zebra crossing I look left and right.
Do not bring your cedis to compare with the CFA.
Ghana's currency is now worthless everyone is aware.
Election 2000 was free and fair.
Man is bad. (4 x)

Chorus

KONTIHENE

My Good Friend

An intimate friend, when he is absent another friend is saddened.
Bile is closely situated near the liver.
Love too is a matter of the heart.
When two people set a trap, the same two people watch over it.
My good friend will desert me, leaving me behind,
and what will I be able to do about it?
I keep on shedding tears, my love I am continually saddened.
But please my love, forgive me my trespasses for the harm I have done you.
Oh, I have repented of them, it is man's nature to sin, to err is human,
as my love you yourself are aware of it.

Forgive me my sin; I have repented of it.
My good friend will go,
he will definitely leave me and what will I be able to do about it?
Love-is-death will go

I am Kontihene, the master lord of the rap.
My love is as slow as a puncture. I love you just like Nigeria and Sani Abacha.
Do not play with my heart, do not gamble with it.
I love you, I check you like a soup made up of groundnuts, palm nuts and cocoyam
leaves and light soup.
What I am saying comes directly from my heart and it is like feathers.
The sins I have done, love I say I have repented.
You believe me because of this.
Dear love one do not worry, my dear do not be disturbed, ok.
Because even when the cloth is dirty it does not mean that it is tattered.
I think of it so much that it leaves me with a headache.
As for divorce it is not a good thing; I am afraid of it.
I am heralding you just the way the rainbow heralds the rain.
Forgive me the harm I have done you;
See how much I am shedding tears.
Tortoise, let us go it slowly.
Oh, listen, my horse is in a hurry.
Do not allow this little issue to separate us.
Let us use our mind to determine that we need to hurry up.
Do not allow Satan the enemy to come to destroy our relation.
I love you, if you too you love me then be quick to confess it.
Sharp, sharp is go quickly and come back quickly.
If we divorce, looking at the way Ghanaians love gossiping about others,
they will definitely broadcast.
Some of them would even insult us.
If it is your wish, I would lie down right here for you to step on me just like that;

I do not care for I am as ready as that.

Nana Kontihene (do not take me for an easy thing). (2 x)

Chorus

I have repented. (2 x)

Loved one I will never repeat it.

Forgive me my sin. Oh, I have repented.

Oh, it is man's nature to sin. (2 x)

Love-is-death, I have repented.

I say I will never repeat it, my dear forgive me my sin.

My darling will desert me and what will I be able to do about it.

C 2 C 1

Trully, let us say it bachelors are suffering.

Just a fews days since my love left I have been left alone, I am suffering.

My great almighty God, is it my bad luck or my destiny?

Before man will go to the land of the dead he will first have to suffer.

My sweetie lady, even if I am not good I am still your one and only.

The love I have for you has the same sting as a blow from Azumah Nelson.

Let me know your desires so that I too can perform my duties, my dear one.

Nowadays I have been having extremely fearful dreams.

What I want to say is a very serious matter.

Your love to me is just like ice cream, so cool.

I know that I have done wrong.

Oh, it was a mistake.

But I myself want to accept my fault.

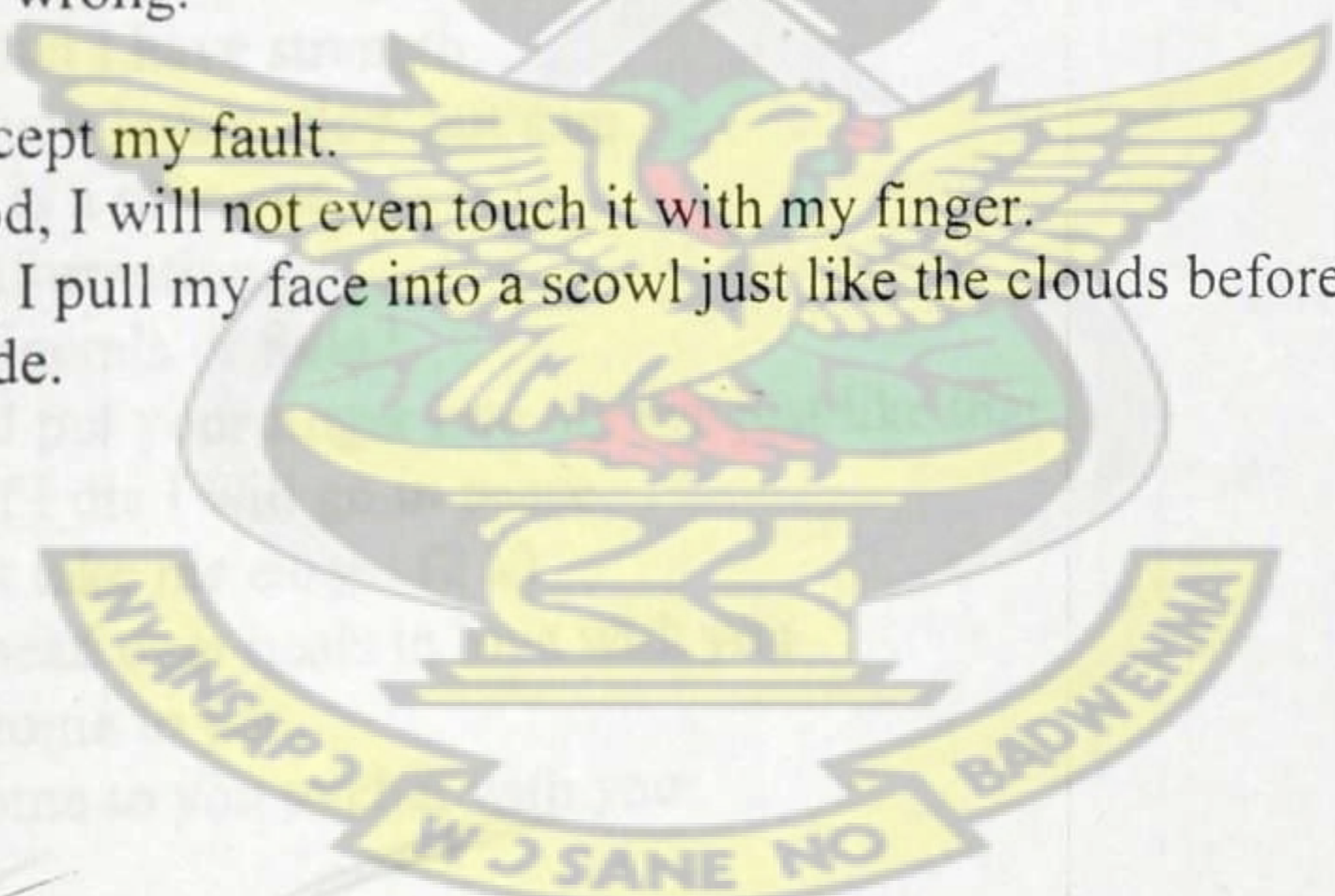
When you cook any food, I will not even touch it with my finger.

When I enter the house, I pull my face into a scowl just like the clouds before rainfall.

I will call a spade a spade.

Love, I have accepted.

Nana



KONTIHENE

Lady

Character is just like pregnancy
You can never hide it forever
No matter the lengths you go to, it will make itself manifest. } (2 x)

I have fallen head over heels in love with you.
High time, big time, hardcore.
How much at all will you be able to spend?
I will buy in cedis, CFA, Naira, Deutsch Marks, Dollars or Pounds Sterling.
Take your time, everything is cool.

As for me, I do not use money which has seen more than one day.
The thumb without which you cannot tie a knot.
That is what we call ghost-knot.
Lady, soak up your sponge with water
And tie it into a knot.

