UNIVERSITY OF CAPE COAST

'SELF-SERVING': A MUSICAL FABLE

WISDOM KOMABU

2020

©Year (2020)

Wisdom Komabu

University of Cape Coast

UNIVERSITY OF CAPE COAST

'SELF-SERVING': A MUSICAL FABLE

BY

WISDOM KOMABU

Thesis submitted to the Department of Music and Dance of the Faculty of
Arts, University of Cape Coast, in partial fulfilment of the requirements for the
award of Doctor of Philosophy degree in Music Theory and Composition

DECEMBER, 2020

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature:.. Date:08/12/2020

Name: Wisdom Komabu

Supervisors' Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's Signature:........................ Date: 8/12/20

Name: Dr. Mawuyram Quessie Adjahoe

Co-Supervisor's Signature:........................ Date: 8/12/20

Name: Prof. Emmanuel Obed Acquah

ii

ABSTRACT

Storytelling, particularly fables, plays a foremost role in shaping the moral fibre of society. It gives the society a sense of identity and cultural belonging. Fables have been used extensively to provide entertainment, develop the imagination, and teach essential lessons about everyday life. In this technological era, fables are no longer given any required meaningful recognition. Consequently, the art of storytelling has drastically declined if not extinct from our modernist society. In an attempt to capture storytelling or stories through art music, this study seeks to set a fable to music as a contribution towards the documentation, sustenance and promotion of oral traditions as enshrined in the United Nations Education Scientific and Cultural Organizations (UNESCO 2003) convention on the safeguarding of intangible cultural heritage. The work presents an original music composition based on a known fable '*Viɖe Adeke Mele Dokuitɔdidi Me O*'. This fable, my data of interest, is situated in art-based research. The composition, created and scored, using music software finale version 2014, seeks to set a fable to sung music employing solos, duets, trios and choruses (SATB). The creative method begins with the scripting of the fable, assigning voice parts to each character, setting the scripted fable to music, and finally writing a definitive analysis based on the outcome of the composition. The performative aspect follows with rehearsals and performance. It is recommended that Ghanaian scholar-composers should refocus their attention to explore more of African and Ghanaian oral traditions in their future compositions.

iii

ACKNOWLEDGMENTS

This work "Self-Serving" would not have been possible without the motivation and support of a number of people to whom I wish to express my sincere appreciation and gratitude.

My gratitude goes to Dr. Eric Debrah Octhere, the Head, Department of Music and Dance, University of Cape Coast, (UCC) and all Lecturers, Assistant Lecturers, Teaching Associates and Assistants of the same department.

My utmost thanks go to Dr. Mawuyram Quessie Adjahoe of the Department of Music and Dance, U.C.C., and Prof. Emmanuel Obed Acquah of University of Education, Winneba, who graciously accepted to supervise and also offer professional guidance throughout the course of my work. Words cannot express my indebtedness to them.

I will also wish to acknowledge Prof. Isaac Richard Amuah, who on numerous occasions spent time to listen and offer useful suggestions anytime I was scheduled to present on my topic during seminars. He did not hesitate to ask of the progress of my work anytime he saw me. This gave me hope, motivation and impetus to succeed so as not to disappoint him and myself.

I also want to thank Mrs. Sophia Komabu-Kumedzro who graciously edited the Eʋe transcription of the stories (fables) for me. She did an excellent job, and was ever ready to assist me whenever I called on her to crosscheck the right spelling of a word. God richly bless you.

Finally, I thank Dodoe (KATATIZO) my beloved wife who supported me graciously in prayers and also offered to pay part of my fees to enable me have peace of mind to study and complete my thesis in record time.

iv

DEDICATION

To you my Children

Edzesim Etormenye Kwaku Komabu

and

Kplorla Kwakutse Komabu

For all the joy you brought into my life

v

TABLE OF CONTENTS

viii

x

LIST OF EXAMPLES

GLOSSARY

Adɔ	Squirrel
Avugbɔe	Duiker
Glimeha	Theme Song
Glimedeha	Interjection Song
Glinuwuha	Song that ends the story
Gliselawo	Audiences
Glitola	Storyteller/Narrator
Nyitsu	Bull
Yiyi	Spider/Ananse
Diminuendo (Dim)	Gradually getting softer
Crescendo *(Cresc.)*	Gradually getting louder
Piano (p)	Soft
Pianissimo (pp)	Very soft
Mezzoforte (mf)	Moderately loud
Forte (f)	Loud
Fortissimo (ff)	Very Loud
Gakogui	Bell
Axatse	Maracas
Kagan, Kidi, Sogo	All kinds of drums
SATB	Soprano, Alto, Tenor, Bass
UNESCO	United Nations Educational, Scientific and Cultural Organization

xiv

CHAPTER ONE

INTRODUCTION

Preamble

Undoubtedly, every society is believed to possess both written and unwritten traditions. The unwritten, known as oral traditions, are messages, information and/or knowledge that are transmitted orally from one generation to another. The messages may be passed down through speech or song and may take the form of folktales or stories and fables, epic histories and narrations, proverbs or sayings. These oral traditions give a sense of identity and cultural belonging. In support of the above, Sone (2018) asserted that oral literature provides the proper milieu for the release of creative energy necessary for the development of a sense of cultural belonging that sustains the foundation of a common identity.

One of the major components of the African and Ghanaian oral traditions, storytelling, has been used extensively to provide entertainment, develop the imagination, and teach essential lessons about everyday life (Abarry, 1994). Stories have also been used especially by Ghanaian highlife musicians in the latter half of the twentieth century. Examples of musicians who explored stories in their music include Akwesi Ampofo Adjei, Nana Kwame Ampadu, Paapa Yankson and many others.

In the terrain of higher education and research, scholars have published books on oral traditions and African literature. There is also a conscious desire to reinvigorate the study of oral literature in the university systems in Africa and admit it as part of the curriculum (Sone, 2018). Today, because of the pioneering works of scholars like Finnegan (2012), Tala (2012), Okpewho (1992), Nketia

1

(1955), and many others, oral literature in Africa is becoming a robust and thriving field of study.

From the available literature, it is clear that not much of an elaborate work has been done on oral literature in the musical arts, particularly, on the usage of fables by art music scholar-composers to add to the paucity of literature on musical fable. In this study, I seek to capture storytelling through music by employing fables in art music composition. The aim, therefore, is to employ fables through music as a tool for cultural sustainability as adopted in the United Nations Educational, Scientific and Cultural Organization's (UNESCO) convention for the safeguarding of intangible cultural heritage. The work, thus, presents an original composition based on a fable.

Background of the Study: The Conception of a Musical Fable

I evolved into a scholar-musician from my teen years after my secondary school education. I was home-taught and never had any formal musical education. I had been playing, teaching and conducting choirs until my desire to achieve musical excellence led me to pursue formal musical training at the University of Cape Coast, Cape Coast, Ghana.

During my undergraduate studies, I was fascinated by how sounds could be arranged aesthetically that I was drawn to music composition and also took special interest in the playing of the piano. This interest led me to do my bachelor's project work in music composition titled *Dark Sunset: Kwadzo the Deviant* (2010). This project is a portfolio of five works which are: *Ajingos Dream*, *Dark Sunset*, *New Era Ajingonata*, *Ritts My Bride* and *Rejoice Celebrants*. These works encapsulate various compositional techniques that

2

helped me to generate interesting and complex musical processes and textures as part of my compositions.

Ajingos Dream was based on the twelve-tone serialism by Arnold Schoenberg where emphasis was laid on the importance of each pitch based on a matrix system (tone row). The scale is organized in a specific order, and is set up to controlled relationships where the tones or pitches are sounded in succession (melodically) or simultaneously (harmonically) and also sounded in octaves. This piece epitomizes the trends of twentieth century music and atonality.

The *Dark Sunset* is a semi orchestral three-movement work written for the Flute, Oboe, Clarinet, Violin I and II, Viola, Cello, Contrabass with percussion accompaniment using *Gakogui, Axatse, Slapstick* and *Kagan*. The composition exemplifies the ability to merge Western and African elements in what I will refer to as cross cultural composition, which is a blend of African traditional and Western harmony.

New Era Ajingonata is a piano work conceived in the sonata form employing post tonality. The music is basically a rhythmic exercise based on the traditional elements of *Agbadza* as found among the *Aŋlɔ* in the Volta region of Ghana.

Ritts My Bride is a musical composition for the piano and Clarinet. I wrote this piece with the imagination of a bride walking down the aisle during a wedding ceremony. The composition was actually a dance in the ternary form.

Finally, *Rejoice Celebrants* is a choral composition for Soprano solo, Chorus and Piano. The piece is tonal and uses conventional harmonies set to sacred text that speaks about God's faithfulness to humankind.

3

During this period of my musical training as an undergraduate student, I was also a piano major and played a number of piano pieces including preludes and fugues, nocturnes, sonatas and also compositions from Nketia's African Pianism and other similar ones from the Diaspora. After my Bachelor's degree, I had my national service at the Department of Music and Dance, University of Cape Coast. While there, the interest to pursue further studies was imminent and I needed to take advantage of it.

Therefore, in my quest to pursue further studies at the Master's level, it dawned on me that for many years as a young pianist, I had not played a single piano work devoid of the combination of the black and white keys as found on the piano. I, therefore, approached my supervisors with the idea of the possibility of composing for solely the black and solely white keys of the piano with the argument that performers of piano music play various genre of music from preludes and fugues, nocturnes, sonatas and concertos which run through an array of keys. However, I had not sighted one solely written either for black or white keys of the piano especially in a large piano work.

As I pondered how to proceed, these compositional devices (motifs, sequences, repetition, variation, fragmentation, transition, ornamentation, and ostinato) became an obvious choice as it is the means by which music can be meaningfully put together and used in describing the various techniques and structures of music. The idea of *Aŋlɔ* drum patterns (especially *Agbekor/Agbadza* bell patterns) became a prominent feature that I used as ostinato patterns either in full cycle or in fragments for the composition for the black keys. Subsequently, for the white keys, I explored the basic modes (Aeolian, Locrian, Ionian, Dorian, Phrygian, Lydian and Mixolydian) through

4

various scaly passages to achieve fascinating results that appeals to the emotions 'feelingfully'.

Having successfully gone through this stage of my musical life and education, I desired to reach higher academic heights and therefore, I enrolled for a Doctor of Philosophy in Music Theory and Composition. This time round, the United Nations Education, Scientific and Cultural Organizations (UNESCO 2003) conventions on the safeguarding of intangible cultural heritage reignited my passion for stories especially fables.

The memories of growing up and watching '*By the Fireside*' a popular Ghanaian television show hosted by Grace Omaboe (alias Maame Dɔkono), Wɔfa Yaw, Dr. Rokoto and many others made me relish *Ananse* (affectionately call *Yiyi* in *Eʋe*) folktales which were acted out by enthusiastic children with singing, drumming and dancing. I never had the opportunity to be part though I worried my parents to take me to such programmes, it never materialized. However, I never missed an episode of the show.

Until recently, listening to Pope Skinnie (an *Akuapem* rap artiste in Ghana) and Ɔkomfour Kwaadeɛ over and over again and their decision to incorporate Anansesɛm (*Yiyi* folktales/fables) into a hiplife song was a laudable one and brought to the fore the storytelling culture, kept me thinking about how we art musicians especially choral music composers can also incorporate fables entirely in our compositions.

So, the idea of transforming fables through art music emerged. One would say there are many stories set to music, examples of which are Mereku's 'Asomdwee Hen' and Blege's 'Kristo'. *Asomdwee Hen* is a traditional musical drama unfolding the Christmas story through song. It is intended to drive home

the meaning of Christmas, the story of Jesus' birth, in a special way to all audience with the hope that the salvation message will be received and accepted by all humankind (Mereku 2011). Blege's Kristo is a story centered on the arrival of Christianity through Bremen Missionaries and the resistance of the native people (Agbenyega, 2015). In his study of the composition, Agbenyega postulated that the composition is a clash of two different traditions namely, African tradition and Christianity. He also indicated Blege explored traditional dances such as *Akpi*, *Gabaɖa*, *Halo*, *Gbolo*, among others to reflect the rich culture of the *Eʋes* of Ghana.

It is also significant to note that quite apart from the above, there are but a few fable-based songs that have been arranged for choral (SATB) in existence. An example is *Pɛtɛ Pɛtɛ* as performed by the Winneba Youth Choir and Sam (2016) musical based on the Marriage of Anansewa, a story written by Efua Sutherland. From my point of view, *Pɛtɛ Pɛtɛ* is just a single song which cannot be equated to a complete fable. Similarly, Sam's musical can be likened to popular music because of its instrumentation even though it features ideas from Ghanaian traditional dances. This point to the fact that Ghanaian art music compositions (particularly choral music) that have used fables as resource for their vocal compositions are scarce. Therefore, this work should add to the paucity of compositions based on fables.

Motivation/Justification

My motivation was derived from the United Nations Education Scientific and Cultural Organization (UNESCO's 2003) convention for the safeguarding of intangible cultural heritage. The convention underscored the importance of intangible cultural heritage as a mainspring of cultural diversity

6

and a guarantee of sustainable development. These intangible cultural heritages include but are not limited to the following; stories, epic histories, narrations, appellations, poetry, proverbs, songs, folktales and fables. These are manifested in the following domain; oral traditions and expressions (including language as a vehicle of the intangible cultural heritage), performing arts, social practices, rituals and festive events. Recognizing that these intangible heritages are disappearing due to technological advancement and social change, I believe musicians can adopt these stories particularly fables and set them to music. Also, inherent in these fables are moral lessons that shape society, and by setting it to music, prevents its extinction. According to UNESCO, 'safeguarding' means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, sustenance, protection, promotion, enhancement, transmission, particularly through formal and nonformal education, as well as the revitalization of the various aspects of such heritage. Therefore, since storytelling is an integral part of our culture, there must be a conscious effort at documentation, promotion, and sustaining it for posterity. As a musician, I believe one way to achieve the above is to set a story to music and through the performance of such music I may be contributing towards achieving some aspects of the convention.

The Basis for the Exploration of the Musical Fable

African oral traditions include messages that are transmitted orally from one generation to another. For centuries, the history, beliefs and folklore especially of Africans have been kept alive through the traditional art of storytelling. Embedded in these stories are forms of the performing arts (music, dance, drama). According to Banerjee (2008), storytelling is fun, a way of

7

passing on a culture's history, a way of teaching to both the young and old. He further reiterated that we are all storytellers whether we like it or not. The importance of storytelling cannot be over emphasized; storytelling is an extremely satisfying form of entertainment, it is a teaching tool for all age-groups, it is a way of human communication, a form of art, a form of information transfer, and a source for creating bonds between generations (Banerjee, 2008; Carter-Black, 2007; Scott, 2011; Iseke, 2013). Storytelling in my opinion is an art that makes you rediscover yourself, where you come from, and inspires you to learn about your community, its wisdom, and the world at large.

Many decades ago, storytelling was an evening ritual where after a hard day's work when the moonlight is up, children sit by the fireside and stories were told. The storytellers or griots tell stories about gods and goddesses worshiped by the people, stories about wars and battles, leaders and kings and the proverbial Kweku Ananse (Yiyi). According to Addo (2013), *Ananse* the spider is a folkloric hero of whom innumerable tales are told and to whom all stories belong. So dominantly, the Ghanaian stories are usually about Ananse (the little spider) and other animals that assume his character trait, very cunning and attributed with wisdom. The narrations of the stories are usually accompanied with music (singing, drumming, clapping), and dancing. The music making is utilized to highlight the expression of the characters, themes and lessons in the story. These stories are intended to send a moral message to the audience, especially children.