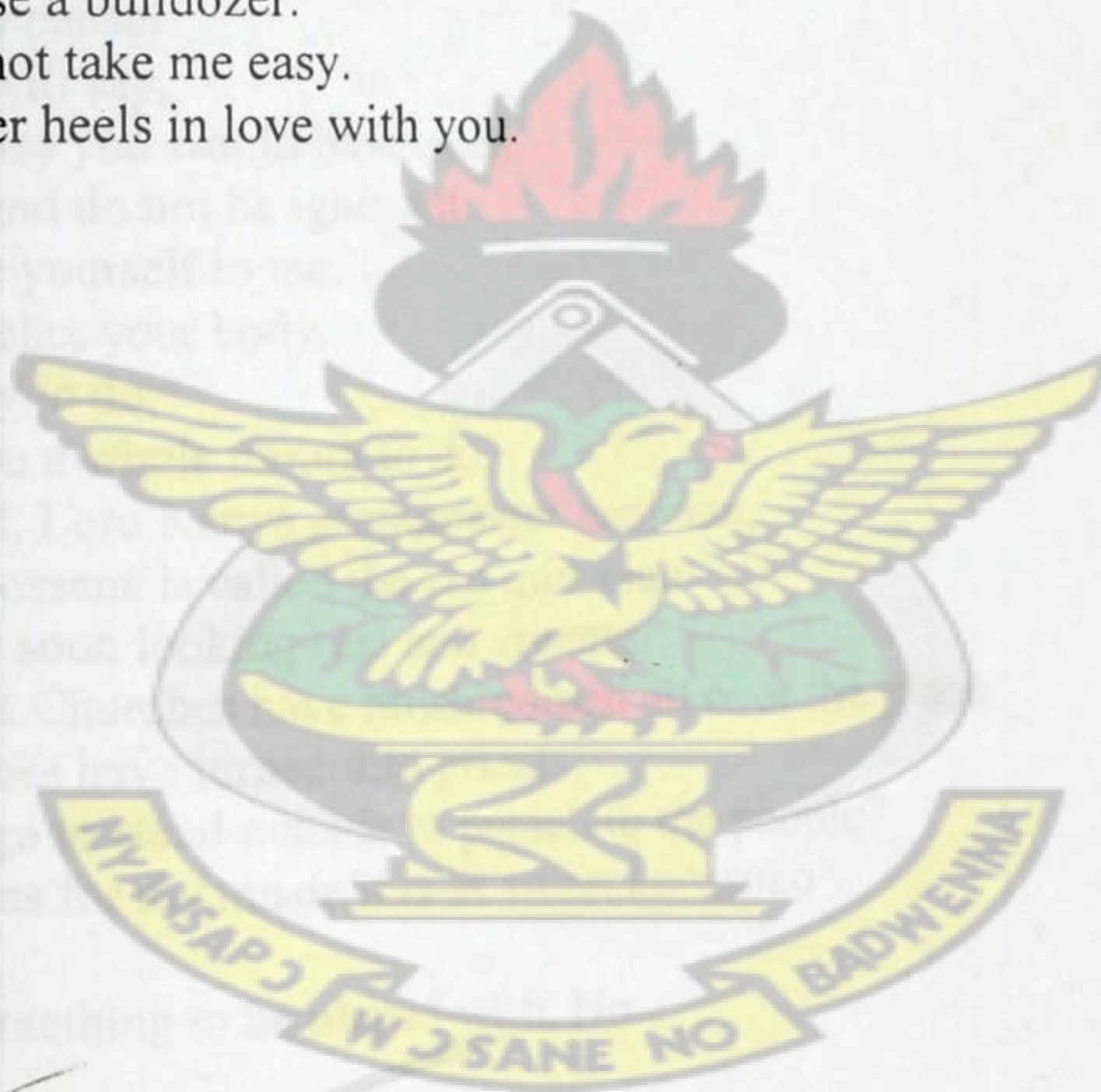
Meet me there at six o'clock at Abrepo.
I possess a masterbrain, wisdom-knot
Big nut, here take it and tie it into a knot.
No sweat, don't fear the head with a knot.
I will make you enjoy yourself to the nonsense point
So that you will know that I have strength.
Main man, I will show you levels, slow but sure
Everyone of my moves is a pure one,
I am in possession of information.
What will you drink, minerals or fulla?
Asoborokye, come and put your finger into my eye just like that
Because of love, even if I die I will go in peace.
Nana Kontihene, do not take me easy (2 x)
Lady I say have fallen head over heels in love with you
and that is why I have come to you.
At six o'clock, I will come to you to chat with you.

When the ladies notice that I have money in my pocket,
they start to smile.
They can worry to such an extent that I become aggressive.
Bro. Emma, Bro. Emma, Bro. Emma.

The ladies worry me too much, too much
When lady Franklina's thoughts come into my head I become weak.
When I mention her name I feel totally at ease.
Tonight I will go to meet with her at Ahodwo
I will hold her hand in the night; She is cool.

If I do not meet her at home
 then it would mean that someone had taken her out.
 My beauty, when I do not see her I cannot come home to sleep.
 I will stand in the streets for a long time.
 Eh, my beauty comes from Mamponteng.
 She is as straight as a river.
 She abhors too much talk.
 When I wait and she does not come, I will leave a message behind.
 My eyes are as bright as the fire.
 Let her meet me at the base, face to face, because I have no one else.
 She is my only one;
 Now it is left with thirty seconds to strike three o'clock.
 I live alone and I am worrying about my loved one.
 My love does not know what they call mockery.
 Tycoon, some chef is wild, some one wants to blow time with the chick.
 Ah, no!
 Even when you are still in possession, someone wants to take it from you.
 I am fixed to it like a meter.
 You would have to use a bulldozer.
 Nana Kontihene, do not take me easy.
 I have fallen head over heels in love with you.

Chorus etc.



LORD KENYA

The Music

It is firm, it is fantastic, because of the sweetness of the song,
go on with what you are doing.
Do not be headstrong
but shake your body like you have got the shivers
Now that I have come down, you better clear your ears.
Now that I have landed,
there is no way the sadness will be allowed in here.
Know that I am the boss with no flaws.
And so I win the toss.
You adore me because I make it happen; I am the force.
If you try to follow me, you will lose disgracefully.
Charlie, make I tell it is for you, Araba Dross.
Gentlemen who eat crabs,
let me inform you that better meat is here.
Senior has arrived, so pause!
As the Fante person will say,
you are lucky otherwise you would have seen.
I trust. Relax, listen and do not be ignorant.
You can not compare yourself to me.
And so my brother, relax your body.
What I will take a day to do,
the same will take you a whole month to do.
Ask your honey, look, Lord Kenya grandmaster tactician,
I tell you that Kofi Dossena is called the rap musician
with the rapper sense soon looking real and greener.
It just so happens that Churches have mushroomed all over the place
and so all the false ones have turned into priests
Else how could you go to stand outside to preach to the people?
Don't fuck yourself, as for my music it is as sweet as 'asoko'.
It is as red as 'asoko'.
Hey, boy, it is not something to be played with. No

Chorus

When the music is playing, you just cannot stop it.
And so shake, shake, shake
When you are dancing with your partner

(2 x)

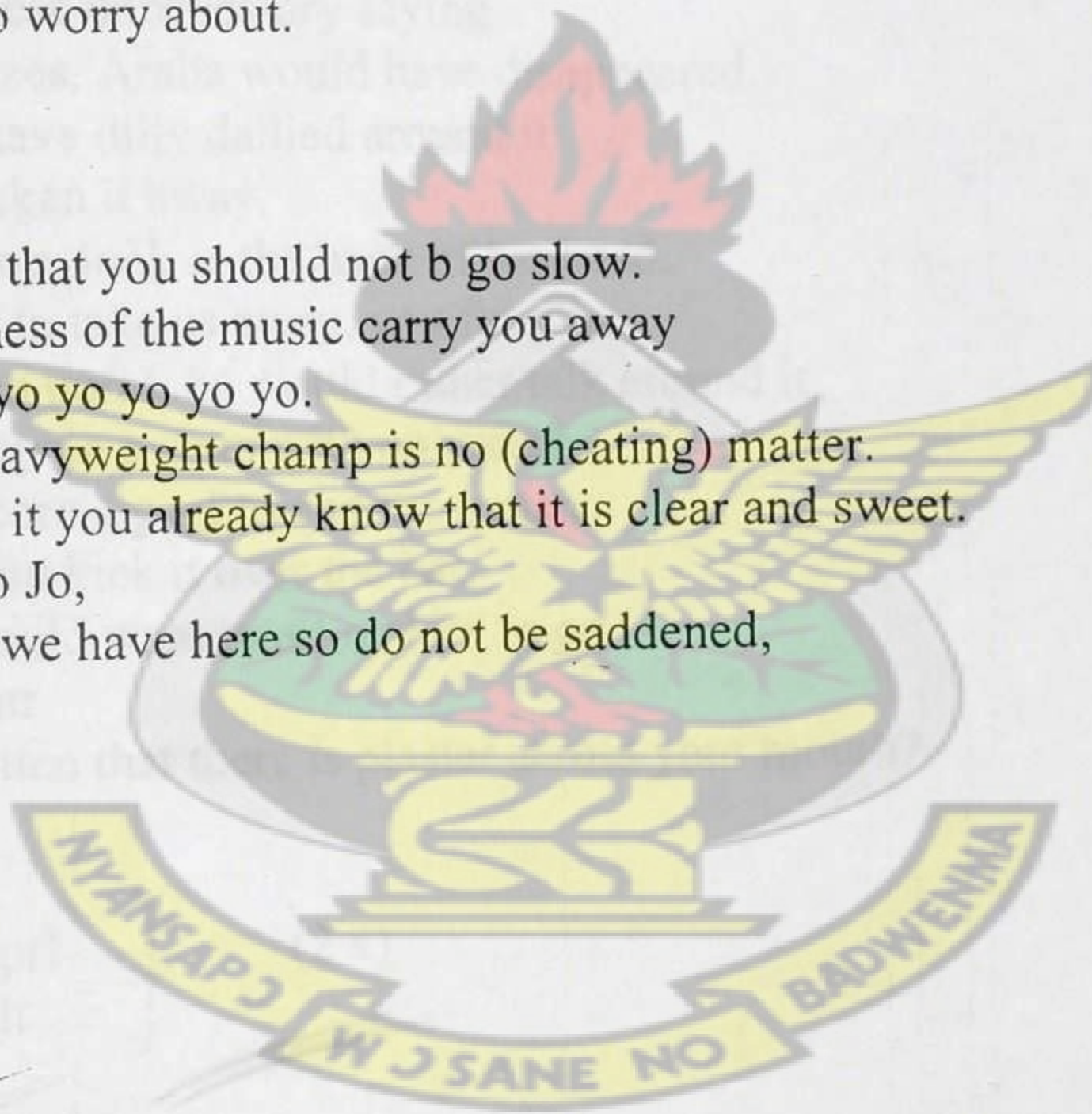
You wanna rub-a-dub with the maestro,
you got to work it tight.
Oh yea, Lord Kenya, that is me
Put the older one aside and listen to the latest one.
It is in abundance, and we call it the song.

Once you put it in your tape you can no longer switch it off.
 It is sharp
 Do not deceive yourself into thinking that your rap is the best.
 Now I have taken my beat.
 It is sweet, my music too is sweet.
 And so take hold of your partner by the waist and screech out with the music.
 All you fake rappers, hide yourself because your father Kenya I have arrived.
 I have come to give you healing.
 You will see the light and be merry.
 Cripples in the realm of rap, get up and walk folding up your mats.
 Right in front of you all I posted a letter with no stamp because I be the champ.
 Now check me out soon and doubt,
 super duper rapper with a hundred percent check out.
 Tell me what is worrying you.
 Someone's sweet little kid, I will not disappoint you.
 Do you want money or clothes, dresses or beads?
 I bet you that now that you have met Kenya,
 Nana you nothing to worry about.
 Yes, you have nothing to worry about.

Chorus (2 x)

Sugar-honey baby, I say that you should not b go slow.
 Oh Lord! Let the sweetness of the music carry you away
 so that you will scream yo yo yo yo yo.
 Oh Lord! To be a rap heavyweight champ is no (cheating) matter.
 Oh Lord, when I release it you already know that it is clear and sweet.
 I wee the duo KC and Jo Jo,
 what you desire is what we have here so do not be saddened,
 do not be saddened.
 Lord Kenya

Chorus (6 x)



LORD KENYA

Mr. P. O. P

So do I (3 x)

The European man calls it 'mouth lazy'
A man with a lazy mouth, becomes dazed whenever he
His mind becomes blank and his head goes bang.
I think he is going crazy, it is a worrisome case
Because a man has turned himself into a Super O. D.
And now he is performing as if in a concert
Upon all his showing off, all that he does is chat fruitlessly
All you hear is 'Eh, eh, Araba, as for yesterday I saw your father.
Aren't you in the habit of calling him 'Dada'?
As for that other dog of yours, it is very wild
It came to our house to eat, Jack I tell you it was not easy at all
Eh, I tell you it is very beautiful
He will continue with these unnecessary saying
And by the time he realizes, Araba would have disappeared.
Toke, foolish boy, you have dilly dallied around it
and now the hawk has taken it away.
A full grown man like you, look at the back of his head.
Instead of stepping on it to take us away, you fumble.
When he needs to make a point, he would rather talk around it.
You were not able to prepare a soup with only crabs
You were expected to score a goal to end the match
And what do you do? You kick it over the bar.
Village Casanova, he would want to allow him to go
and play in the Black Star
P. O. P., have you forgotten that there is plaster across your mouth?
Oh, what a disaster.

If, only I could get this girl
I would like it very much

(2 x)

So do I (3 x)

A man whose lips do not play music is what we call Mr. P. O. P
Well, possibly his lips have been powdered
But, he is still haughty; whenever you mention it,
He advises you to be free
Meanwhile his peers have lips like bread and tea
Come and see big talk what I call 'mouth market'
He will insult you until you become furious
Listen, as for me I am wild; I am not lying at all

The women feel me honey sharp
If you play with me you will get hurt
As for you lot, you are just kids ha ha lo
Go and enquire about me, I am fantastic
Even I have driven an articulated truck
How much more Tico.

A kid that you are, when we are talking about light,
you are thinking of a torch light.

Oh gosh! The kind of woman I like is a posh one
You cannot tackle even one day

All her lines are one touch

He is lying! Mr. P. O. P. is just like the wayside cat

Whenever he meets a woman, he shrivels up

His knees are shaking, knocking each other

You can see that man needs help

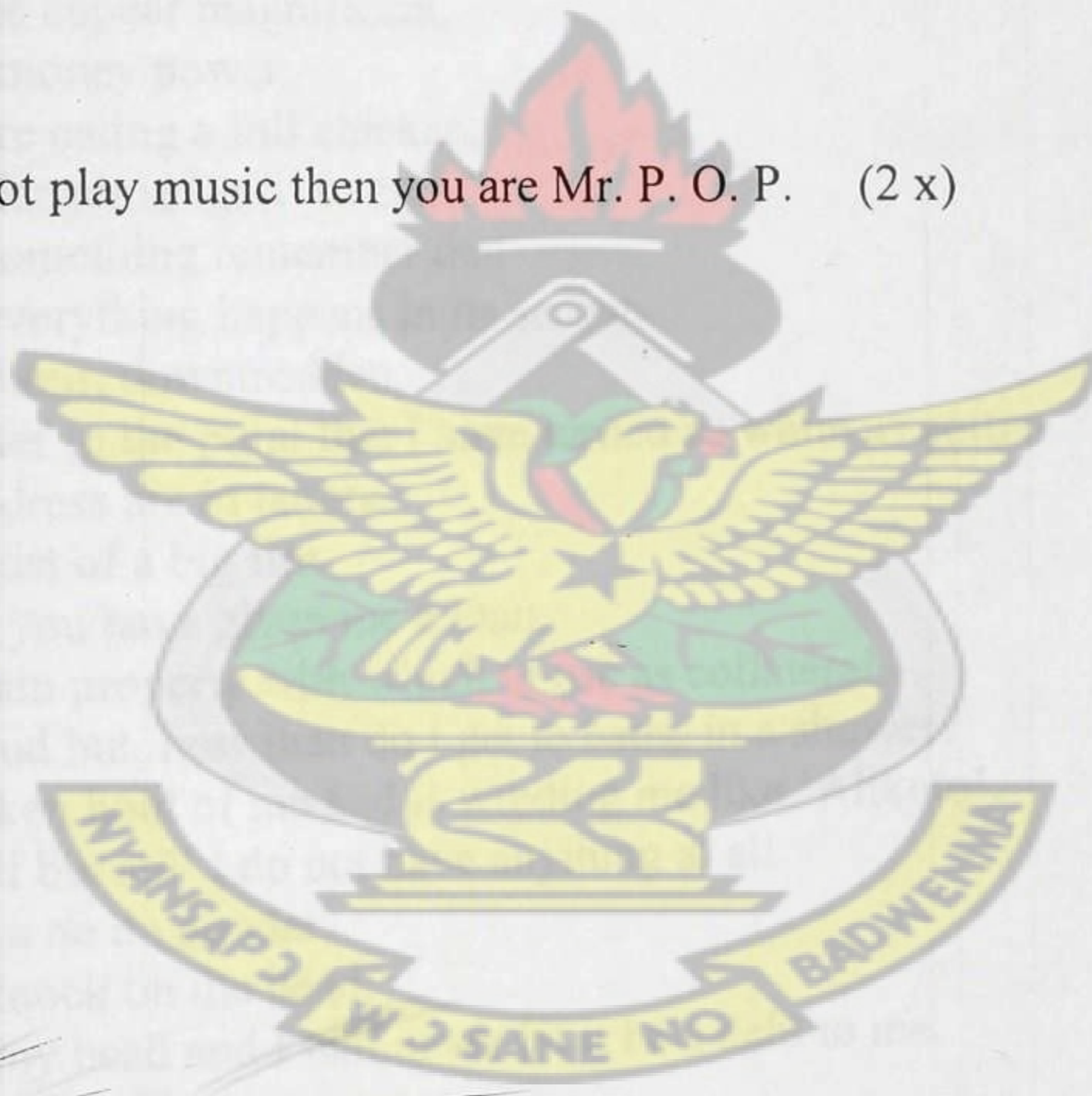
Walahi, the man has come short of information