Interestingly, this art of storytelling is gradually diminishing if not extinct in today's society where there is rapid industrial and technological advancement. Storytelling has assumed a different approach where it can be

8

considered as a neglected art. This is because technology has brought about audio and digital recordings, video games, electronic storytelling *etc*. which has perhaps impacted society such that it has taken away the communal spirit, oral traditions, and the sense of family bonds from the society. Consequently, it has introduced individualism where people can play, watch, and listen to stories on their own without communal participation. The availability of many folktales and stories produced by record and film companies has made the art of storytelling to suffer greatly. However, this does not mean technology has nothing good to offer. In fact, technology brings stories directly to our homes and each individual decides based on convenience when to listen or watch such stories. However, I believe that these productions are not better substitutes for a storyteller because it lacks the art of relating a good story to a group of listeners. It also takes away the communal participation that brings about direct and interpersonal interactions and question time where children learn moral lessons and exchange ideas. Even so, a new technology does not need to hinder this ancient process. As strongly asserted by Rankin, Hansteen-Izora and Packer (2006)

> Stories can be captured and shared in ways that keep them alive and encourage transmission and reinterpretation then technology can actually foster a living oral storytelling tradition. Younger members of a community might then aspire to role models in their own stories and find value in their own traditions whilst telling new stories for their elders (p. 4).

This will find expression in my desire to document and sustain our oral traditions through the medium of music. In fact, everyone loves music and

9

because there is a growing demand and patronage of choral concerts, I believe these stories can bring the society together and foster community cohesion through musical performance and the desire of younger members of the community to take up roles.

Over the years, scholars in African literature documented oral folktales through books or text publications. In so doing, it is considered as an attempt at preserving and sustaining the performance of these stories/fables as well as ensuring successful transfer of the oral tradition among generations. In the process of this transfer, each person who tells a story molds the story to his mouth, and the listener to his ears. Thus, the same story told repeatedly in the oral form from one person to the other is never the same. So justifiably, when stories are written in books, people think that is the only way the story should be and that it cannot be changed. However, according to Sone (2018), oral literature transforms itself into new forms when they are threatened but retains their essence. In defence of its existence and adaptability, Heywood as quoted by Sone (2011, p. 48) strongly maintains that "oral literature is not survival but rather a living organism, still growing and developing wherever people live, struggle, hope, despair and die". My argument is since stories or oral literature are living things, they can be changed and can be performed as the storyteller feels and that no matter the form in which they are documented either through book or music (the latter which is still an oral form), they are sure to educate and entertain people all over the world.

If scholars in African literature chose to document stories by writing them down, then what should scholars in music use in documenting it? Music, a core element of culture and oral tradition, has been employed in many ways

10

in our traditional life. However, art music, as taught in our formal educational systems, as a result of acculturation by the advent of European missionaries, made most Ghanaian oral performances, particularly art music and the use of text often Euro-Christian and religious. When we take a critical look at the generations of art music composers during the late nineteenth century till now, we will realize that most of these composers were trained in music departments of universities in Africa or the West and are grounded in knowledge of both indigenous African and Western music. However, their oral compositions (art music) are mainly tilted towards sacred or patriotic songs without much focus on the usage of the stories/fables themselves as materials or resources for their musical compositions.

The art of using stories as resources for compositions is also a prominent feature of Western music especially with opera and oratorios where stories, plays and passages from biblical stories are used. "Messiah" by G. F. Handel, "Creation" by Haydn and many others are examples of setting stories to music. Unfortunately, Ghanaian art music composers have not fully explored the possibilities of setting our own indigenous stories particularly fables to music in order to document, sustain and continue with the propagation of the stories through musical performances. Since this is an emerging field, though Blege's "Kristo" and Mereku's "Asomdwee Hen" are pacesetters when it comes to using stories, their works are not based on fables. However, Acquah's composition titled 'Hen Anansesɛm' a novelty which combines music, dance and drama with plot on Ananse stories as the title suggest are but a few people who have led the way by setting fables to music.

Statement of the Problem

Crossman (2018) defines rituals as a formalized mode of behaviour in which the members of a group or community regularly engage. By this definition, storytelling could be seen as a ritual that most communities engaged in regularly in the past especially in the evenings after a hard day's work. Yet, this ritual has fast eluded our society due to several factors including urbanization, technological advancement and globalization. Consequently 'gathering around the fire' becomes increasingly difficult as youth move away and there is less time for these old methods. Storytelling which is a cultural activity should be sustained through regular performances. Because if culture, particularly oral traditions, is not maintained and sustained, social and moral identity is compromised and value systems are weakened. In this sense its sustainability has to do with the ability to identify, document, and promote the art of storytelling through performances (in this case music). Culture is who we are, yet culture is not static. Due to its growing importance within the social, political, environmental and economic spheres it must be made relevant to match the current trends and taste of the society. Since there is a growing demand and patronage of choral music and concerts, the ritual of storytelling in my view, can be revived by the transposition of the story through music. This will enable the documentation of the story and enhance its promotion through performance to meet the growing demand by the audience and, in so doing, sustain the art of storytelling.

When we take a critical look at the popular music scene in the recent past, folktale is the genre most frequently used in highlife and more easily identifiable in the song text. Therefore, highlife, a popular narrative song passed

12

down orally began as folksongs and continue to be used today in modern music. These songs have influenced society enormously and served as a tool for admonishing society and to instil good moral values. An example of such songs is by Akwesi Ampofo Adjei titled '*If You Do Good You Do for Yourself*', unfortunately, the Ghanaian art musician has not fully explored this musical storytelling form even though we have emerging trends that I have referred to earlier. Notwithstanding, my emphasis is with particular reference to fables and how they are used in art music compositions.

Furthermore, Ghanaian art music composers especially those trained by tertiary institutions across Ghana have over the years overly concentrated on composing sacred and/or religious music for the church in order to remain relevant at the detriment of oral traditions. In furtherance of this, Acquah (2019) questions, "do the art music composers have to remain sacrosanct to this trend or continue with the experimentation of choral and instrumental compositions utilizing indigenous musical resources? Is it not about time for a paradigm shift in art music compositions in Africa?" (p. 23) I think so, because our adherence to the former is largely attributed to the influence of Western missionaries who brought Christianity to Ghana and trained our people to see many of their indigenous traditions as fetish. However, that does not take away the positive sides of missionary works and Christian influences which contributed to our education including music and music notation. That notwithstanding, there is also the need to safeguard our intangible cultural heritages by documentation, sustenance and promotion through the medium of music. Therefore, I agree with Acquah that the indigenous Ghanaian story-telling and musical traditions are embodiments of rhythms, harmonies and melodies which show the Ghanaian

13

identity, and which can be tapped and created into a dramatic musical artefact using our folktales particularly fables.

Folktales have been shared in every society to entertain, educate, and preserve culture. As emphasized in UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage (2003), folktales play an invaluable role in maintaining social cohesion. As globalization and social transformation demand renewed dialogue among communities, educators, artists, musicians and performers are motivated to protect and promote oral traditions and related cultural heritage. In view of the above, *Eve* folktales present some of the narratives long held by the people in this region, and reflects their culture, values, and beliefs.

Though *Eve* folktales are not significantly different from folktales from other cultures, the *Eve* folktale is unique through its music. As postulated by Gbolonyo (2009), indigenous knowledge and values are a repository of artistic tradition, and that through music, musicians' document, preserve, and transmit indigenous knowledge and re-enact the historical, social, and political structure of the *Eves*. More so, the composer is a native and believe it is prudent to want to document *Eve* fables to achieve the above since the Ghanaian composer has not delved much into that.

Fables are usually in a narrative form, employing anthropomorphized animals and natural elements as its main characters to highlight human follies and weaknesses. In view of this, there is the need for me to rewrite this narrative by assigning each character its own text so that they can act out their lines through singing in a dramatic form. I believe that is the best way I can achieve

14

a good dialogue between the characters to make the whole composition interesting.

Subsequently, a descriptive and definitive analysis will be necessary to evaluate the composition thoroughly by deconstructing the music and determining the manipulations of, and relationship between identified musical elements and compositional devices. This will, in the end, communicate detailed and substantiated judgements about how these relate to context, genre and expresses style employed in the music.

Assessing the current state of Ghanaian oral traditions, particularly fables which are on the decline or almost a neglected art, coupled with the fact that most of our trained musicians do not use these fables as resources for art music compositions will make this work a modest contribution to compositional creativity. Consequently, this work will demonstrate how music strengthens other domains of culture particularly folktales and how fables can still be relevant in modern society.

Purpose of the Creative Work

The fundamental purpose of my project is to expand my compositional creativity by using a fable to create an original composition.

Objectives

The main objective of this thesis project is to set a known fable to music. The specific objectives are to:

1. Script the fable and assign voice parts to each character;

2. Set the fable to music; and

3. Write a definitive analysis of the creative outcome.

15

Research Questions

1. Which processes are employed in the scripting and assigning of voice parts to the characters in the fable?

2. Which compositional techniques or approaches are used in the creative process?

3. How can a listener be guided to appreciate the composition?

Significance

This creative work will arouse the creative minds of Ghanaian musicians to start composing using our folklore or indigenous stories particularly fables as resources for their compositions since this work will serve as a model to imitate. Secondly, it will serve as a tool for safeguarding the Ghanaian intangible cultural heritage in view of its documentation, sustenance and promotion through performance. As a result, it will instil morals, cultural values, wisdom and patriotism in children and the society through its patronage. Thirdly, the music may be used as a sound track for those who will be interested to create an animated version of the story. Fourthly, it will add to the repertoire of musicians and performers who are interested in musical themes that tell stories about their community and country. Finally, it will also be a useful material for concert purposes, and serve as a reference material for scholars and music lovers who may find it useful for analysis and a study material for future compositions.

Analytical Paradigm

In most cases, it is difficult, if not impossible for the outsider, to have a true assessment of the thinking that went into the creation of a piece of music in order to fully analyse it. However, to deny African music the right of analysis, some may argue, is to deny it of its legitimacy. This section briefly looks at the

16

analytical paradigms that will be used in analysing the compositions in this thesis.

Musical analysis is the study of musical structure in either compositions or performances (Devoto, 2003). Therefore, the compositions will be analysed based on a definitive analysis arising out of the musical structures of the created or composed music. Each piece will be analysed based on form/structure, melodic and harmonic considerations, metre, texture and the musico-dramatic genre of storytelling as extensively employed throughout the composition. It is important to understand how these musical ideas manifest themselves in different ways within the context of a given piece. Therefore, I will use figurative comparisons to illustrate these ideas through prose.

Apart from the above, I have generally evaluated my compositions by thoroughly deconstructing the music and determining the manipulations of, and relationships between identified musical elements and compositional devices. In so doing, I have communicated detailed and substantiated judgments about how these relate to context, genre and expressed styles.

Definition of Terms

Fable: "Fables are short moral stories that feature animals as characters. These animals act and speak like humans. These animal-characters in fables engage in human individualities in an attempt to teach, correct, or to satirize human attitudes" (Iyanda, 2019, p.1). This definition is relevant to the context to which this work is situated such that fables are still relevant as a pedagogical tool to teach, correct and shape the moral fibre of society.

17

Documentation: It is the process of capturing intangible cultural heritages while maintaining their ownership. In this case capturing fables through music, and music notation in terms of musical sheets/scores.

Sustenance: This has to do with maintaining intangible cultural heritages and practices, heritage conservation and attempts at ensuring the existence of such heritage in future.

Promotion: This should be seen as the act of furthering the growth or development of the intangible heritage (especially fables) through musical performance.

Layout of the Work

This work has six-chapters. Chapter One contains the introduction, preamble, background to the study, the conception of a musical fable, my motivation/justification for the work, the basis for the exploration of the musical fable, statement of the problem, the purpose, the objectives, significance, analytical paradigm, definition of terms and finally the layout of the work. Chapter Two deals with the related literature review, while Chapter Three is the methodology. In Chapter Four, the original composition titled *Self-Serving* is presented. Chapter Five deals with the definitive analysis of the work and finally in Chapter Six, the summary, conclusions and recommendations are made.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction

A renowned cultural anthropologist, Wade Davis, also a National Geographic-Explorer once said "A culture survives when it has enough confidence in its past and enough say in its future to maintain its spirit and essence through all the changes it will inevitably undergo'' (Rankin et-al, 2006). This quotation supports the fact that even though culture may undergo changes due to the passage of time, it does not lose its essence if it is made to remain relevant to its people.

It is difficult to trace historical antecedent of oral traditions across the world at a particular place or time. What I do know, however, is that humans began telling stories just as they developed the capacity to speak. Storytelling began on the continent of Africa, but has spread to every land and is heard by every ear (Abdul-Malik, 2012). This implies that storytelling traditions vary from one culture to another, yet have many things in common because of its antecedent. Storytelling, in my opinion, can be said to be universal and popular in many cultures as a medium to preserve their social values, beliefs, wisdom and culture from generation to generation.

Through history, stories have been used to demonstrate, illustrate and teach essential lessons about everyday life. Amongst the continent of Africa, America, Asia, Caribbean and Pacific stories abound and are used to educate, preserve oral history and convey cultural norms to the indigenous people. This is evident through the celebration of the Black History month where Civil Right

19

icons and actor Jesse Williams and Congressman John Lewis tell stories through history as well as their personal experiences that inspired them.

This chapter takes a brief review of various related literature under the following sub-headings:

- Storytelling traditions among the *Eʋe* people of Ghana

- Musical features of Ghanaian folksongs

- Compositional techniques

- Dramatic elements

Storytelling Traditions among the Eʋe People of Ghana

There is a rich tradition throughout Africa of oral storytelling and Ghana is not an exception. Ghana is a small country of Western Africa, situated on the coast of the Gulf of Guinea. Although relatively small in area and population, it is a country with a rich culture and oral history (Boateng et al, 2020).

Storytelling in Ghana is an oral tradition that provides and presents opportunities for entertainment and teaches important lessons about history, knowledge, and everyday life experiences. Several ethnic groups make up Ghana and the *Eʋe* constitute Ghanaians who populate the stretch along the Atlantic Coast between the Volta region of Ghana and the Mono River along the Western side of Benin. They consider themselves as an ethnic group based on language, cultural and religious practice (Hill, 2018). According to oral narratives, the *Aŋlɔ-Eʋe* people reside in the south-eastern corner of the Republic of Ghana. While many *Eʋe* storytellers and tradition keepers often trace the origin of the *Aŋlɔ-Eʋe* to Nortsie, their last settlement prior to migrating to Ghana, other historians find it necessary to go beyond the Nortsie years to capture their life experiences in Ile Ife (Nigeria) and Ketu. (Kuwor,

2013, p.4). Another account by Gorlin (2000) indicates that the *Aŋlɔ-Eve* came to their present home in south-eastern Ghana by a long series of migrations through what is now Nigeria, Benin, and Togo and that by the late 17th century they had come to settle at the coastal territory of Gold Coast called the *Eveland*. There are several accounts of this narratives and it can sometimes be contradictory. However, I am not about to rewrite the history of this people but to give a brief account of their storytelling traditions.

The *Aŋlɔ-Eve* people view storytelling as a means for the transfer of knowledge, skill and wisdom from the older to the younger generation (Tordzro, 2018, p.44) Supporting the above, Pamela Neely, a copywriter and internet marketer views storytelling as one of the oldest ways of delivering messages or in explaining the world. According to her, ancient people employed the art of storytelling in everyday life. It was judiciously used in business and as part of our daily activities whether we are conscious of it or not. *Eve* storytelling is full of indigenous knowledge and values, which are embedded with and linked to the transmission of their migration story. Besides being a repository of knowledge and artistic traditions, through music, musicians' document, preserve, and transmit indigenous knowledge and re-enact the historical, social and political structure of the *Eves*.

Indeed, the storytelling session or *glitoto*, according to Agawu (1995), as quoted by Gbagbo and Elder (2019), provides a rich cultural experience with multiple layers of performance beyond simple story narrations. These include acting, dancing, singing, drumming among others. Prior to the storytelling, the storyteller chooses their stories ahead of time and attempt practicing to depict the voice for each character, practice the tunes, and invents nuances to surprise

21

the audience (Gbagbo et al). He further asserted that community members also come primed as active participants in singing, drumming and dancing. This was collaborated by Berry (1991) who posits that in a storytelling setting, where the storyteller and the audience interact, both parties have rights and obligations. These rights and obligations are a shared event with people sitting together, listening and participating in the art. This is what Mireku-Gyimah (2014) describes as a communal participatory experience that involves the storyteller (narrator) and the audience (narratee).

Also, Eʋe storytellers are people who make use of appropriate performance techniques in the narration of their stories to portray the right mood and representations of the unfolding events. They skilfully interlace the stories and try as much as possible to capture moods such as fear, anger, joy, surprise and so on to please and entertain the audience. In other words, Eʋe storytellers' art of narration contributes enormously towards the overall aesthetic perceptions of the audience or listeners.

The Role of the Storyteller (*Glitola* - Narrator)

The storyteller is usually an experienced person who has a good memory of stories passed down to him/her from other generations. Their job is to tell those stories in a very skilled manner to entertain, inspire and educate their audience. In the *Eʋe-land* each old man and woman is a storehouse of priceless, irreplaceable knowledge. Moreover, in their art of storytelling they use gestures, singing, facial expressions and impersonations to arouse the audience. These gestures are basically a face-to-face communication just like facial expressions, posture and other body movements that must be used effectively to

22

communicate the intended message. Berry (1991) asserts that there are both good and bad storytellers.

A good storyteller adds a sense of drama and appropriate voices to sustain a dynamic relationship with the audience. They use techniques such as repetition, rhythm, imagery, proverbs and similes to enhance their storytelling. The use of repetition in particular helps the audience remember the chorus and join in with the storyteller. So is the use of short phrases to make it easier for the listeners to understand and memorise the stories for future narrations. It is also interesting to note that when a listener is familiar with a story, they actively participate and enjoy the communal experience when a skilful storyteller is narrating it.

The Role of the Audience (*Gliselawo* - Narratee)

The audience, on the other hand, is also seen as participants of the art of storytelling since without them the whole art will be meaningless. The audience role is to respond to the call by the narrator as a sign of readiness and willingness to listen to and partake in the entire process of the performance. As the stories unfold, the audience sometimes interject, exclaim, remark, sing and dance to the songs in the stories and these acts authenticate the communal participatory experience embedded in the art of storytelling (Mireku-Gyimah, 2014).

According to Gbagbo et al (2019), during storytelling performance, there are three types of songs that form the corpus; the *ǵlimeha* or embedded song, *glimedeha* or interrupting song, and *glinuwuha* or the postlude. These songs are sung by the narrator and the audience (also known *as mmoguo* or *mboguo* by the *Akans*). It is also employed to give respite to the narrator while

23

the audience sung and danced. This was asserted by Dankwa as quoted by Ajumeze (2014) as follows:

> It keeps up the morale of the audience. It also helps them participate fully in the narration and this is a good sign of the interaction between the storyteller and his audience...It helps (the storyteller) have a rest because storytelling among the Akan and Guan people is really dramatic. He may be tired, or out of breath or he may have lost his voice. During the rest period, he may either join the audience, recollect the incidents that come next or even those which elude him (p.73).

From the above, it is clear that not only does the audience participate in the art of storytelling, but their participation also offers the storyteller some time to reorganise his/her thought processes and also to assess if the audience is actually enjoying his/her narrations.

Yiyi (*Ananse*) the Folkloric Character

Animals are seen to possess human tendencies and characteristics. This makes it appropriate for them to be used in fables. In order to portray certain follies and vices of undesirable characteristics, and avoid risking direct frictions that are involved in face-to-face confrontations, animals are used to replace humans when stories are told. This is because most of these stories are actually allusions to humans (Addo, 2013).

In the Ghanaian traditional setting, the telling of stories dates back to ancient times. The protagonist *Yiyi* (also known as *Ananse* or Spider) is an animal of whom innumerable tales are told. He is a complex character who can play a plurality of roles. As a folklore figure, he is both human and divine, a

24

person and an animal, creative and destructive, a success and failure (Vecsey, 1981). With these qualities and characteristics of *Yiyi* (*Ananse*), it is not surprising that he is a suitable embodiment of oral tradition. As Vecsey further explains, *Ananse* stories are sometimes myths, sometimes legends, sometimes connected with ritual, sometimes not. The stories can be entertaining, educating, and a form of humorous rebellion. It can be employed to evaluate, explain and reflect upon realities, thereby making those realities clearer and more profound to the people who tell and hear the stories. There are several stories attributable and associated with *Ananse* such that he is seen as the father of all stories and to whom all stories belong hence his name being synonymous to storytelling and for that matter *Anansesɛm* in the Akan language.

Musical Features of Ghanaian Folksongs

All music, no matter its origin, function and social relevance, has certain musical features that identify it as a particular type of music. These features may be seen or identified through its length, structure, text, repetition, tonality, melodies, and many other relevant features that one may deem fit. Most, if not all folksongs of Ghana, particularly those used in storytelling traditions are characteristically very short in form. Depending on the type of music being performed at a particular time and occasion, the features and length of music may vary. According to Nketia (1974), as cited by Adjahoe (2017), Ghanaian folk songs are usually short due to their functions as vehicles of communal expression for joy, grief, entertainment, correction of bad behaviour, initiation of rites, worship, rituals, work and detest of wicked as well as authoritative rulers. In view of the above, musical pieces either vocal or instrumental, vary in length: some very short, others quite long.

25

One major feature of form, more than any other, that has given shape to folk music in Ghana is the well-known "call-and-response" and "cantor-and-chorus" forms. In the call and response form, the entire song is broken or divided into two, where the leader (in this case the narrator) who introduces the music makes the call and the chorus is where the audience (in this case the narratee) respond to the call. On the other hand, as regards the cantor-and-chorus form, the entire melody is sung by the lead singer (narrator) after which the entire melody as sung by the lead singer is repeated by the chorus (audience/narratee).

A critical analysis of the features of Ghanaian folksongs reveals that very few words are used to convey the most important or intended messages in the songs (Nketia, 1974). These words or text provide a source of special interest and appeal when used appropriately and in their right context. Since few words are used, repetition becomes necessary as a technique to convey the messages, and as a means by which performers and audience can easily remember and join in the performance.

Nketia (1974), as cited by Adjahoe (2017), posits that very often, Ghanaian folk songs have one tonality in tetratonic, pentatonic, hexatonic, septatonic modes and that these tonal inflections play significant roles in expressing the meaning of text in Ghanaian folk songs. Hence, the melodies are constructed to mirror the tonal inflections of the language of the society. Additionally, almost every musical type has a repertoire of its rhythmic patterns. These rhythmic patterns become a conveyer of the melodies to which these songs are composed. To this end, an ingenious musician may introduce original additions, but does not entirely abandon what s/he inherited.

26

Compositional Techniques

In this section, I will discuss the various compositional techniques employed and associated with songs that are usually sung in the traditional art of storytelling. I will examine the procedure and structures in these art forms, its significance and relevance to the work, since I am going to employ such techniques in my compositions.

A musical composition, be it "traditional" or "art", has certain procedures or structures that have been established over the years either in the society in which the music is found or within the period (Adjahoe, 2016). These procedures or structures become the style or form which must be emulated by other composers. The folk songs of Ghana are generally comprised of very few phrases that are repeatedly. In this sense, repetition is considered an essential technique employed in these songs. I will demonstrate by way of examples how the following techniques are employed in the storytelling songs; call-and-response, cantor-and-chorus, the use of repetition, melodic and harmonic structures.

Call-and-Response

One of the features I will use in the work is 'call-and-response' form. Call-and-response is a traditional African compositional technique. It is a two-part form where the *call* is the first part of a musical phrase sung by a singer (in this case the narrator) and the *response* is the second part sung by the chorus (in this case the audience). However, generally, both the call-and-response can be sung and/or played on musical instruments. According to Steve Treseler (2016), there are five types of call-and-response namely call-and-response, imitation, question-and-answer, statement-and-complimentary, affirmation and surprise.

27

Having perused these five types of call and response, it is very obvious that there is not much difference between them. For instance, *Imitation* is a type of call and response where the response simply copies or repeats the call. In the *Question-and-Answer* type, same words are used but different meanings are derived either by a raised voice in pitch at the end of the question phrase ascending and a descending voice with an answer or vice versa. In the *Statement-and-Complimentary* type it is originally an instrumental response to a vocalised phrase. *Affirmation* is a short phrase affirming the statement made as the call and finally *Surprise* is an unexpected and startling response to mix things up. To sum up, the response to a call can either be a repeat of the call, different from the call, or can be the same response no matter what the call is. For the purpose of this work, I will exemplify two of these types as used in 'Pɛtɛ Pɛtɛ' a folksong and 'Kundo Megbɔ O' by Adjahoe.

Pɛtɛ Pɛtɛ is a folk song in the call-and-response form that captures a typical Ghanaian vocal practice. As can be seen in music Example 1, the cantor started the call from the very beginning of the music from measure 1 extending partially into measure 2, and the chorus entered with the response from measure 2 through 4 in unison. In this particular example, the call keeps varying and occurring in different forms based on text, rhythm, and melodic contour whiles the response remained the same until the last eight measures when cantor and chorus sing in harmony from measures 34 through to 40.

28

PẼTẼ PẼTẼ

Example 1. Pɛtɛ Pɛtɛ
Source: Transcribed by Wisdom Komabu.

29

My second example is *Kundo Megbɔ O,* a traditional tune composed in the call and response form. This example was written for *Atentɛbɛn* in B^b by Adjahoe. However, this particular composition is a solo *Atentɛbɛn* work with a piano accompaniment. In this case, because it is a solo work, the call and response were done by the same instrument employing the question-and-answer form in music Example 2, the call and response have been indicated.

Example 2. Kundo Megbɔ O
Source: Transcribed by Mawuyram Quesse Adjahoe

If you refer to the actual work, you will realize that repetition was also used as a technique in stating fragments (motif) of the melody as a means to develop and extend the work.

Cantor and Chorus

The other feature I will employ in my thesis is 'cantor-and-chorus'. Cantor-and-chorus is a traditional African compositional technique where the lead singer (in this case, the narrator/storyteller) sings an entire song and the same song is repeated by the chorus (in this case the audience). In this technique, the melody is performed by the two groups except that the chorus in some cases can be harmonised. However, if the chorus does not sing, it will not affect the completeness of the song as in the case of the call-and-response that requires a second part to make the music complete. This cantor-and-chorus form can be likened to a statement-and-affirmation by Treseler (2016).

A good study of the music in Example 3, *Uɔnu Tia Ɖo Me* (is a song by a victim who feels his case will be wrongfully judged because the jury is his enemy) clearly shows that the song is a typical example of the cantor and chorus form. From the example, it is clear that there is no difference between the cantor and chorus except that the chorus is harmonized and that without the chorus the song will still be complete.

Uɔnu Tia Ɖome

31

Example 3. Uɔnu Tia Ɖo Me
Source: Transcribed by Wisdom Komabu

Dramatic Elements

Indigenous African drama, as contended by Affiah and Osuagwu (2012), is the imitation of an original action with a view to enlighten and entertain. According to them, meaning of drama rests on the principle of imitation and the vitals of plot which are suspense and conflict, and that these principles are shared with other world dramas, however, there are some differences based on cultural imperatives. In their view, the elements of indigenous African drama include dance, mime, gesture, music or songs, costumes, make up, symbols and symbolisms. From the above, it is evident that oral tradition particularly folktales and storytelling traditions are a re-enactment of an original action through mimesis. Therefore, if storytelling has all the elements listed above then in my opinion it can be a good example of ethno-drama since there are differences based on cultural orientation.

32

Storytelling, if seen as ethno-drama, should be performed within a cultural setting. In Ghana, in time past, it was performed usually in the evenings after the day's work was done. The people sat by the fire side and the stories were told. In modern day Ghana, however, stories are not necessarily told in the evenings anymore. Therefore, time may not be an essential factor any longer in determining when to stage or listen to a story either during the day or night. That notwithstanding, measures must be put in place to ensure that the proper setting, scenery, costume are realised.

The storytelling experience is greatly affected by voice (language and rhythm), characters, setting, and plot. It is important that these elements play an indispensable role in the cultivation of dramatic meaning, and in providing audiences with a point of reflection and introspection. The voice can be defined as the sonic properties of the individual actor (Mills 1999). The voice is an instrument which allows performers to communicate through speech and song. With breathing, phonation, resonance, and articulation, the voice can be trained for drama to speak a character's truth, embody the sound of a character, and sing songs as part of a character's story. This is absolutely true for the narrator in the telling of stories as is usually the case in the African, for that matter the Ghanaian, storytelling traditions. Voice is central to a production or performance and Mills emphasizes that voice is the director's responsibility and also of the narrator.

The characters in a story or drama represent human personality. Vidhya and Arjunan (2015) speak to the fact that dramatic characters are inventions in a work of art. They can be seen as both imitations of human beings and as the function of the dramatic task. These characters are performed by actors to create

33

a convincing imitation of real people. In the case of the story/fable in my composition, the characters are represented by animals yet assume human form and character traits.

In order to have readers, viewers and listeners to visualise and experience stories, and to know when and where the action is unfolding, it is important to establish a setting for the stories. Setting, according to Erickson (2018), is the context in which a story or scene occurs and includes time, place, and social environment. As a matter of fact, the Ghanaian storytelling is done having the setting in mind. It is also very interesting to note that even though the stories are told so that one could visualise and have a creative imagination of the place, time and social environment, the venue for the telling of the stories itself is also considered a setting and thus represents the social environment for the listeners as well as the narrator to tell his/her story.

The plot is, arguably, the most essential element of a story. It is basically the sequence of events and, in that sequence, we learn more about the characters, the setting, and the moral of the story. In a way, the plot is the root from which all the other elements of a story grow. A plot in a story is typically made up of five elements that is; exposition, rising action, climax, falling action and resolution. However, Mereku-Gyimah (2014) states that the African folktale has three parts which are the introduction, the body and conclusion. As can be seen from the story *Self – Serving,* the introduction, which happens to be the exposition is where the call to order is done by the narrator and the response by the audience. This process exposes the entire characters, setting and conflict of the whole story to the audience (listeners or narratee). Similarly, the body, which comprises the rising action, climax and falling action is where the main

34

character is engaged in events leading up to the unfolding of the conflict. At the peak of the story, major events occur in which the major character faces an enemy, fear, challenge and opposition (but in the case of my story, the character Yiyi becomes so greedy and wicked). The action, drama and excitement occur here, after which the story begins to slow down and gradually comes to an end. Finally, the conclusion, which is the resolution, is like a concluding paragraph that resolves any remaining issues and the story ends by calling on the next person who voluntarily wants to narrate another story.