All the things which he is talking about are no news

Chorus

Now you are quiet

If your mouth does not play music then you are Mr. P. O. P. (2 x)



LORD KENYA

Downtrodden

I have acquired what befits me
and so let me have my peace of mind. } (3 x)

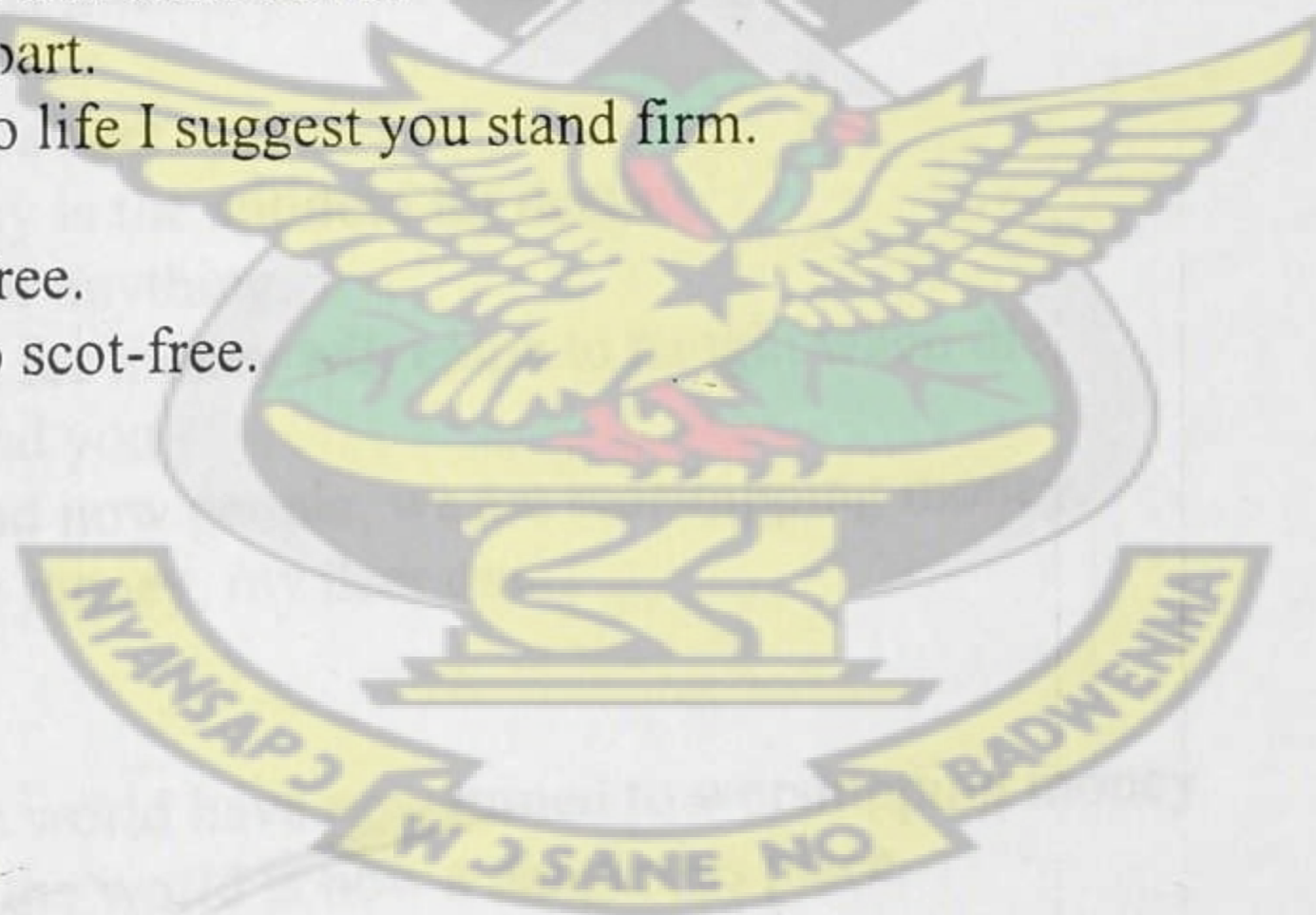
It is when you get near to the pond
that you realize that truly the crab can cough.
Because of the difficulties and troubles of the world,
my downtrodden advise yourself.
Do not follow people into your old age.
As an Accra man would say,
my friend you yourself you have not got any gramophone
and yet you have gone to buy a disc plate.
Consider your size before you build your nest just like the bird.
Do not follow what the others are doing, just like the cat.
Keep yourself out of trouble.
Things on the wayside appear magnificent,
but it all depends on money power.
When some people are eating a full chicken,
others are searching for some 'gari' to eat.
When you have got something remember that
man is bad and that everything happens in its season.
Every minute, every hour, downtrodden,
life has made me suffer to the point that I have turned as white as cotton.
The seat of all my address are in tatters.
I am sitting in the midst of a big fire.
Sorry, my young girl you have given me a loan.
We are working to gain property with which to use as collateral.
I myself I live in a mud hut, how then do I get to bathe in a shower?
Poor crab, life has taken hold of me and is winding me like 'Alikoto'.
I am powering myself but still I do not have anything at all.
They consider me as a no do gooder.
Let them give me a knock on the head,
I will collect it with my head and I will never let it be a debt to me.
It will take forever but it will come to pass,
better times will be here.
Yea, I will persevere and soon I too I will get the little that befits me.

Chorus (4 x)

Today, in this modern Ghana things are hard.
People of Ghana, when you do not have money,
downtrodden, life will betray you more than Judas.
Everyone is wearing his heavy shoe

while I am wearing my simple 'mokas'.
Well-endowed man, the woman I am in love with is called Nana Ama,
small girl with bottom power;
she stands taller and firmer even than a heavy tower.
But then because of the fact that I do not have money,
this woman takes me for nothing.
Alhaji Bawa, if he were to get the chance to go to Mecca,
he would have gone but where is the money (purchasing power).
Life has turned out to be one long suffering.
If you do not stand firm, life will put a ring on your finger.
Someone has turned into drinking alcohol and so he is drunk all the time.
We all go fishing; someone catches mud-fish and others too catch tilapia.
That is how the world is;
While someone is chewing his fresh tobacco leaf,
another will be smoking his pipe.
Downtrodden, I kill myself working like a mower
and yet I do not have even a pesewa.
I am like is it where I went to sleep or is it my destiny?
Aloss man, I am suffering but when someone promises to lend me money,
they make me go and come repeatedly and they toss you about.
And when you finally get it, you will never, ever ever have any peace of mind.
And yet they will be tossing you, my downtrodden.
I am still forcing but life refuses to budge.
When I try to climb up, I fall back down.
When I pack it, it falls apart.
Now I am fired up and so life I suggest you stand firm.
Because I invoke fear.
You will never go scot-free.
Ah no, you will never go scot-free.

Chorus (4 x)



LORD KENYA

We are worshipping money

In this our world, we have reached a stage
where we are worshipping money.
When a person is lying on the sick-bed, others will be chasing after his money.
Outstanding and envying each other.
People do not want to work and sweat;
They want everything cool and sweet just like sugar.
Look, I am not preaching and let me inform you.
Auntie Ceci, it is true that the debtor too eats, but my man,
If you do not have any money, woe unto you.
Broke man, today we use money to do everything.
Mugu Yaro, if you do not have as much money as Kofi step aside.
But if you are well-endowed, well then come near.
Come, Nana, come gently;
They will call you by praise names which will overwhelm you.
A person deals in cocaine and acquires money;
and he is made the chairman of the Church.
A poor man, wearing flat shoes has no right at all.
What? Is this how we develop a nation?
No no no no, not at all!!!
Today, because of money, good character and training have gone elsewhere.
Oh my people, oh no!
Money is nice, money is sweet,
but remember that money is the antidote for death.
Kwaku who does not fear anything,
all this hustle and bustle for money will come to naught when die,
leaving everything behind you.
The world had fallen, and now people, we are worshipping money.
Yes we are worshipping money, my dear one.

Chorus

Today, the people in the world have now turned to worshipping money.
Truth has vanished and the world is now a dangerous place.

Even the Bible actually says it clearly that
good name is always better than riches.
You have totally defrauded your peer
just so you can go and get yourself enstooled.
Look, take things cool in order to get your own money.
Do not let money turn you into a slave, okay?
I am not talking vainly, I am speaking to you in ironies.
And if you like, you can go and enquire from your great grandfather.
Because of the love for money,

man had got a rope around his neck just like a bottle.
Crazy man, you are secretly out of your mind.
Someone's first born, Uncle Kojo Soldier,
do not allow your eyes to light up red blood;
so that you will not be tempted to go and draw the blood of another.
Papa Roger, it is man who spends money
and it is not money which controls man.
As for this one, my furious man, it will not succeed.
Open the gate, old man Jato.
Man has become like salted fish, do you need me to salinate you
before you become as sweet as me?
Even if I do not have a pesewa,
that does not mean that (my brain) I have gone crazy.
It is something to chew on.
These days when it comes to family matters
and you have nothing in your pocket,
Master, your voice will not be heard in the company of men.
Even if you weep, they will still not appreciate your efforts.
Never! Money is beautiful, money is sweet,
but even if money does not go forward, intelligence can go forward.
At the end of all this hustle and bustle,
we will die leaving everything behind us.
The world has fallen from grace
and the people of the world are worshipping money.
Yes, we are worshipping money.

Chorus (5 x)

So you wake up in the morning,
and right from that time all you do is worshipping money.
You are telling me.
To all the money worshippers,
Beware, Lord Kenya, your heart will break, will break

Chorus (4 x)

JOE FRAZIER

Yaa's Mother

Family members listen to me.
I am carrying a message.
As for this matter that I am talking about,
it does not in any way constitute a disgrace to me at all.
I have a message of praise to give to my mother-in-law.
Oh, Yaa's mother!
I swear by the Great Oath that as for this your daughter,
she is the one that I will definitely marry.
Oh, mother-in-law! My own mother-in-law. (3 x)
As for that your daughter, she is definitely the one that I will marry.
Yaa's mother ee!
My mother-in-law. (4 x)
As for that your daughter, she is definitely the one will marry.

Oh shh! Stand there and play with nuts 'ate'.
Yaa's mother, Yo! Is calling out to you, give him a response.
Kwii is also smiling so give him a seat to sit on.
Ho! has been the first to sit down;
Ask him what brings him here,
Yaa's mother, I once greeted you but you did not say hello.
At first you were angry at me but it was not my fault.
It was because I did not have money.
Here is Joe Frazier, shake your head and say yo!
Walahi! I and Yaa will give birth.
It is just that I want to take my time and give her a grand wedding ceremony,
Kwii, before I play on my drum.
She can just come to pass and I have to escape to Bechem.
Every property I share it equally with Yaa.
Yaa's mother, there is something about Yaa which worries me;
because of her beauty I always find that my skin is getting indebted.
Because of that, my liver gets up all it does is laugh.
There is something decorating Yaa's waist which we call 'bansere' (bangles);
When I see it my head swells like a pawpaw fruit.
When she kisses me on the lips, I start writhing about like a cockroach.
Because of Yaa, whenever I travel I make a lot of calls.
Yaa is self-respecting and so she abhors cat-calling.
Mother-in-law, I have now remembered;
Yaa can pick me up and I will be laughing like a goon.
When I say that I am ready, I start jubilating.
Yaa will eat thick porridge with beans balls 'koose'.
Yo! Yaa's mother eee. (3 x)
It is now that I am ready.

Yaa's mother, appetizing mother-in-law!

Yaa's mother eee!

It is now that I am ready.

Chorus

Oh, mother-in-law! My mother-in-law eh! (3 x)

As for that your daughter, she is the very one that I am going to marry. (2 x)

Oh, mother-in-law! Frazier needs help.

Right now my head has swollen like that of the cat.

And I have billowed out like a billowing dress which has creased.

I say that I am tough but right now I am subdued.

Some noise is going on like animals, I do not give a damn!

Joe Frazier is eating his morsels of fufu

so brother-in-law make haste to collect your cutlass,

you and Asamoah, and let us dance for you like Abeku and Amoah.

Yo! Kwii (2 x)

Yaa is more than a grapefruit, if you like ask Yeboah.

Open your eyes and look at the feet of Yaa,

at the type of footwear she has put on.

You would have to be inserted into a rock like a rabbit.

She can hear the hunger in my belly.

Heh, her love has possessed me just like a possessed priest dancing.

Mother-in-law, you have brought her up so well that I am shocked.

Now nothing can act as a chock (2 x)

My luck, she kisses my lips every 12 o'clock.

As for our love, we have locked it up just like a padlock.

As for Yaa, she is very lucky; she has no bad luck.

The space between her shoulders is very meaty, like beef.

When I see it, I start walking majestically, like a chief.

Mother-in-law, put us together like Adam and Eve.

Yaa, do not mind Kofi because he is a thief.

It is now that I am in the first position; previously I was in the fifth position.

Chorus (1)

Chorus (2)

Yo! Because of Yaa, when I fall down I will surely get up again.

When she wrongs me, she repents of it and says sorry to me.

I have stopped drinking alcohol, now I go to Church.

When Yaa looks at me, my stomach swells like gari.

I will cater for her and again iron her dresses.

Yo! You ask Opare; whenever she is not beside me, I immediately get sick.

She is big, fat, wide and tall.

The road of the thing is very long.

Mother-in-law, it is only your daughter alone that I will marry.
 She does not like ludo; her favourite game is oware.
 When she hugs me I get an appetite for corn-dough.
 I'll roll it up. Oh, it is just that I have become fattened.
 If you like say it, here I am so do not worry.
 Take this and keep it on you.
 Ah, I am shy so crack some palm nuts for me to use in bathing.
 Yaa's mother

Chorus (1)

Chorus (2)

KNUST



JOE FRAZIER

Apuutoo

Aha! Aha! Aha!

Joe Frazier, I adore you too much.

Yo! You are fore-skinning me too much.

Why, what is wrong?

Here is Joe Frazier, use the tip of your eyes to spy on me.

Throw what you are holding; it has expired.

Eat your 'akrakuro', I am eating my meat pie.

Yes man!

My cocoa has ripened well.

In the game of 'dame' when no one wins we say the game is a draw.

Apuutoo! It has become something like 'Kwapae'.

If you think about it for too long, it will leave you with a headache.

Because of this great sort of enjoyment I am walking majestically;

I have put on my pajamas, my spectacles and worn my tie.

Enemy who has frown your face, your mouth like a car's tyre,

I slam you on a stone in the manner of shaping a pestle.

I too will buy a car, do you hear?

At the latest in June or July.

Enemies whose heads have swollen up, come and line up in a queue.

He whom God has blessed cannot be destroyed.

I no dey lie, Joe Frazier.

You can not buy rap, yes man.

Stand by, kid, you smoke a pipe (to get well).

When you try to climb up, you slip down and so your suffering has spread.