35

CHAPTER THREE

METHODOLOGY

Introduction

As already stated in the first chapter, the purpose of this study was to expand my compositional creativity by using a fable to create an original composition.   In this chapter, therefore, the theoretical and conceptual framework is explained as well as the methodology employed for the creative work. Subsequently, further illumination is given on the creative process culminating into the thesis.

Theoretical Framework

Globalization and the rapid advancement of technology have largely contributed to the expansion of the global village and intercultural disciplines which include cross-cultural music making. Kivunja (2018) observes that:

A theoretical framework comprises the theories expressed by experts in the field into which you plan to research, which you draw upon to provide a theoretical coat hanger for your data analysis and interpretation of results. Put differently, the theoretical framework is a structure that summarizes concepts and theories, which you develop from previously tested and published knowledge which you synthesize to help you have a theoretical background, or basis for your data analysis and interpretation of the meaning contained in your research data (p. 46).

The given explanation of a theoretical framework by Kivunja (2018) becomes the boundary within which the musical fable is defined. It becomes a signpost to the researcher and a mirror through which people can appreciate the creative outcome of the work. Thus, this work is framed within the understandings of

36

cross-cultural music – as defined by Kim (2017) as music which is not pre-existent, according to traditional, essentialist theory and school of thought, but rather that which is practiced, that is to say created, produced and performed from scratch. This means that even though compositional materials can be a source from the society, or based on a traditional folk story such as a fable, (which I am employing in my work *Self-Serving*) the outcome of the work becomes a totally new creation bearing some resemblance but not a pre-existing music as found amongst the people.

The work can also be seen in the domain of African Art Music. Agawu, as quoted by Adjei (2015), defines this creative art of composition as the transformation of pre-existing material into new, individualized structures. He further explains it as an urge to create something that has our own traditional characteristics such as expanding it or using it as a thematic material in a new context of composition, which is art music. Also, it is a deliberate use of artistic sources and ideas and creative transformation of traditional songs with a western instrument. In line with the above, the Piano as a western instrument was used as an accompaniment to almost all the compositions in this work with a few African drum accompaniments at the beginning and middle. The compositional style of this musical fable was borne out from these two theories which combine Western compositional style, instrumentation and tonalities with that of indigenous modes.

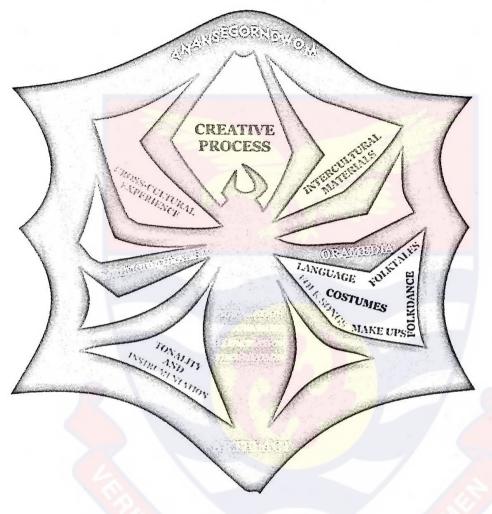## Conceptual Framework: Anansegorndwom

A conceptual framework is a structure which the researcher believes can best explain the natural progression of the phenomenon to be studied (Adom et al, 2018). It is a necessary requirement in creative art research as it explains how

37

the research problem would be explored. The conceptual framework also describes the relationship between the concepts and arranged in a logical structure to provide a picture or visual display of how ideas in the study relate to one another and the actions the researcher intends carrying out.

In this work, my conceptual framework is based on Acquah's (2019) creative model *Anansegorndwom* which postulates that for every creative work, there is a need for a title which could be curved from the plot of a story. He further suggests that the story could either be in a documented material, picked from the community or self-created. The intended musical work must go through the following compositional stages: preparation, Incubation, illumination, and verification. Based on the model, at the compositional stage, traditional source materials such as folktales, folksongs, folkdance as well as other traditional theatrical elements are needed. Having realized all the above, the composers' cross-cultural experience and multiculturalism ideology which combines Western compositional style, instrumentation and tonalities, with that of the indigenous modes and instrumentation would be harness for the creative work.

So, based on this model, the title 'Self-Serving' was curved from the plot of a fable titled *Viḍe Adeke Mele Dokuitɔdidi Me O.* meaning it does not pay to be selfish. The fable was taken from the community and also documented as prescribed by the model. To create this work, I relied on a set of enabling conditions (such as my cross-cultural experiences including multicultural and intercultural) and materials (such as fables, folkdance, language, tonality, instrumentation etc.) which went through some processes of adaptation, scripting and compositional stages. These stages involved time to play with

38

ideas (preparation), time to have away from the tasks (incubation), and time to work in structured ways through the ideas (verification), after solutions have presented themselves (illumination). Having gone through all these stages, 'Self-Serving: A Musical fable'. which is the artefact, was created.

Anansegorndwom Compositional Model by E. O Acquah (2019)

Research Methodology: Art Based Research

Shaun McNiff, as cited by Leavy (2020) explicitly distinguishes, Art Based Research (ABR) from the qualitative paradigm by saying, "artistic inquiry is larger than qualitative research as defined within the social science community. It is more than a new edition to the long list of qualitative types" (p.6). Leavy further simplified the approach by asserting that Art-Based Research involves researchers from any discipline adopting the tenets of the

creative arts in their research project. This methodological approach becomes the basis for an inquiry into a project; be it for the collection of data, analysis, interpretation, representation and many more. It can also be used mainly as art-based where it focuses particularly on the creation of art works. These creative arts include visual art, written arts, performing arts and many others. The performing arts which include music, dance and drama is the domain within which my work falls.

The tenets of Arts Based Research, according to Leavy, also supports the use of qualitative or expressive process to measure arts from one's own understanding and creative mind. This was corroborated by Knowles and Cole's (2008) when they asserted that qualitative research draws inspiration, concepts, processes and representations from the arts. It also explores alternative research possibilities that fuse the creative and imaginative possibilities of the arts with social science research.

This methodology has great implications for my project due to the creative nature of the work, how the fable was picked or chosen, scripted, interpreted and presented in the composition. Moreover, the unbounded nature of art-based research gave impetus for me to apply my knowledge, skills and expertise gained in my cross-cultural experience in the composition of the work.

Data Sources

In this research, secondary data were used and this data of interest was a fable. According to Iyanda (2019):

Fables are short moral stories that feature animals as characters. These animals act and speak like humans. These animal-characters in fables engage in human individualities in an attempt to teach, correct, or to

40

satirize human attitudes. A fable is a literary genre that takes the form of a short allegorical tale and intends to convey a moral lesson (p. 1). Therefore, in my quest to collect data, I chose to rely on a familiar fable from my childhood days. This decision was supported by my compositional model *Anansegrondwom*, which suggests that the story could either be picked from a documented material, picked from the community or self-created. In my case, the story is from the community and at the same time self-scripted for the musical fable.

Creative Design

Creativity in or of art music could be most obviously seen to emanate from the mind of the composer as the source that, then, gives rise to a form of notation, such as a score. All other creativities might then be considered derivative upon that source (Willgoss, 2018). Deducing from the above, it is clear that the creative process of this work started with my thought processes and cross-cultural experiences culminating into the ideas being presented and represented into a musical score. In view of this, I wish to enumerate step by step the approaches.

This research was carefully and systematically done having in mind the context of traditional storytelling form and techniques. The creative phase includes the scripting of the story and assigning voice parts to each character since the entire story was going to be sung. The voice parts include Soprano, Alto, Tenor and Bass with vocal arrangements such as solos, duets, trio and choruses. All the above were supported with piano accompaniments and, where necessary, appropriate drum music instrumentations were also employed for a few of the danceable tunes that featured in the musical fable. The choice for the

41

blend of Western and traditional African musical instruments and voice classifications was intended to satisfy the cross-cultural (intercultural and multicultural) concepts backing the work and also satisfy local and international audience since we live in a global village. However, this does not defeat the purpose of the work.

Scripting the Fable and Assigning Voice Parts

Settling on a fable for the project marked the beginning of the creative process. The idea was to identify a dramatic narrative or a fable that can be set to music. Upon some consultations and suggestions, readings and reviews, I finally settled on a known Eʋe story titled '*Viɖe Adeke Mele Dokuitɔdidi Me O*' for the project. Since this is a familiar fable, that I had identified with since childhood, there was the need for me to script it and assign voice parts to each of the characters. In assigning the voice parts, I examined each character by looking at their stature, plot, and my own judgement of how they ought to communicate their role through singing.

Below is the scripted fable. The characters are:

- GLITOLA --- The narrator – Soprano/Tenor

- GLISELAWO --- Audience - Chorus

- YIYI --- Spider - Tenor

- AVUGBƆE--- Mr Duiker - Alto

- NYITSU --- Mr Bull - Bass

- ADƆ --- Squirrel – Alto

- GLISELA AÐEWO --- Some Participants – Chorus

The Scripted Fable

FABLE IN EƲE	FABLE IN ENGLISH
KPLƆKPLƆYIÐEME: (dekɔnuha aɖe nɔ ɖiɖim)	INTRODUCTION: Voice and Instrumental Prelude (*traditional drum music*)
GLITOLA: Mise gli loo	NARRATOR: Let us hear a story – Once upon a time
GLISELAWO: Gli neva!	AUDIENCE: Let us hear it – Time - time.
GLITOLA: Gli tso ʋu dze Yiyi dzi	NARRATOR: The story landed on Spider
GLISELAWO: Wodze dzi	AUDIENCE: It landed on him
GLITOLA: Dze Aƒetɔ Avugbɔedzi	NARRATOR: It landed on Mr. Duiker
GLISELAWO: Wodze dzi	AUDIENCE: It landed on him
GLITOLA: Dze Aƒetɔ Avugbɔe Nyitsu dzi	NARRATOR: It landed on Mr. Bull
GLISELAWO: Wodze dzi	AUDIENCE: It landed on him
GLITOLA: Dze Adɔ dzi	NARRATOR: It landed on Mr. Squirrel
GLITOLA: Gbe ɖeka la, dɔ gã aɖe va to le Yiyi wo de eye woɖoe be yeayi ɖe ave me aɖadi nuɖuɖu na eɖokui kple eƒe ƒometɔwo. Esi wonɔ avea me nɔ tsatsam la, eke ɖe kpe aɖe si ŋku, aɖabawo kple ge nɔ la nu. Ke Yiyi, nutabiala, ame si nya a ɖeke metoa nu gbɔ na o la mezi ɖoɖoe o, le nu si wokpɔ ŋuti la o, ke Yiyi ke nu gblɔ be, YIYI: Dzalelele! Kpe ka ƒomevie nye esia ŋku ga evewo, ge kple aɖabawo le maha?	NARRATOR: Once upon a time, a great famine broke out in Spider's hometown, and he decided to go into the forest in search of food to feed himself and his family. While searching through the forest, he came across a stone which had eyes, eyelashes and a beard. Then, the inquisitive Spider, instead of keeping his mouth shut on seeing the spectacle, opened his mouth and wondered saying, SPIDER: "Really! What kind of stone is this that has two big eyes, a beard and eye lashes?"
GLISELAWO: Oh, Nyateƒee maha!	AUDIENCE: Indeed!
GLITOLA: Yiyi mewu nya si gblɔm wole tso nukunu si wokpɔ la nu o, hafi ŋuse aɖe doe ɖe dzi o gake edze	NARRATOR: Hardly had Spider completely uttered his amazement than an unknown force lifted him up

43

agbagba ku ɖe atilɔ a ɖe ŋuti eye wotsi agbe.	but he managed to cling to the branch of a tree and survived.
YIYI: "Dzɔgbevɔenya kae nye esia, gake meɖe fu o....."	SPIDER: "That was terrible, but never mind..."
GLITOLA: Esi wotrɔ yina aƒe me la, edo go Aƒetɔ Avugbɔe eye wobiae dzimagbɔditɔe be,	NARRATOR: ..While he was returning home, he met Mr Duiker and asked him hastily,
YIYI: Aƒetɔ Avugbɔe, afi kae neyina?	SPIDER: "Mr Duiker, where are you going?"
AVUGBƆE: Meyina nuɖuɖu ɖi ƒe. Menye nye kpli woe le kɔƒe sia me fu kpem tso dɔtoto sia si me fu oa?	MR DUIKER: "I am going to look for food. Are we not in the same village suffering from this same famine?"
YIYI: Va mafia afi si nakpɔ nuɖuɖu la wò. "Na mafia nane wo."	SPIDER: Come let me show you where to find food. "Let me show you something"
GLITOLA: Yiyi kplɔ Avugbɔe yi afi si wòkpe nukukpe la le. Esi Avugbɔe ɖo afi ma la, wònye nya a ɖeke metoa nu gbɔ na eyama ha o ta la, mete ŋu ɖe kɔ ɖale kpe la ŋu hezi ɖoɖoe o. Edo nukuʋli.	NARRATOR: Spider took Duiker to where he found the strange stone. When Duiker got there, he too, as inquisitive as he was, (he) could not just ignore the stone and keep quiet. He shouted in surprise, . . .
AVUGBƆE: Mebe, kpe kae nye esia ŋku ga evewo, aɖabawo kple ge le!	MR DUIKER: "I say! What kind of stone is this having two big eyes, eye lashes and a beard!"
GLITOLA: Enumake, nane abe ŋuse ga aɖe kɔe doe ɖe dzi hezii ɖe anyigba puu. Avugbɔe ku. Yiyi kpɔ dzidzɔ manyagblɔ aɖe eye wògblɔ na eɖokui be,	NARRATOR: Instantly, something of a mighty force lifted him up and smashed him on the ground with a thud making the sound *puu*: Duiker was dead! Spider's happiness knew no bounds and he expressed it to himself saying;
YIYI: "Nye fekpekpewo kata nu tso azɔ. Egbea, srɔnye ƒe detsi avivi"	SPIDER: "My troubles are all over now. Today, my wife's soup will be tasty."
GLITOLA: Ehe Avugbɔe ƒe kukua dzoe ne woaɖu.	NARRATOR: Then he dragged and dragged the carcass of Duiker away for food.
GLISELAWO: Nenemaa? aɖaŋu le tagbɔ nɛ ŋutɔ.	AUDIENCE: Is that so? He is clever.

GLITOLA: Etrɔ gbɔ ake eye wòdze agbagba tre mɔ na Aʃetɔ Nyitsu. Ebiae be:	**NARRATOR:** Then he came back again and managed to trap Mr Bull. He asked him:
YIYI: Papa Nyitsu, afi kae neyina?	**SPIDER:** "Father Bull, where are you going?"
NYITSU: Meyina nuɖuɖu aɖe ɖi ʃe na srɔnye kple vinyewo woaɖu.	**MR BULL:** "I am going out to look for some food for my wife and children to eat."
GLISELAWO: Nyateʃea!	**AUDIENCE:** Is it the truth!
YIYI: Va mafia wò afi si nakpɔ nuɖuɖu le. Na mafia nane wò.	**SPIDER:** Come let me show you where to find food. "Let me show you something"
GLITOLA: Enumake Aʃetɔ Nyitsu kpɔ kpea la, edo ʁli.	**NARRATOR:** Immediately Mr Bull sighted the stone, he exclaimed,
NYITSU: Nuka! Nukunue nye esia vava! Kpe kae nye esia ŋkuwo, ge kple aɖabawo le?	**MR BULL:** "What! A very strange thing indeed! What stone is it that has eyes, a beard and eye lashes?"
GLITOLA: Esi wogblɔ nya siawo ko la, enumake ŋuse aɖe doe ɖe dzi hezi ɖe anyigba puu. Enumake eya ha ku. Le dzidzɔkpɔkpɔ me Yiyi he Nyitsu ha ʃe kukua kabakaba dzoe. lã sia lã si Yiyi do goe la, eblii eye wòwui nenemake hena ɖuɖu. Gawu esi Yiyi nɔ esiawo kata wɔm la, Adɔ ha be ɖe ati aɖe dzi henɔ ekpɔm gake Yiyi menya esia o.	**NARRATOR:** Immediately he said these words, a force lifted him up and hurled him to the ground, *puu*. He too died instantly. Excited, Spider quickly and eagerly dragged the carcass of Bull away. Almost every animal that was met was tricked and killed for food in the same manner by Spider. However, while Spider was all the time doing this, Squirrel was also hiding on a tree and watching but Spider did not know this.
ADƆ: Yiyi baɖa sia le lã vovovowo ʃe dzidzimewo tsrɔm le avea me. Nyemanɔ anyi naneke mawɔmawɔe o. maɖi ɖe anyigba awui ɖe enu.	**SQUIRREL:** "This bastard Spider is causing the extinction of the various animals in the forest, and I will not sit down unconcerned. I will get down and kill him in return."
GLITOLA: Esi Adɔ ɖi va anyigba la, Yiyi kpɔe eye wòdo ʁli.	**NARRATOR:** When Squirrel got down, Spider saw him and shouted!
YIYI: Papa Adɔ, afi kae neyina?	**SPIDER:** "Father Squirrel, where are you going?"

45

ADƆ: Menye du sia me ko mele kpli wò le dɔtoto ɤeyiyi sia me hele ʋliʋlim be míadi nu aɖu oa?	SQUIRREL: "Am I not in the same village with you and in same famine situation and struggling together in search of food to eat?"
YIYI: Va, mafia nane wò.	SPIDER: "Come let me show you something."
GLITOLA: Esi Adɔ va ɖo eye wo ame evea wozɔ ɖo afi si nukukpea le la, Adɔ tɔ ka hezi ɖoɖoe. Yiyi ha tɔ hezi ɖoɖoe.	NARRATOR: When Squirrel arrived and they walked to the scene of the wonderful stone, Squirrel stood still and kept quiet. Spider also stood still and kept quiet.
YIYI: Mele egblɔ ge oa?	SPIDER: "Aren't you going to say it?"
ADƆ: Mele egblɔ ge oa	SQUIRREL: "Aren't you going to say it?"
YIYI: Ale si netsi tsitre ɖe afima kpoo la, tagbɔ kuku tɔ aɖe ko ne nye; etsi bome ŋutɔ, menya naneke o	SPIDER: "The way you stand there quietly, you are blockheaded; you are thick in the head; not clever at all".
ADƆ: Nenem me wò ha nenye; wò tagbɔ fa wu zɔmetsi	SQUIRREL: "So are you; you are also not clever at all".
GLISELAWO: Nyateʃee!	AUDIENCE: It is true.
YIYI: Mede suku aɖeke oa?	SPIDER: "Didn't you attend school?"
ADƆ Wò ha mede suku aɖeke oa?	SQUIRREL: "Didn't you also attend school?"
YIYI: Ggblɔe la!	SPIDER: "Say it?"
ADƆ: Magblɔ nu ka?	SQUIRREL: "Say what?"
YIYI: Nukutɔe! Le nyateʃe me la, Kp...kpe to...to ge, Aɖaba kple Ŋku ga evewo.	SPIDER: "By Jove! Honestly! A st- stone which has grown a beard, eye l- lashes and two - big eye-s?"
GLITOLA: Yiyi meɖe nu le nya la me hafi wokɔe do ɖe dzi hezi ɖe anyigba puu o. Yiyi ku.	NARRATOR: Hardly had Spider completed the statement than he was whisked into the air and flung back to the ground with a thud, *puu*. Spider was dead.
ADƆ: Gbe sia gbe, esi nèle afi sia lãwo wum la, nye ha menɔ ati tame (Adɔ kpɔ dziʃo hedo asi ɖe yame) nɔ kpɔm henɔ wò ayewo srɔm. Viɖe adeke mele ɖokuitɔdidi me o.	SQUIRREL: "Every day as you stayed here killing the animals, I was also up there on the tree *(Narrator looks up and points to the sky)* watching you and studying your

46

	tricks. It does not pay to be so greedy."
GLITOLA: Gli si meto la, evivi o, mevivi o, medroe de ame si le klalo be yeatoe la dzi.	**NARRATOR:** And now, this story that I have narrated to you, whether it is sweet or not sweet, take some away and let some stay. I call upon whoever is ready to narrate the next story (*I, in turn, load it on the head of whoever is ready to perform or tell a tale*)
GLISELA AÐEWO: Adisala ŋutɔ megbea adi la ŋkɔ sese o. (Gliselawo dometɔ deka do ha da eye mamlɛeawo xe nɛ be, "Tso nadu ʀe").	**SOME PARTICIPANTS:** "If you administer poison, you surely get a taste of it yourself." (*A Participant starts a musical interlude; the chorus or audience response is "Get up and perform"*).
GLITAʃOʃO: dekɔnuʋuha ade nɔ didim	**POSTLUDE:** Vocal Music (With or without drum accompaniment)

Setting the Fable to Music

In setting the fable to music, I carefully examined the storytelling structure and how the stories are told in order to appreciate and employ such techniques in my musical fable. It became very evident that there abound several musical elements without which the narration cannot be complete. These musical elements may be seen or heard at the beginning (prelude), in the middle (interlude), and at the end (postlude) of the storytelling sessions. So, in a typical storytelling situation, there is a formulaic opening of the call "*Mise Gli loo* / Let us hear a story" if the audience are ready for the story, then you will hear the affirmative "*Egli neva* / Let the story come". The storyteller, then, introduces the major or main characters in the story he/she is about to narrate. In mentioning the names of each of the characters in the story, the audience respond in the affirmative "*Wo dze dzi* / it has landed on him". Thereafter, the plot unfolds. Not far into the story, an audience, as a usual practice, may

47

interject and raise a song. In some instances, depending on how the plot is unfolding, an audience may claim s/he is a witness to the event, the listeners or audience feign surprise but join in the singing and dancing while repeating the short chorus over and over again. This practice is advanced by Elder (2017) when she said "repetition serves as a memory enhancer, but it also builds excitement and opens up space for more to participate and shine" (p.12). As a matter of fact, this repetition is a technique employed in storytelling songs. In the narration of the story, similar events will occur until the story comes to an end.

As pointed out earlier, the storytelling session is embedded with several singing and dancing at various stages either by the narrator or the listeners/audience. A song interlude may consist of any song, traditional or modern, that may be triggered by the story, however, incidentally. But the notable ones that have gained attention in the *Eve* storytelling tradition is *Glimeha, Glimedeha* and *Glinuwuha* (Gbagbo & Elder, 2019).

Glimeha, meaning a song in the story occurs in special instances which may be confined to a specific story and character. Therefore, in singing this song the performer must imitate the character. In some instances, the narrator may sing the song alone or with the audience.

Glimedeha, meaning interjection or interlude song, is not part of the storyline. It is just any random, passing or favorite song of any member of the audience and has little or no connection to the story. But when the song is raised the audience join in the singing. In fact, *Glimedeha* whips up the interest of the listeners, and deepen their involvement in the storytelling session. It also

48

reminds listeners of cultural messages, and throws more light on norms and values that the interjector wants the audience to acknowledge and imbibe.

Glinuwuha, meaning song that ends the story is usually performed when the story comes to an end and paves way for another storyteller to take over from the former. According to Gbagbo and Elder (2019), the *Glinuwuha* returns one to the role of the audience and elevates another to the role of the performer.

To sum up, all these techniques and approaches were adopted in the creation of the musical fable so as to produce intense scenes that add a sense of drama and appropriate voices to the characters. The challenge here is that whereas fables are narrated with song interludes, the musical fable is sung throughout hence making it difficult to identify which song at a particular point in time is being used as an interlude. This challenge has been addressed by indicating as part of the title which song is serving as *Glimeha, Glimedeha* and *Glinuwuha.* I also scored the compositions, using a music manuscript, pencil, and a music software *Finale version 2014.*

CHAPTER FOUR

THE MUSICAL SCORE

'SELF SERVING': A MUSICAL FABLE

Synopsis of the Story

Once upon a time, a great famine broke out in Spider's hometown. He therefore decided to go into the forest in search of food to feed himself and his family. While searching through the forest, he came across a stone, which had two eyes, eyelashes and a beard. Then, the inquisitive Spider instead of keeping his mouth shut on seeing the spectacle, opened his mouth and wondered saying… "What kind of stone is this that has two huge eyes, a beard and eye lashes?" Hardly had Spider completely uttered his amazement when an unknown force lifted him up. However, he managed to cling to the branch of a tree and survived. While he was returning home, he met Mr Duiker and took him to where he found the strange stone. When Duiker got there, he too, as inquisitive as he was, could not just ignore the stone and keep quiet. He shouted in surprise, "What kind of stone is this with two huge eyes, eye lashes and a beard!" Instantly, something of a mighty force lifted him up and smashed him on the ground with a thud making the sound *puu*: Duiker is dead! Spider's happiness knew no bounds and he expressed it to himself saying, "My troubles are all over now. Today, my wife's soup will be tasty." Then, he dragged the carcass of Duiker away for food. Spider did this to all of the animals he came across in the forest until he met squirrel who witness all his wicked deeds and decided to outwit spider to his death. The moral is, it does not pay to be selfish.
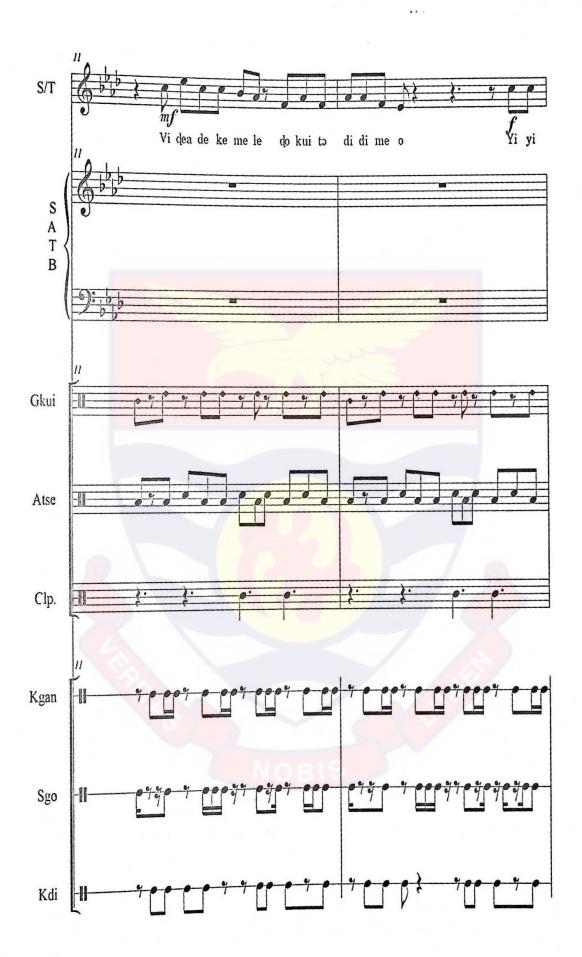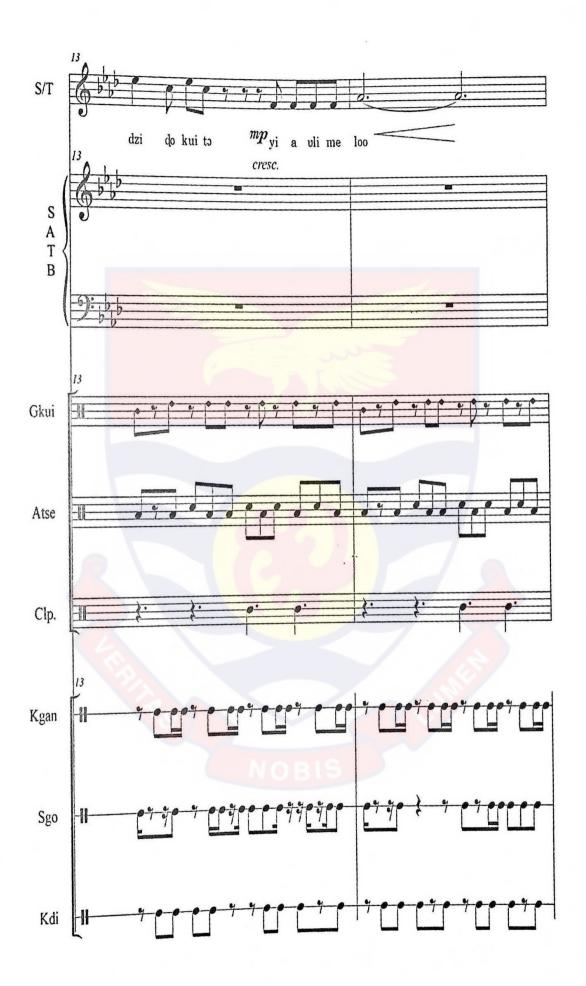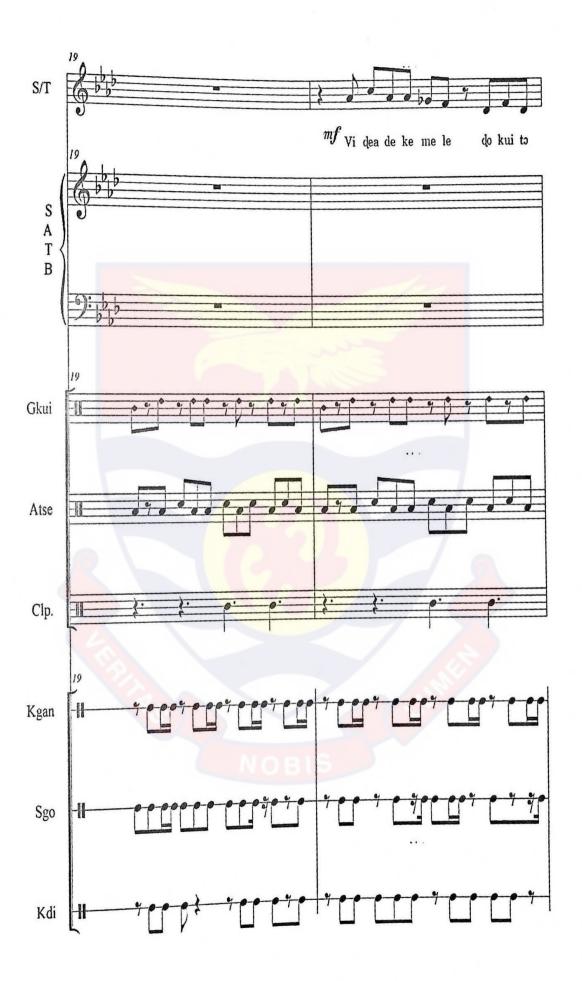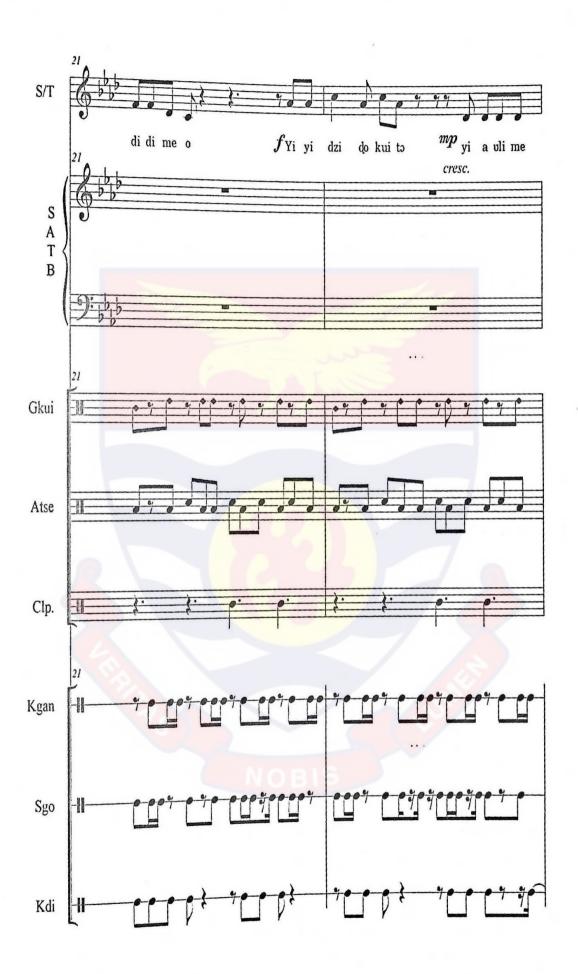
No.1 Glimeha

Wisdom Komabu
10th feb. 2020

52

53

54

mi va,   mi va,   mi va se loo

55

Vi ɖea de ke me le   ɖo kui tɔ   di di me o   Yi yi

56

dzi dɔ kui tɔ mpyi a ʋli me loo

cresc.