Because of evil thoughts, how do you expect God to lift you high?

Do not say hello because there is no way I will reply by saying hi!

I am about to stop breathing, yo!

I am going to use pliers, Bandex Management, we still multiply.

Chorus

Even if my money is not enough to buy yam 'pona', what is that to you?

No matter what, I will buy it.

Apuutoo, well, if you do not agree then leave me alone.

If I am taking in some alcohol before going to eat 'banku',
what is that to you?

If I am eating my fufu with a spoon,
what has that got to do with you?

Apuutoo! That one too, if you do not understand, well then you can go to hell!

Kenkey without any fish and so what? Apuutoo

You are not the one who buys things for me

and yet when I am doing my own thing you are talking about it.

Why, what has anything got to do with you?
Mind your own business.
Yes, yo!
As for the metal hat, I say that it has broken into two.
Joe Frazier, I myself am making everything clear.
If you are not fluent in speech, do not speak in public.
Your car's breaks are bad so park it so that you do not pass in public.
Yo! You thought I was cheap; your eyes like 'efo';
I am cutting everything apart;
I will climb with it.
My eyes are red, ask Sarfo.
Oseikurom boy that I am, I play at Asafo.
Odee Guy, advise yourself.
It has landed on some one's head and on the heads of all the enemies,
so that their heads have now become like wheat.
That is what I like, it is not by force.
A swamp is the same as a muddy area, true or false?
You see how your face has become stupid.
Better boss Kwii yo!
Where is he? Here he is, foolish course.
Put a lock on your mouth otherwise I will eat your course.
Here comes tongue wedding.
Yes, of course!
He is speaking.
Do not laugh too much, else you will spoil your jaws.
Hey! Clear your ears and listen to Frazier. Pause!
Chew on your worm and I like my 'abele' walls.
Rat, you do not know anything at all.
You are at a loss, come and learn it from Joe Frazier and so call him boss.

Chorus

Yo! Joe Frazier has arrived and so everything is cool.
You are still lying in gossip like in a pool.
I will buy what money will be sufficient to buy,
I am not a fool.
Do not discuss my matter, you are ~~not~~ the one who caters for me at school.
I like it that way, it is my new rule.
Between me and you is like Ja Rule.
The cutlass is my weapon, that's my tool.
Oseikurom boy Frazier, I respect my golden stool.

OBRAFOO

My Love

Do not allow anyone to deceive you, Serwah.
In all this wide world I have none besides you
A tree growing near a rock is not easy to be cut down
My darling, listen to me when I say lets drink water
while waiting for harmattan.
No matter how long it takes, one day we will succeed.
My love, my European
Darling, do not cry anymore.
My dear, if it is God's will good times will come to pass.

Queen-mother of my love, Yaa Yaa Serwah!
The love I have for you is that of true love
There is no deceit in it my head, heart are clean.
Look at my face and wait for me with expectations
and let us sign a contract.
You are my cocoa farm, I will protect you
Do not listen to anything, things are not what they appear to be.
The harmattan season has made me look pale.
Tilapia that I am, I know that I will grow into big fishes
All the promises I have given you will definitely be fulfilled
God has picked up his stone, whatever happens he will throw it.
Pray hard and see to it that you have hope
As for my heart, you have no one to compete for it.
My love, if it will be possible block your ears
Left to someone, we would be dead
Persevere and do not allow your resolve to be broken
I am all you have and so hold on to me well
In this world if a single person constitutes a playing band it fails
My love, I tell you that when poverty strikes, do not die
In God's eyes, a thousand years is but one day
Again, remember that easy comes easy goes.
Take your time, let your emotions simmer down
What seems impossible to man is ~~child's~~ play to God.
What the dog will see and bark loudly at it
the cat will simply blink at it and ignore it.
When one door closes another one opens
It is God himself who creates the great man
One day one day our star will definitely shine
And eventually we will succeed.

Chorus

Relax baby, every rainstorm is preceded by strong wind
Let your heart be relieved, that's the way God acts.
It is just that time keeps on changing.
It is a fact that right now I have nothing belonging to me,
but when I have it on me I will let you enjoy it.
When the porcupine grows fat, it does so for the benefit of the rotting bee.
When we are developing a goitre I suggest we develop a big one
So that when we speak, it will vibrate loudly
Right now all my secrets are hidden in my head
Sooner than later, we will part company with poverty
As long as we not dead, I beseech you to stand firm
As someone will say: 'relax, do not rush'.
In this sunny climate, we do not wear a coat and tie
Moreover, life is not a race
The elders say that short cuts are always dangerous
Little by little, the hen will successfully drink water
And so have patience.

Chorus

When two people set a trap, the two go to check on it
Reflect on it again, my love I beg you
Because right now some one would like to be where you are
No matter how well the hen will dance
the hawk will not appreciate it.
It is only the destroyer who wants to disturb your peace of mind
Remember that all the fingers of the hand are not the same size
As day follows night, times are not the same.
It is not possible for all the pepper to ripen at the same time
My love, when a person was taking leave of God, no one was there.
Smoke is different from fog.
Your heart do not allow anyone to buy.
Slowly but surely, let us proceed gently
The chameleon is slow but it will eventually get there
They say that a palm tree furnishes more palm wine
when it is about to die.
My love, make sure that you do not disappoint me.
Do not go and desert me in the middle of the road
Sweetie I say that you should expect great things.
Try to help me struggle to get our blood's worth.
The same God who created the blind person
is the same one who created his walking staff.
Have the patience of the class one teacher
And do not forget Abraham and Sarah
They were ninety years and over before they had a son.
The harmattan season will set in

and the rotting tree will turn into firewood
 As we say with the egg of the dove, what will succeed will never fail.
 Even if it takes forever, better times will surely come to pass

It will certainly take a long time to come to pass }
 But then it will never refuse to come to pass. } (2 x)

KNUST



OBRAFOO

Okukuseku

Man of the world, human being of the world;
He is like the cock; after eating, it sweeps the ground with its beak.
Look at it well, for man is not grateful.
You have to fear man and leave the ghost alone. (2 x)

Okukuseku, man is fearful.
If he gets you, what he will do to you.
You have to fear of man and leave the ghost alone. (2 x)

Yo, yo !
I do not know whether to weep hu hu hu or to laugh ha ha ha ha ha!
I should have taken in alcohol and become serious-faced.
But I say that God's time is the best time.
My own very good friend with whom I break the egg and lap it up,
my well-being and my progress.
I did not know that he was jealous of all that.
Were it to be left to him alone
I should be basking in disgrace, poverty and difficulties.
While I am binding it, he will be unwinding it;
While I am unwinding it, he will be binding it.
As for me, I should have been losing everyday.
Look at what I have seen;
All that I have done, he is not grateful.
With day breaking and night falling, he is plotting against me.
He has removed the seat from under me and my buttocks have crushed in to the ground.
He wants everything to be beyond my reach just like urine is beyond the cock.
I have a knotty case to settle.
He has felt in my mouth and realized that I do not have teeth.
Mosquito, tonight it is going to suck me dry until morning.
Wickedness and wizardry.
Even in thick darkness, they are blinking at me.
My brother, consider things well.
If anyone will get to you, it is often from home.
Today, look at me. You can see me clearly and yet you are causing me harm.
My cheeks are there but then you hit me in the stomach.
Through back-biting, you have made my hand to strike the ground.
You abhor me, when you meet me, what comes to lodge your chest is huge.
Your face is smiling and yet the back of your head is very dark with evil thoughts.
I swear that the one who is dealing against me is wearing a bamboo shoe.
I cannot hear his footsteps.
By the time I realize anything at all everything will be condemned beyond repair.
He has finished me beyond measure.

Do not be overly happy about it because he will do it to you. (2 x)

Okukuseku

Listen (4 x)

There is darkness in man's head.

When I sleep, my eyes are still half-open;

You would think I am feeling sleepy.

My door, my windows, I have locked all of them up.

Do not argue about it, if you like wait for just five minutes.

With your eyes wide open, they will cause you to accept white as black.

Spirit of money, when the little you have is borrowed by another,
he absconds with it.

Manifold evil doings undercover of darkness, there are varieties.

Someone has bound up the mind of another and thrown it into the sea.

Now the latest trend is the killing of women.

Ei Lord! This world is dangerous.