57

58

59

mf Vi ɖea de ke me le   ɖo kui tɔ

60

61

62

63

mi va se,   mi va se   loo

f Yi yi   di   dɔ kui tɔ   mpyi   a ʋli me
cresc.

66

67

Mi va,   mi va,   mi va se loo

70

71

mf Vi ɖea de ke me le   ɖo kui tɔ

72

di di me o   𝆑 Yi yi dzi ɖo kui tɔ   𝑚𝑝 yi a ʋli me
cresc.

73

74

75

76

mf Vi ɖea de ke me le   ɖo kui tɔ   di di me o   *f* Yi yi

77

dzi ɖo kui tɔ   *mp*   yi a ʋli me loo

cresc.

78

79

mi va se,   mi va se   loo.

f Yi yi   di   ɖo kui tɔ   mɔi   a ʋli me

82

83

84

85

No 2 Glitola

No. 3 Glitola

90

91

Recite...(Glitola)...Ke Yiyi ke nu gblɔ be.

No. 4 Yiyi

Dza le le le le, dza le le le le, kpe ka fo me vie nye'sia kpe

ka fo me vie nye'sia ŋ ku ga e ve wo, ge, kpl'aɖa ba wo le ___ ma ha.

No. 5 Gliselawo

Nyate fee, nyate fee, nyate fee tom ne lea? nyate fee, ___

The call can be sung by one person

93

94

No. 6 Glitola

Yi yi me wu   nya sigblɔm

wo le   tso   nu ku nu si wo kpɔ   la nu oo.

95

Yi yi me   wu   nya   si   gblɔm

wo le   tso   nu ku nu si wo kpɔ la nu oo,

ff Yi yi me wu nya   sigblɔmwo le tso

nu ku nu si wo kpɔha fi ŋu se a ɖe doe ɖe dzi

96

Yi yi me wu nya   sigblɔm wo le tso   nu   kunu

si wo kpɔha fi   ŋu se a dedoede dzi   ... Yi yi me wu

nya sigblɔm   wo le   tso   nu ku nu si wo

kpɔla nu oo.

97

Recite… (Glitola)… ŋuse aɖe doe ɖe dzi hezi ɖe anyi puu, gake edze

agbagba kuɖe atilɔ aɖe ŋuti eye wo tsi agbe.

No. 7 Yiyi

Dzɔ gbe vɔe nya kae nye 'sia   me ku kloe

98

Dzɔ gbe vɔe nya kae nye 'sia

ga ke me de fu o,

ga ke me de fu o, ga ke me de fu o,

ga ke me de fu o,

99

Recite…(Yiyi smiling)…Hmm meɖe fu o, menye nusi mawɔ kple kpe sia si ahe nududu ve na nye kple nye aƒe.

No. 8
Glitola, Yiyi kple Avugbɔe

Ke e si me wo——— trɔ yi na a

102

AVUGBOE'S VOICE Alto

yi na   Me   yi   na   nu   du____   du   di ʃe   me

nye nye kpli woe   le   ko   ʃe sia   me   fu   kpem   tso dɔ

to   to   sia si   me   oa?   Nya   te   ʃe   ye____   ne

YIYI'S VOICE
Tenor

ALL VOICES

Va maʃia   a   ʃi   si   na   kpɔ nudu   du____la   le

ALL- SATB

Recite…(Yiyi)… 'Va ne mafia nane wo'.

No. 9 Glitola

104

No. 10
Avugbɔe Kple Gliselawo

ge, kpl'a da ba wo le_____ ma ha.

ge, kpl'a da ba wo le_____ ma ha.

No. 11 Glitola

E nu make ŋu se a de —— doe de dzi boo he zii de a nyi puu

A vugbɔe ku loo   oh, A vugbɔe ku loo   A vugbɔe

107

ku   loo   oh,   A   vu gbɔe   ku   loo

No. 12 Yiyi

Nyefu   kpekpe wo,

108

nyefu kpekpe wo,   nyefu kpekpe wo ka ta   nu tso a

zɔ. _____   Nyefu   zɔ

E gbea srɔnye ƒe   de tsi a vi vi

109

loo   E gbea srɔnye ʃe de tsi a vi vi

a vi vi,   a vi vi   E gbea srɔnye ʃe

de   tsi   a   vi   vi

Recite…(Glitola)…Yiyi he Avugbɔe ʃe kukua dzoe ne woaɖu

110

No. 13 Gliselawo

Ne ne mae ne ne mae ne ne mae ne nemae,

ne nemae,

ne ne mae ne nemae, ne ne mae__ ne nemae.
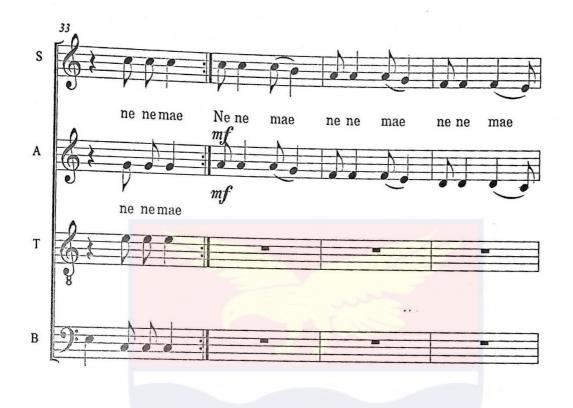
ne ne mae ne nemae, ne ne mae ne nemae

111

112

113

Recite…(Glitola)… Etrɔ gbɔ ake eye wo dze agbagba tre mɔ na

Aʃetɔ Nyitsu ha

No. 14 Glimedeha (Gliselawo)

Mi lɔ mianɔe wo   a be 'le   si Ye su·lɔ mi

lɔ lɔ sia ne nye   lɔ lɔ va   va ʃedze si   loo   la be

116

117

No. 15 Yiyi Kple Nyitsu

na? pa pa Nyi tsu a fi ka ne yi na?

Me yi na nu du du

di fe, na srɔ nye kplevi nye wo woa du, na srɔ nye

No. 16 Gliselawo

No.17 Yiyi Kple Gliselawo

Va ma fia na ne wo   A ʃe tɔ Nyi tsu

124

125

127

130

131

132

133

135

136

137

138

139

No. 18
Afetɔ Nyitsu Kple Gliselawo

Dza le le le le, dza le le le le, kpe ka fo mevie nye'sia kpe

le le le le, dza le le le le, kpe ka fo mevie nye'sia kpe

ka fo mevie nye'sia ŋ ku ga e vewo, ge, kpl'aḏa ba wo le ma ha.

ka fo mevie nye'sia ŋ ku ga e vewo, ge, kpl'aḏa ba wo le ma ha.

Recite...(Glitola)... Esi wo gblɔ nya sia wo vɔ ko la

140

No. 19 Glitola

E nu make ɲuse a de___ doe de dzi boo he zii de a nyi

Recite…(Glitola)… Le dzidzɔkpɔkpɔ me Yiyi he Nyitsua

ʃe kukua kabakaba dzoe yi aʃe me ne eya kple eʃe

ʃometɔwo woa ɖu.

No. 20 Glitola

La sia la   la sia la   la sia la__ si

143

Yi yi dogoe la____ e blii e ye wo wui nenema ke hena du du.

A dɔ ha,

A dɔ ha, A dɔ ha____ be de a tia de dzi____ he

27

nɔ ekpɔmga ke Yiyimenya e sia   o

A   le   ke,   woa   va   nɔ,

gbe   ma   gbe___ ne Yiyi kpleA dɔ___ woa vliwodokui ta, mekae a

145

No.21 Adɔ

Kpɔ— Yi yi— ba ɖa

Adɔ

sia,   le__ la vo vo vowoʃe   dzi dzi me wo tsrɔm le a vea me.

Pno.

Adɔ

Kpɔ__Yi yi ba ɖa sia,   le__ la vo vo vowo ʃe   dzi dzi me wo

Pno.

_f_

_mf_

Adɔ

I.   2.

tsrɔm__   tsrɔm   ke nyemanɔ   a nyi na nekemawɔ mawɔe

_mp_   _mf_

Pno.

_p_   _mp_

148

149

di de a nyi gba,___ a wui de nu nu

Recite…(Glitola)… Esi Adɔ di va anyigba la, Yiyi kpɔe eye

wo do ɣli

No. 22
Yiyi Kple Adɔ

151

152

Pa pa A dɔ 'fi kaene yi na____

Pa pa A dɔ 'fi kaene yi na____   Pa pa A dɔ Pa pa A dɔ

153

'fi kaene yi na,   Pa pa A dɔ 'fi kaene yi na.____

Me nye du sia__ me ko me le kpli woa?

154

Me nye du sia_ me ko me le kpli woa?

le dɔ to to ɣe yi yi sia me_____ he le ʋli ʋlim be na

155

mia dinu ɖu ɖu na mia fe fo me tɔ wo ne woatsi a gbea?

Pa pa A dɔ va loo, va ne ma fia na ne wo Pa pa A dɔ va loo

va   loo

Recite…(Glitola)… Esi Adɔ va ɖo eye wo ame evea wo zɔ

ɖo afisi   nukukpea le la, Adɔ tɔ ka hezi ɖoɖoe, Yiyi

ha tɔ hezi ɖoɖoe

158

No. 23
Yiyi Kple Adɔ

Mɔ le e gblɔge oa?

me le e gblɔ ge oa?

ta gbɔku ku tɔ ko ne nye me ƒe e gblɔ ge oa,

ta gbɔku ku tɔ ko ne nye, me le e gblɔge oa

A le si ne tsi tre

161

162

163

No. 24 Gliselawo

The call can be sung by one person

tomwo le nyate fee, nyate fee, nyatefee loo

nyatefee tu tu tu tue nyatefee nyatefee loo.

No. 25
Yiyi Kple Adɔ

165

166

mede su ku oa,

me de su ku a de ke oa

me de su ku oa

171

Recite…(Yiyi)… Nukutɔe, le nyateʃe me la, Kp…kpe to…to…ge a…ɖaa…baa kple…ŋku…ga evewo.

(Glitola)… Yiyi meɖe nu le nya la me hafi wokɔe doɖe dzi hezi ɖe anyigba puu oo, Yiyi Ku.

No. 26 ADƆ

175

No. 27 Glinuwuha

Nu si la si wo la nedze ŋu wo, nedze ŋu wo, ne dze ŋu wo,

nu si la si wo la, nedze ŋu wo, ne dze ŋu wo nɔ vi woe

Nu si la si wo la,
nu si la si wo la,

nu si la si wo la, si wo la

nu si la si wo la,

nu si la si wo la, ne dze ŋu wo ɖaa te gbee

nu si la si wo la ne dze ŋu wo ɖaa te gbee.

177

Recite...(Glitola)... Gli si meto la, evivi o, mevivi o,

medroe de amesi le klalo be yeatoe la dzi.

CHAPTER FIVE

ANALYSIS OF 'SELF-SERVING'

General Overview

The composition "Self-Serving" is based on a fable titled "Viɖe Adeke Mele Dokuitɔdidi Me O" of which Yiyi (Spider) is the protagonist. The story epitomizes the greedy nature of man and admonishes society especially the young children to eschew good moral values and abstain from being greedy and selfish.

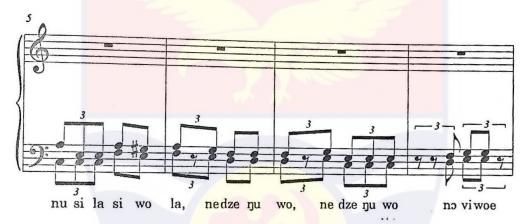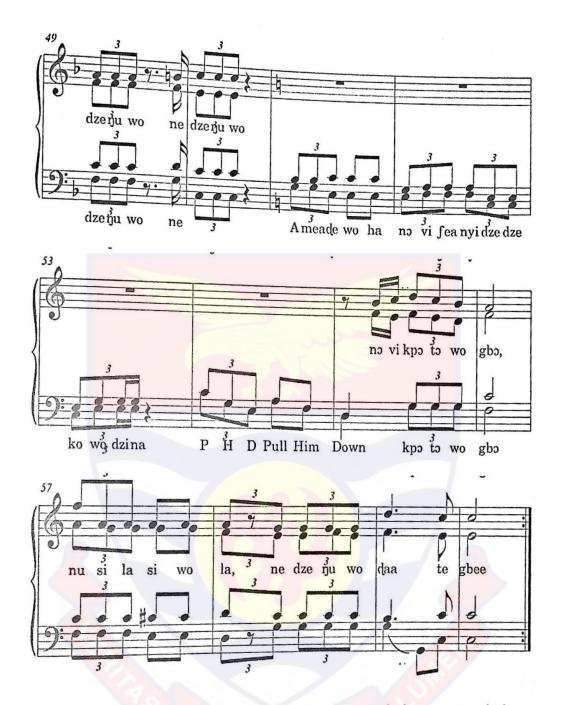The composition, which is a vocal work, features Glitola who is the principal storyteller or narrator, Yiyi the protagonist, Avugbɔe, Nyitsu, Adɔ, and Gliselawo. The compositional technique employed throughout the composition includes Solos, duets, trio and choruses with piano and drum accompaniments employing trends within African art musical resources, drums and dance forms and musico-dramatic genre of storytelling as exemplified by Mireku-Gyimah (2014). She observed that the storytelling form is essentially in three parts, and that the African folktale has a unique technique of performance and a structured pattern namely an introduction that sets the ground rules and calls for co-operation of narrator and narratee, the main body of the story that enjoins the participation of both narrator and narratee, and a decisive conclusion that invites a willing narratee to provide another story. However, this composition is not structured to have three sectional titles which are separate but made up of twenty-seven (27) different pieces that makes up for the three sections of the entire story.