I tell you, Aunt, that the eg of man is very hairy.

As for you, you believe that you are asleep in your
but then your feet will be lying outside.

Who do you ask, this man or that man?

Ha, ha, what we have seen, murder after the evil act.

Man's stomach is more bitter than Living Bitters.

Why, did you not hear of what Judas did to Jesus?

For a truth, when an animal in the house bites you, it is doubly painful.

Just three days ago Sister Linda was waiting piteously;

her own friend involved in an extramarital affair with her husband.

This is a serious matter;

Now good favours are over and done with.

In this world there is nothing more painful than failure.

Obrafoo, pastor, my eyes are streaming with tears.

What crime have I committed?

Now they are making fun of me.

Out smarting, tell me about out-smarting.

If you cannot give your mother-in-law anything,

you have no right to steal from her.

You are taking advantage of the Christmas season to eat bread.

As the Fante would say, you thought I was a flying insect/toonoo.

When you chased the fool,

there was nowhere else for you to apprehend him except behind my house.

Friend who wants my downfall, now my eyes are open.

You have finished with washing your buttocks. (2 x)

Do not be overly

OBRAFOO

Step Aside

I say that there is a matter which worries me and I will say it.
Yes, there is a matter which worries me, this matter worries me,
this matter worries me and I will say it. (5 x)

Jack, hmm.
Say it and get it off your chest.
Say it without fear or favour (2 x)
Say it and get it off your chest.

Listen, truth is bitter, but I have to say it.
Rita was my true love.
Whatever she wants, I do it for her;
Personal effects and money.
I catered for her family for even her grandmother.
While I was suffering working in the dew of the dawn,
she was still sleeping.
What do I hear but that she was putting up a house in Bantama.
My loved one and my friend have colluded.
I have sold my very heart to the devil himself.
Oh, oh, priest, do not talk too much.
Jack stop, if you like, then wait and I will soon come.
Even it is not all the things that I want to talk about.
What has gone into my eyes is more than pepper and spices.
When I think about it, I get bored.
Then my blood pressure goes high.
As for the matter, I am going to pour them all out.
Yoo! When the toad/frog is fed up with water, he croaks.
I met her on a Saturday, December 24th.
On a very sunny day at Odorkor.
At that time, this lady had on her head a whole store.
She was selling salted fish, onions and many more.
I do not care; for love of her, I said I will cater for her.
I have put cost on cost and even ~~given my heart~~ to her.
Well, as the elders say, when we buy banana, we leave the peels.
And what do I hear?
That I am using my buttocks to crack nuts.
This love which will send me to my death
wants first to render me totally dejected.
Come and see.
She wants to turn A to B in my presence.
I swear that if good is nothing then bad is also nothing.
I neither want it to be roasted nor boiled.

Pack your things;
I am collecting the keys to my house.
Go away, the human being is not an animal.
Abba! (2 x)
Love, go.
Ei, is that so? I am stranded.
So in this world it does not take long for man to forget.
Well then, step aside because I am tired of you.
Osofo I am not stranded with myself
and so I will say it if anything worries.
I will say it without fear or favour.
Step aside because I say that I am tired.
Obrafo I am not stranded with myself.
The matter which worries me,
I will say it without fear or favour.

Brafoo, ei, slow down.
Look, let me continue from where you left.
Some man is lording it over some women.
The praise for the palm frond used in carrying things
is to find itself on the refuse dump.
When you had nothing, at that time,
your lips were as sweet-coated as with honey.
You have been groomed gradually
until now you have become a new person.
Today my thanks are in the form of slaps.
If your strength is overflowing go find a village and cultivate a farm.
Ei is that how you are?
When I had something, at that time
you and I were like groundnut soup
and dried cassava pudding 'abetee'.
In the beginning you had nothing.
Today your hand can reach your back
and so when I speak you throw a blow at me.
Kwabena says that he never expected you to turn out that way.
When love is spent, what is left is insults.
It is left with threats and empty actions.
If you want to eat good soup then go and work for it.
It is there in abundance so come and eat, you don't say!
It is because of some thing that a person travels.
Otherwise, Martha stop, my living place would not be Tarkwa.
Akos, tell it to him for me that this journey that we are undertaking
we are doing it through sheer determination.
Now you have made me come to the realization that men come in different shapes.
Okyeame Kojo Kum, this matter has overwhelmed me.
Even when I try to discuss it my lips begin to shake.

Because of what you have done to me, I am now forearmed.

Chorus so in this world.

Hmm, Oga, if you do not take care, I will tell it all.

Well, as for this one it was a pure game of love 'pii loo lo' (hide and seek).

I receive it in my head, more than a knock on the head.

Have you thought of the day you considered me to be worthless?

They have dressed me in women's 'kaba' blouse, 'entro' Tokyo.

Selewa, come cut it and take it away;

I am a no good.

Because if the fact that you did it to me but I did not cry,
you think that it did not pain me.

It is well-cooked, it is cool so come and take it away.

You yourself do you think that if we first do not kneel we will still be able to sleep.

You yourself think about it.

In these times even the mosquito says it is not afraid of the mosquito coil.

A whole old man like me and you want to turn me into a toy.

This time you dey lie.

Akosua, you too if that is what he will persist in doing, then leave him.

He is my friend, but I do not care.

It is in the line of his nature.

My sister, listen, listen and do not stretch it to any point.

Show him that in this world it does not take long for man to forget.

In the beginning I saw everything with my own eyes.

You, you had nothing at that time.

It was this woman who went not to work hard
in order to find something to cook for you to eat.

Today Kwaku says that his hand has touched his back.

When Awura Abena goes to say anything,
there is a blow hiding in the cloth.

They said well: when it is stuck inside another person
you consider it to be stuck in a tree.

Awura, I say that if you think this matter will worry you,
then pour everything out.

If the shade in the lamp is dirty, then remove it and clean it.

How come? Why should he treat you like a fool?

Set him down at Amakom simple and short.

Do not let him follow you up to Kejetia.

If he is a private car, then you too you are commercial vehicle.

Ah! What is this?

As this love, it is too artificial. Let him go away.

If you will no longer have to buy it then you will no longer have to pay for it.

Wipe your tears away.

Charlie, listen. In fact I have not done you any bad turn.

So in this world

OBRAFOO

Who born you by mistake

Ah! Get up from there.

This is where you will sleep?

The pastor is totally out of control.

Find some where to hide.

Ah if you play with the dog, it laps at your lips.

I have given you an inch and now you have taken a yard.

This then is no joke and I never lose my guard.

I am overflowing, it is overflowing and it will clear your eyes.

Ah ! I will hit on it. (2 x)

Check it (2 x)

Ah! Ah! Obrafoo, people I have lost control.

The bone of hiplife, I am breaking it up.

Wherever I go, I am saluted,

because I am fantastic and that now I am marvelous.

Stretch out your leg long neck to look at me; I am the best.

My tongue has become heavy; timber logs you cannot carry them on your head.

Ah! It is beyond your strength.

Find someone to help you push it.

It is God who gave it to me; I took it freely, I paid nothing.

Someone will say that probably I have been cursed with rap.

Christians support me; if you like let us bet on it. Allahu Akbar!

Moslems also support me through their fasting.

I have an authority note; I will summon you to court.

I shine brightly at night, at dawn and at noon.

I am more than lightening.

I flash all over the place. Why?

You yourself didn't your mother tell you?

That when you are speaking to an elderly person you should say please?

It is not your fault, you have drunk Fanta and now you are scatterbrained.

Little kid, your brain is small, do you hear?

Now look, the road for articulated vehicles, Tico what are you doing here?

Stand aside, it is now that I have arrived home.

As the French say, I am fearful tres bien. (2 x)

Chorus

Why? Don't you respect anything?

Do you want me to tell you before I come to understand?

Ah! Look, are you insolent?

Who born you by mistake?

Who are you?

All of that which you just heard, he is lying. (2 x)
It has all been rejected/disqualified.
It is now that the spirit of rap has arrived.
You will be angry. (3 x)
Here tale it, your grass-cutter.
Stay where you are, you are stuck.
You are about to miss your boundaries.
I have not yet gone to the land of the ghosts for you to inherit my property.
Have you ever seen a crab turn into a scorpion before?
I am carrying on my head gifts and my inheritance.
Cool rap, give a testimony about it.
You too go some.
I have arrived, I come with my blood, spirit and skin.
Bro., listen, look at wonders.
Pastor that I am, I am not at all big.
Yet words from my mouth are more than a blow from Azumah;
It is fatal and it also gives headaches.
I know my duty; say it boldly.
I pay my taxes.
I have retired from military and so I do not fear my wife's slaps.
As for bluffing on the microphone, I have seen the like before;
It is nothing new to me.
Who, who at all will make me shiver?
Human being, ghost or murderer?
It will take God Almighty to put a lock on my mouth.
I will always be a pastor in hip-life.
Praise God! Halleluya! Amen!
There is a difference between being clever and being thoughtful.
Remember that before the advent of macho, there was already strength.
Moreover, it is not all that which has been cooked which is ready to eat.
It is just that you are really a kid; the eyes of the crab are sticks to you.
This is right where the tongue betrays you.
If the house owner will not pack and leave, the Moslem will pack and leave.
Everyone is aware and everyone understands that
as for me Obrafoo my mouth has grown weedy.
I am more than a trumpet; it can cause a building to collapse.
Do not worry yourself, right? (2 x)
Take your time. Who born you by mistake?
In this world, what manner of a goat eats cakes?
Who should push the car, the driver or the mate?
As for the game, it is over; you are all late (2 x)

OBUO

Blow (the) Trumpets

If you were to be a traffic route I would pass over you at top speed.
If you are palm fruits, I would pound you well to a thick paste.
If you were fufu, I would eat you with big morsels.
If you are feeling cold, then go and hide yourself else you would shiver.
Obuo, I evoke a lot of fear, I am fearful (2 x)

Yo! Give me way and let me read it:

I can roll up the lorry route like I am rolling up a mat.
One word from my mouth can make a building collapse;
If you like you can come and see yourself.
Run and come to look at my character like a mirror.
Your lump of fufu is just a small morsel of it to me.
Roll it into a round morsel, I will blow it like I am blowing air
and I will catch it and crush it.
I use my bare teeth to chew glass bottles and
after that I sit on them with my bare buttocks to dance 'adowa'.
I say that I do not wink that let alone sleep.
When I play 'dame' with the devil, I win the game.
When I play ludo
What is too heavy for you to carry on your head,
I will carry with just one of my fingers.
The place you will simply walk and fall down,
I will pass running at top speed.
Obuo,

The wine that you will drink and get drunk I will drink and still stand firm.
The shaded spectacles that you will wear only one, I will wear sixteen. (2 x)
I am not short, but I am not a tall person.
I am not noisy, but I am not a quiet person.
I am neither like this nor like that but that is how I live my life.
You are the same person who is looking at it and saying it.
What I use to tie around my head is what you will use only one to tie up.
Water constitutes my mirror, that is where I look at my face.
When I fight with million people, I come out victorious.
I am saying all this with boldness;
If you doubt then come to my house
and I will perform all this in your presence.
I can fly just like a hawk.
With just my bare hand, I can break an axe up.
Obuo,

Now you have heard it and it is making your heart feel very heavy.
 Obuo, Blow trumpets;
 What you people are doing, we too, we can do the same thing.
 My brother, wait, we are coming to do it to make it very genuine.
 Wait, we cannot do it but then we will do it and it will be very sweet.
 Wait, we are dancing and then we are also humping our waist like something.
 I am not the only one who evokes fear;
 My whole family also evokes fear.
 The mother of my mother, she uses the train to tie her loincloth.
 My uncle, his finger nails can break a pair of scissors.
 All the cloth which you will use as dress
 is what he uses only to cover himself.
 I believe you know my contemporary,
 The strength of Samson of the Bible is what I have.
 Something black, I can turn it into white.
 Please close your mouth, and let us go like Moses;
 I am going to use the staff to strike it.
 Obuo strike it because we will hold on to it.
 Car tyre, I make it look like a bicycle (3 x)
 When I give birth, I am going to collect my gun.
 Obuo

Do not allow it to surprise you that I am using my teeth to chew iron rods.
 If you like you can bet with me that you cannot chew wooden rods.
 Oh my Lord, help them **make** them no fuck.
 I can see that you and the **cripples** have started to chew **sawn** dust?
 Devil in the realm of rap, if you **dare** come to **challenge** me,
 I will grind to the state of flour.
 Take great care that you do not come to wrestle with me.
 I believe you know me;
 I evoke a lot of fear and also I am the best.
 I have lain there for an **articulated** truck loaded with cement to pass on me
 and yet I did not get crushed, nor dismembered;
 I was neither dismembered nor did anything happen to me.
 You are the one who did what?
 Tico filled with cotton.
 Even with an eagle, I was able to struggle with it,
 how much more you a simple dove.
 If you challenge me and I do not mind you,
 It is not that I cannot meet your challenge.
 Rather, it is just that I am afraid one blow from me
 will cause you to foam at the mouth.
 Obuo, I evoke a lot of fear, what you cannot do in the noon,
 that is what I do very early in the morning.
 Obuo,

What did you say? Repeat it so that I can mark you wrong.
 You have already cut your hair down,
 how can you now shape it into a punk hair style?
 This tip tap, I have not been in it for a very long time.
 But give me one or two years and I will grow to become strong.
 That is when I will play you Hip Hop and then also play you Pop.
 Because of my character, I do not have loved ones but rather,
 I have peers.
 Before the close of the day, I urinate one whole barrel.
 If you want to be like me, you have to become a vagabond.
 Travel around a lot, brother, do not sit in one place.
 I use my knee to wear my hat;
 With my elbow, I pass through mud.
 Obuo,
 Blow trumpets

KNUST



OMANHENE POZOH

My Loved One has deceived me

This matter, I have never seen the likes of it before,
I have never heard the likes of it before,
I have never met the likes of it before.
If someone had predicted it,
I swear to God that Pozoh I would never have believed it.
You have surprised me.

My love when you met me for the first time,
you were saying that I was your god.

Today, I have become your devil and now you are asking me who I am?
I am who I am.

Door, open up to me.

My European, open up for me or else sadness will kill me.

Ah, you came to take me on the river bank
and now you have left me stranded in the water's depths.

And now you are going to drive something into my eye;

It is not my eye, so you mean that my loved one,
I have allowed myself for you to turn black into white.

My head inside is white (clear).

I have given my heart saying that you should take it and hold on to it,

In addition, I have put my trust in you just like Jesus and Peter.

But the cock did not even crow three times before you betrayed.

What God has given as a gift;

I thought that you loved me, but now Great Deceiver,

I get the impression it is just some deception that you are deceiving me

My loved one has deceived me (2 x)

My loved one has left me with sadness and
this has disturbed me even to the point of death } (2 x)

All what I see is that this my loved one cannot look me in the eye at all.

Whenever I perceive him, he becomes furious.

He says it is because I am not lucky.

Because he finds that so many years of marriage

he still has got any money to put away after so much hustling.

And so if today his God has helped him for him

to get something small in his hand, he is sending me away

because it is possible that even what he has got now

can disappear from his hands all on account of my bad luck.

Have you seen how in this world my loved one

has left me in sadness, disturbing me to the point of death.

Of a truth, is that how the world is like?

I have eaten boiled cassava until now that he is well off
and has got a lot of money to buy take away
and so he says I should go away, what way?

Nickerbay, this way.

These recent days, my loved one does all his shopping at Kingsway.

Loved one, do you not remember that when you had nothing,
I was the one who bought for you to eat, drink and even wear?

Even at some point in time, I steal from my parents to give to you.

Because I do not want you to be in need o anything at all.

I love you like harmattan pawpaw;

You are the apple of my eye.

Now I know that all that was Kwaku Ananse story, short story.

Chorus

Had I known is always at last; baby last.

If I had known that this was what you were going to do to me,

I would have relaxed and waited for the last bus,
relaxed sitting somewhere to think about myself.

You have made me regret because you promised me that
you were going to love with me forever.

But you have disappointed me to the extent that
I am miserable just like the miserable Church mouse.

They told me that you would desert me in the middle of the journey
and strike my eye with the laddle but I did not take them serious.

Obaa Ataa have you forgotten;

when we are left alone in the bedroom, the conversation we engaged in,
the game we play, the goal we score and the promises we make, baby.

Chorus