The Analytical Paradigm

The analysis of this work is purely a definitive one based on the importance of understanding how musical principles manifest themselves in different ways within the context of a given piece. The analysis focuses on trends within African art music with particular attention on the elements of music, drum and dance forms used in the music. Each piece will be analysed based on form/structure, melodic and harmonic considerations, metre, texture and the musico-dramatic genre of storytelling as extensively employed throughout the composition. This will also be presented in a diachronic tableau representing a skeleton preview of the entire work.

Analysis of the Composition "Self-Serving"

No. 1 Glimeha

Glimeha is composed to serve as the introduction that sets the tone for the story to begin. Its purpose is to usher the performers into the storytelling arena through singing and dancing to the drum music (*Agbekor*) that accompanies it. The drum music is basically ostinato rhythms played on *Gakogui, Axatse, Handclap, kagan,* and *Kidi* with *Sogo* the master drum giving musical cues in the form of rhythmic patterns. In terms of form/structure, it is written with the combination of the Call and Response and Cantor and Chorus. Harmonically the song Gliha stays in the key of A flat major with a modal shift from measures 20-30 and back to its original key. Melodically the song is pentatonic with tonal harmony. After two measures of drum music in a compound quadruple meter (12/8) the call is stated by the cantor in measure 3 which is immediately followed by a response from the chorus in measures 4-5

182

The Analytical Paradigm

The analysis of this work is purely a definitive one based on the importance of understanding how musical principles manifest themselves in different ways within the context of a given piece. The analysis focuses on trends within African art music with particular attention on the elements of music, drum and dance forms used in the music. Each piece will be analysed based on form/structure, melodic and harmonic considerations, metre, texture and the musico-dramatic genre of storytelling as extensively employed throughout the composition. This will also be presented in a diachronic tableau representing a skeleton preview of the entire work.

Analysis of the Composition "Self-Serving"

No. 1 Glimeha

Glimeha is composed to serve as the introduction that sets the tone for the story to begin. Its purpose is to usher the performers into the storytelling arena through singing and dancing to the drum music (*Agbekor*) that accompanies it. The drum music is basically ostinato rhythms played on *Gakogui, Axatse, Handclap, kagan*, and *Kidi* with *Sogo* the master drum giving musical cues in the form of rhythmic patterns. In terms of form/structure, it is written with the combination of the Call and Response and Cantor and Chorus. Harmonically the song Gliha stays in the key of A flat major with a modal shift from measures 20-30 and back to its original key. Melodically the song is pentatonic with tonal harmony. After two measures of drum music in a compound quadruple meter (12/8) the call is stated by the cantor in measure 3 which is immediately followed by a response from the chorus in measures 4-5

182

as shown in example 4. This call and response was subsequently repeated in measures 7-9.

Example 4. Call and Response

In terms of style, the cantor and chorus form was introduced from measures 11-14 as can be seen in Example 5. In this case, the cantor sings the entire call and the chorus echoes/imitates everything that the cantor sings but in harmony. This type of call and response is what Treseler (2016) refers to as imitation.

183

Example 5. Cantor

The imitation is demonstrated below in Example 6.

Example 6. Chorus

Subsequently, there is a modal shift employing similar techniques with some overlapping's and interjections as can be seen in Example 7.

Example 7. Overlapping's/Interjections

The call and response style was employed throughout the music, however, with the accompanying drum music of several musical instruments as demonstrated in the music, the texture can be described as polyphonic. Subsequently, the whole section is repeated which eventually brings the music to an end at measure 70.
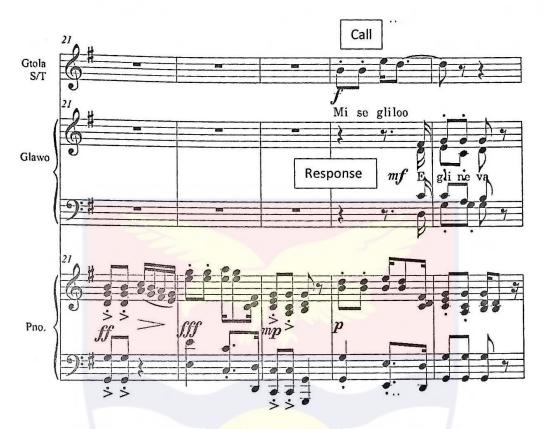
185

No. 2 Glitola

The second piece actually marks the commencement of the storytelling session where the narrator introduces the characters in the story. It is composed in the call and response form. However, this type of call and response form is termed affirmation (Treseler, 2016). This is because the response is a short statement affirming the call. The music begins with a piano introduction of 23 measures long. The piano section begins with broken chords ascending and descending in the key of G major, intermittently teasing out the rhythmic motivic phrase that represents the call by the narrator as can be seen in Example 8.

Example 8. Broken Chords/Rhythmic Motif

Subsequently, the call emerges from measure 24. Just as the practice during storytelling sessions, the call by the cantor (*Glitola*-narrator) is used to introduce all the characters in the story in a form of statement, while the response was done by the chorus (*Gliselawo*-audience) to affirm the call (see Example 9). If you carefully analyse the music, the piano accompaniment is clearly intended to serve basically as a rhythmic ostinato pattern throughout the music to create an atmosphere of excitement and readiness to listen to the story.

186

Example 9. Call and Response

Harmonically, the music is in the key of G major without any modulation. Metrically it alternates between 2/4 and 1/4 in the piano introduction before remaining in 2/4 to the end of the piece. This music marks the end of the first part of the storytelling form as explained by Mireku-Gyimah (2014), where the ground rules are set for the cooperation of the narrator and the narratee and the characters of the story formally introduced.

No. 3 Glitola

This music marks the beginning of the second part of the storytelling. At this point, the narrator launches properly into the story with the unfolding of the plot. The voice part for this work is designated to be performed either by a Soprano or Tenor. With a four-measure piano introduction in the key of B flat major, the narrator begins the story by imitating the piano introduction with a harmonic progression of I, IV, V7, I. as shown in Example 10. This piece is

written in a through-composed form with a very narrow melodic range spanning D4 to D5. The texture is homophonic based on the voice and melody which stands out from the background accompaniment of the piano. Metrically, the music is in 2/4 with a rhythmic accent of triplets running through to the end of the piece.

Example 10. Piano Imitation in the Soprano Voice

188

No. 4 Yiyi

This piece was written to depict the mood of Yiyi. The protagonist, Yiyi was in a state of shock when it encountered a stone that have two big eyes, a beard and eye lashes. Melodically the piece is pentatonic with a piano accompaniment that ends with a surprise or deceptive cadence of V7 to VI as can be seen in example 11. The texture is homophonic with a block piano accompaniment.

Example 11. Surprise Cadence

No. 5 Gliselawo

This piece represents interjections, comments and questions and in some cases musical interludes during storytelling sessions. This musical interlude is what Gbagbo et al (2019) refers to as glimedeha. This piece begins with a *call* in the form of a question by one of the audiences asking if the statement is true "Oh Nyateʃe tom ne lea?" this was immediately followed with a response by Gliselawo (audience) in chorus. The music is written in the key of C major and in a duple meter of 6/8. The piece is made up of a short phrase practically imitating a rhythmic pattern that runs through the piece until it ends at measure

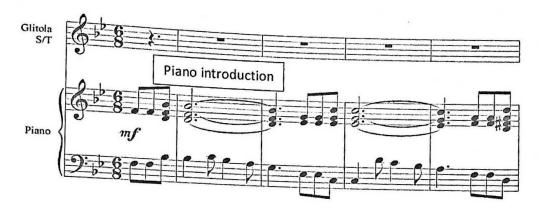36. From the literature, we observed that folksongs are generally comprised of very few phrases that are repeated over and over again. This is manifested in the music where the phrase is repeated severally yet maintaining the rhythms as can be seen in Example 12.

Example 12. The call and response.

No. 6 Glitola

Glitola is a beautiful solo work written in ternary form in the key of B flat major and in compound duple meter of 6/8. The music opens with a 10-measure piano introduction of the theme (as can be seen in Example 13) which is then imitated by the voice part from measure 11 (see Example 14). The voice and the piano alternate by imitation and dialogue with each other after which they switch parts while the piano takes up the voice part in the left hand and the voice that of the piano (see Example 15). This whole activity constitutes the A section of the ternary form. The section B starts from measure 31 to 46 with the voice responding to all the cues given by the piano. (See Example 16.)

190

Example 13. Piano Introduction

Example 14. Imitation of the Piano Part by the Voice

Example 15. Exchange of Voice Parts

191

Example 16. Cues and Responses

Finally, section A was brought back without repeat to end the piece. However, to depict the sound that whisked up Yiyi in the process of exclaiming the spectacle that he saw, a two-measure scaly passage ascending culminating into a quartal sonority built on F was used in depicting that at measures 56-57 to end the piece. (See Example 17)

Example 17. Scaly Passage Culminating into a Quartal Sonority

192

No. 7 Yiyi

This piece is written in a playful manner even though it is supposed to have been tragic. This was because Yiyi turned a rather tragic event to his advantage when he survived in the process. Hence, he jubilated which reflected in the mood of the piece. This music opened in the key of E flat major with a piano Alberti accompaniment of eight-measures long in a simple duple meter of 2/4 before the voice entered in measure 9 (see Example 18). The message that Yiyi sought to convey is simply "Dzɔgbevɔe nya kae nye sia" meaning what a tragic incident. In terms of form, the music is ternary with A repeated, B repeated and A without repeat. Melodically, the heptatonic scale was used judiciously to produce a very playful sound and harmonically a simple I, IV, V progressions were employed throughout the piece in the sense that whiles it sounds playful it is also easy to follow and enjoy. (See Example 19).

Example 18. Piano Introduction in Alberti Accompaniment Style

Example 19. Harmonic Progression of Chord I, IV, V, I.

No. 8 Glitola, Yiyi Kple Avugbɔe

This music is a trio between Glitola, Yiyi and Avugbɔe which later ended with a chorus at the tail end of the piece. The music is a tuneful melody beginning with a piano prelude of 13 measures long in the key of G major in a simple triple meter of 3/4. Glitola, as usual, continues with his narration beginning from measures 13- 25 followed by a piano interlude from measures 26-30. Thereafter, Yiyi comes in with a question directed at Avugbɔe inquiring where he was going? This was captured in dialogue between the two from measures 30-42. (See Example 20 and 21)

Example 20. Excerpts of Yiyi's question to Avugbɔe

Example 21. Excerpts of Avugbɔe's response to Yiyi's questions

194

This was subsequently followed by Yiyi requesting to show Avugbɔe the spectacle he experienced which then leads to a chorus that ends the music at measure 50.

No. 9 Glitola

This piece is a recitative by the narrator revealing what transpired when Yiyi showed Avugbɔe the same spectacle he witnessed earlier. Melodically, the pentatonic scale was employed throughout the piece. Harmonically, it made use of block chords to support the melody intermittently. The structure/form is through composed, and as usual, it is also very short just as with folksongs (fables).

No. 10 Avugbɔe Kple Gliselawo

This piece is just the same as that of No. 4 except that the key has been raised by a tone to C major and harmonized in two parts. The first part, is a unison by Soprano and Alto which is a duplication of Avugbɔe's part. The second part is also a unison by Tenor and Bass starting an octave apart before assuming their various parts. This implies that all the voice parts are expected to sing in harmony with Avugbɔe since they are familiar with the tune. (See Example 22).

Example 22. Parts of Unison and Harmony

195

This short musical piece functions as Glimeha as postulated by Gbagbo et al (2019) which states that Glimeha is a song that occurs in special instances which is confined to a specific story or character. Therefore, in this case, the song is confined to Avugbɔe yet the audience (Gliselawo) also joined in the singing of the song. Melodically, the piece is pentatonic with a piano accompaniment that ends with a surprise or deceptive cadence of V7 to VI as can be seen in example 23. The texture is homophonic with a block piano accompaniment

Deceptive/surprise cadence V7 - VI

Example 23. Deceptive/Surprise Cadence

No. 11 Glitola

This piece begins with a rising scaly passage from C3 in the bass register of the staff culminating into a quartal sonority to depict the sound that whisked Avugbɔe to the ground after it had exclaimed awe at seeing a stone with two big eyes, a beard and eye lashes. (See Example 24)

A rising scaly passage culminating into a quartal sonority

Example 24. Rising Scaly Passage Culminating into a Quartal Sonority

The music started in a key of E flat major in a compound duple meter of 6/8. The music made use of agbadza rhythmic style in conveying the message of the demise of Avugbɔe. As usually characteristic of Yiyi, his motive is to kill all animals for food. His success in the demise of Avugbɔe found jubilation and it is in this spirit that the music is therefore portrayed by Glitola. Melodically, the piece made use of heptatonic scale, harmonized tonally with piano accompaniment assuming the rhythmic basis upon which the music flows. The texture is homophonic.

No. 12 Yiyi

This is a solo work by Yiyi. This song conveys two different moods hence written in two sections. The first section signifies 'thanksgiving' while the second is 'jubilation'. This is in anticipation of his wife's soup being delicious because he was successful in killing Avugbɔe. Since the music is in two sections, it made use of two different meters that is, compound duple (6/8) and simple duple (2/4) respectively. The music begins anacrusis with a piano introduction of 8 measures in the key of C major. The voice also entered

anacrusis in measure 9 while the piano accompaniment imitated the voice part each time the voice comes in (see Example 25).

Example 25. Imitation

The second section immediately switches to a faster tempo in a simple duple meter. Here again, the piano accompaniment was introduced by employing rapid 8th note (quavers) of two measures repeating sequentially another two-measure making four measures before the voice came in at measure 23. The music generally is an interaction between the voice and piano which eventually ends at measure 36. In terms of structure the music is binary; A repeated and B repeated. The texture is homophonic with tonal harmony.

No. 13 Gliselawo

This musical piece is a combination of both homophonic and contrapuntal texture. It is written for voice pairings S A T B (Soprano, Alto, Tenor, Bass). The unifying element that holds the piece together is the melodic theme that open the music in the first eight measures in the key of C major (see Example 26).

198

Example 26. The Opening Melodic Theme

This opening theme is an interjection by some of the audiences questioning the intelligence of Yiyi and exclaiming "Is that so, then, he is clever". This is what has been captured in the form of a question throughout the exposition and at the end of the piece. Subsequently, his ingenuity was expressed in the second part by alluding to his cleverness. This statement was later captured in a fugue where the theme is repeated or imitated successively by other voice parts. This was contrapuntally developed in a continuous interweaving of the voice parts from measure 17 to 33 to end that section (see Example 27). Obviously, since the music is in a ternary form, the first part was brought back to end the piece with a concluding coda with a perfect authentic cadence (V7-I) which gives a harmonic closure to the music at Measure 43.

Example 27. Fugal Exposition

No. 14 Glimedeha (Gliselawo)

This musical piece is being employed as Glimedeha (Gbagbo and Elder, 2019). It is not part of the storyline but has implications for the story. It is used as a vehicle to admonish listeners and performers to be mindful of the intentions of friends towards them. Because, not all friends who laugh with you have good intentions for you, some may even plan your death. The whole rhythmic structure was based on Gabada musical style of the Eʋes. This is exemplified in the rhythmic motif that begins the music through to the end. (See Example 28)

Example 28. Rhythmic motif

200

In terms of texture, the music is homophonic and melodically the heptatonic scale was used

No. 15 Yiyi Kple Papa Nyitsu

This piece is a duet between Yiyi and Nyitsu. Yiyi's voice part is Tenor while that of Nyitsu is Bass. The music is a short dialoque between the two characters. Yiyi interrogates Nyitsu about his mission pretending to be oblivious of the season so as to outsmart and lure him to his death. As usual, the music opened with a piano introduction of a tuneful melody 8- measures long on a weak beat of a simple triple meter of 3/4 in the key of G major. Yiyi the protagonist, emerged from measure 9-16 to pose the question sublimely ending with a perfect cadence of V7-I. Nyitsu swiftly and genuinely responded to the question immediately from measure 16 to end the music at measure 27. The texture of the music is homophonic with tonal harmony.

No. 16 Gliselawo

This piece, as already indicated in the analysis of No. 5, represents interjections, comments, questions and in some cases musical interludes during the storytelling session. It is functioning as Glimedeha and all analysis remains same.

No. 17 Yiyi kple Gliselawo

This music is a follow up from Nyitsu's response to Yiyi's interrogation concerning his mission. Therefore, Yiyi decided to show Nyitsu the spectacle he was confronted with earlier. The music was accompanied by Agbekor drum ensemble made up of Gakogui, Axatse, Clap, Kagan, Kidi and Sogo the master drum.

Example 29. Call and Response with Drum Accompaniment

The music was written in the call and response form. After two measures of

Agbekor drum music the opening call emerged in measure 3 which was

202

immediately followed by the response by the audience in measure 4 (see Example 29). The melodic line is pentatonic with tonal harmony in the key of A flat major and a 12/8 compound quadruple meter. The ostinato patterns by the ensemble serves as the medium with which the call and response thrive between the cantor and the chorus.

No. 18 Nyitsu Kple Gliselawo

This short musical piece is the same as that of No. 4 and 11. This is because all the animals that saw the spectacle just as Yiyi did, expressed the same surprise. However, because it is a recurring theme in the story the audience are now enjoined to partake in expressing the same fear and surprise with Nyitsu. This time round it is presented in a harmonized form in the key of B flat major.

No. 19 Glitola

This piece is set to the same tune as that of No. 12. This repetition is due to the fact that the scenario was a repeat of a previous event by the same narrator (Glitola) except for the character that perished (Nyitsu), the analysis remains same throughout the entire piece.

No. 20 Glitola

This music is composed in a strophic form in the key of A flat major and in a compound duple meter of 6/8. It is hymnlike and opens with a piano rendition of the tune before the hymn commences (see Example 30). After every stanza the last phrase of the tune is repeated as an interlude before the second and subsequent stanzas follow. However, in the last stanza, the last phrase was repeated three times to end the piece. The texture is homophonic making use of the diatonic scale with tonal harmony.

Example 30. Piano Rendition of the Tune

No. 21 Adɔ

This music is fashioned out of Adɔ's desire to end Yiyi's mischievous escapades calculated at wiping out the entire animal family borne out of his selfish interest. The music is a revelation of what Adɔ intends to do to prevent Yiyi from achieving his goals. The music is a solo work conceived in the key of F major in a simple duple meter of 2/4 to reflect a danceable and happy mood of someone who is confident that his plans will succeed against a villain. The music opens with a 16-measure piano prelude (see Example 31) before the voice enters from measure 17-32 after which it is repeated (see Example 32). This section portrays the true account of Yiyi's character by Adɔ. The second section reveals Adɔ's intended actions to foil or thwart Yiyi's plans, consequently, he resolved to descend and kill him. This was captured from measure 34 to end the piece at measure 62. (See Example 33).

204

Example 31. Section of the Piano Prelude

Example 32. Entry of the Voice Part

The music sends a strong signal that the end of Yiyi's escapades is near. The overall texture is homophonic and through composed.

205

Example 33. The beginning of the Section

No. 22 Yiyi Kple Adɔ

This musical piece is a duet between Yiyi and Adɔ. As usual Yiyi is scheming to lure Adɔ to see the spectacle just as he did with the previous animals. The music opens with a piano prelude of 32 measures in the key of F major in a simple duple meter of 2/4 (see Example 34). Then came the dialogue between Yiyi and Adɔ in the form of a question-and-answer phrases. Yiyi's question to Adɔ started from measures 33-48 (see Example 35) and Adɔ answers immediately from measure 49-72 (see Example 36) which was then followed by 8-measures of piano interlude after which the whole episode was repeated.

Example 34. A Section of the Piano Prelude

206

Example 35. Section of the Dialogue, Yiyi questioning Adɔ.

Example 36. Section of Adɔ's response

The piano interlude changed to rapid sixteenth and eighth notes with an Alberti bass accompaniment to introduce the next section where Yiyi demanded of Adɔ to follow him to see the spectacle (see Example 37). This took place from

207

Measures 89 – 96 after which the whole section was repeated again to bring the piece to an end.

Example 37. Sections of the Alberti Bass Accompaniment

No. 23 Yiyi Kple Adɔ

This beautiful musical piece is a continuation of the dialogue that ensued between Yiyi and Adɔ when they got to the scene where the spectacle was. The dialogue is unique in the sense that it is an imitation of whatever Yiyi says. This strategy by Adɔ was calculated to outwit Yiyi so he can fall for his own tricks. Strategically, because Adɔ saw how Yiyi dealt with all other animals before him, he decided not to exclaim nor utter a word and this led to the dialogue. The music started in the key of C major in a simple duple meter of 2/4 and later modulated to the subdominant key of F major. This music is in a binary form. The first part made used of freer imitation or what could be referred to as 'point of imitation' as can be seen in Example 38 and 39. This means that the melodies vary through some transposition and inversions but retains the original character.

Example 38. Stated Theme

Example 39. Free Imitation/Inversion

Another example of the imitation can be seen in Example 40 and 41 which employed some sequence and inversion of the melodies.

209

Example 40. Stated Melody

Example 41. Imitation in Sequence and Inversion of Ex. 40

The second part of the music employed direct imitation, that is, maintaining the same melodic and rhythmic structure. This was achieved after the modulation of the music to the subdominant key (see Examples 42 and 43).

Example 42. Part of the Melody

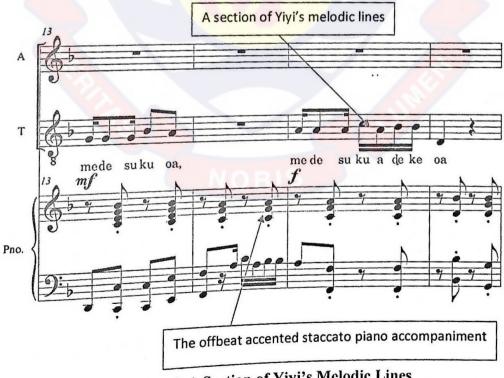**Example 43. Real Imitation of the Melody**

Both the first and second part of the music was repeated to end the music at measure 40. The texture as usual is homophonic with tonal harmony.

No. 24 Gliselawo

This piece is a repeat of the music and analysis as found in No. 5. It is being used as Glimedeha.

211

No. 25 Yiyi Kple Adɔ

This begins another set of dialogue between Yiyi and Adɔ. This time round Yiyi, upon realizing that Adɔ was not going to utter any word when he saw the spectacle, decided to coerce him to talk. But as clever as Adɔ is, and based on the fact that he also witnessed all that transpired between Yiyi and the deceased animals, he decided to pull a fast one on Yiyi by pretending not to notice anything. This resulted in Adɔ repeating everything that Yiyi said so he (Yiyi) could bear the brunt. The music was written in key F major which later modulated to the subdominant B flat major and later returned to F major and finally ends in B flat major. The music started with 10 measure piano introduction that sets the stage for the dialogue to begin in a simple duple meter of 2/4. Therefore, Yiyi's voice part started from Measure 11-18 accompanied with an offbeat accented staccato on the piano to give it a reggae feel (see Example 44).

Example 44. A Section of Yiyi's Melodic Lines

212

This was immediately followed by Adɔ who imitated Yiyi's exact melodic lines from measure 19-26 after which the whole section is repeated (see Example 45).

Example 45. Section of Imitation by Adɔ

This section was immediately followed by a 4-measure bridge that modulates to the subdominant key of B flat major (see Example 46).
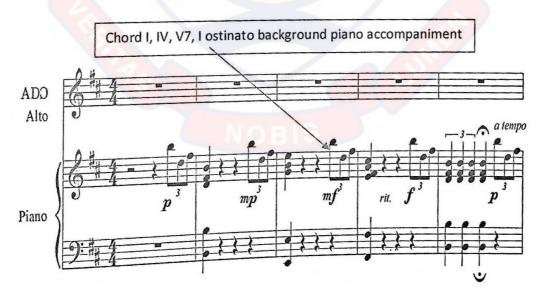

Example 46. Dialogue Between Yiyi and Adɔ

This marks the climax of the piece where Yiyi and Adɔ are now at each other's throat as to who should say what. This section, altogether, is made up of 8-measures of music and also repeated after which the first part of the music is brought back this time without repeat and immediately followed by the second part again this time repeated to end the piece at measure 58.

No. 26 Adɔ

Finally, this music brings the entire storytelling to a close. Adɔ, having succeeded in outwitting Yiyi the villain, saw all of a sudden how Yiyi was whisked away and banged on the floor. Yiyi is dead! Consequently, Adɔ admonished all listeners to heed the moral of the story for there is no good reward for greed so let us all abstain from it. Afterall, it does not pay to be greedy. In the spirit of grief, the music was composed in B minor to depict the mood employing chord i, iv, v7, i as an ostinato background piano accompaniment to the entire melody. The music opened with an establishment of the chord pattern that served as the ostinato accompaniment for 10 measures. (See Example 47).

Example 47. Ostinato Background and Piano Accompaniment

The music is in two parts, the first part is in a simple quadruple meter of 4/4 using heptatonic melodies with ostinato piano accompaniment (see Example 48). The second part made use of the compound quadruple meter of 12/8 with a pentatonic melodic scale employing the same ostinato accompaniment chord progressions as used in the first part (see Example 49).

Example 48. Section of the First Part with Heptatonic Melodies

Example 49. Section of the Pentatonic Melodies in the Second Part

The mood of the piece actually reflects the sad end of Yiyi. This was conveyed in the text and executed in a very sober, solemn and reflective manner to convey

215

the theme message that it does not pay to be greedy which finally brings the piece to an end in measure 33.

No. 27 Glinuwuha

This piece is being used as Glinuwuha, (the song that ends the story and paves way for another storyteller to take over from the former). The music is written in the key of C major in a simple duple meter of 2/4. The tenors and basses open the piece with a statement in parallel sixth and thirds admonishing everyone to be content with whatever they have in life (see Example 50). This was followed by a response from soprano with the rest of the parts joining in. This later culminated into a brief refrain from measures 13 -16 (see Example 51) and subsequently appears intermittently till the end of the piece.

Example 50. Opening statement in parallel sixth and thirds.

During the course of the piece, there was a modulation to the subdominant key of F major where sopranos and altos established the key alternating between

216

parallel thirds and sixths after which there was a resolution back to the key of C major to end the piece at Measure 60.

Example 51. Excerpts of the brief refrain.

217

Diachronic Tableau Representing a Skeleton Preview of Self-Serving.

Sectional Titles	No. 1 Gli-Ha	No. 2 Glitola Kple Gliselawo	No. 3 Glitola	No. 4 Yiyi	No. 5 Gliselawo	No. 6 Glitola	No. 7 Yiyi
Metrical Modulation	Agbekor drum music in 12/8	2/4, 1/4,	2/4	6/8	6/8	6/8	2/4
Modal Modulations	Bitonal (Pentatonic melody against A Flat Major harmony)	G major	B Flat Major	g minor (Pentatonic Melody)	C Major	B Flat Major	E Flat Major
Dynamic Trend	mf-f- mf-f-mf-f- mp-mf-f-mp-mf-f- mp-mf-f-mp-f-mp	mp-ff-mp-pp-p- mp-mf-f-ff-fff-mp- mf-mp-mf-f-ff	p-mf-f-mp- mf-f-mf-f-ff	mf-f-mf-ff	f-mp-mf-f- mp-mf-f- mp-ff	mf-f-mf-f-ff- mf-f-fff	mf- mp-mf
Tempo Modulation	θ. = 80	θ = 76	θ =72	θ. = 80	θ = 132	θ. = 72	θ =92
Running Time	00:01 – 03:30	00:01 – 01- 13	00:01 – 01:19	00;01 – 00:18	00;01- 01:20	00;01 – 01:40	00:01 – 01:23
Number of Bars/measures	70	43	45	11	36	56	42

218

Sectional Titles	No. 8 Glitola	No. 9 Glitola	No. 10 Avugbɔe Kple Gliselawo	No. 11 Glitola	No. 12 Yiyi	No. 13 Gliselawo
Metrical Modulation	3/4	6/8	6/8	2/4, 6/8	6/8, 24	6/8
Modal Modulations	G Major	G Major	C Major	C Major	C Major	C Major
Dynamic Trend				f-fff-mf-f-fff-f-mf	mf-mf-f-f-mp-mf-f	mf-f-mf-f-ff
Tempo Modulation	θ =82	θ. = 56	θ. = 80	θ = 120	θ. = 72	θ. = 74
Running Time	00:01 – 01:57	00:01 – 00: 35	00:01 – 00:18	00:01 – 00:38	00:01 – 01:18	00:01 – 02:04
Number of Bars/measures	50	16	11	19	36	43

219

Sectional Titles	No. 14 Glimedeha (Gliselawo)	No. 15 Yiyi Kple Papa Nyitsu	No. 16 Gliselawo	No. 17 Yiyi kple Gliselawo	No. 18 Afetɔ Nyitsu Kple Gliselawo	No. 19 Glitola
Metrical Modulation	2/4	3/4	6/8	12/8	6/8	2/4, 6/8
Modal Modulations	E Flat Major	G Major	C Major	A Flat Major (Pentatonic melody)	g minor (Pentatonic Melody)	C Major
Dynamic Trend	mf-f-mf-ff-mf-f		f-mp-nf-f-mp-nf-f-mp-ff	mf-f-mf-f-f-f-f	mf-f-mf-ff	f-fff-mf-f-fff-f-mf
Tempo Modulation	θ = 82	θ = 66	θ = 132	θ. = 80	θ. = 80	θ = 120
Running Time	00:01 – 01:10	00:01 – 01:17	00:01– 01:20	00:01 – 01:42	00;01 – 00:18	00:01 – 00:38
Number of Bars/measures	: 40	27	36	34 :	11	19

Sectional Titles	No. 20 Glitola	No. 21 Adɔ	No. 22 Yiyi Kple Adɔ	No. 23 Yiyi Kple Adɔ	No. 24 Gliselawo	No. 25 Yiyi kple Adɔ	No. 26 Adɔ	No. 27 Glinuwuha (Gliselawo)
Metrical Modulation	6/8	2/4	2/4	2/4	6/8	2/4, 6/8	4/4, 12/8	2/4
Modal Modulations	A Flat Major	F Major	F Major	C Major, F Major	C Major	F Major	B minor	C Major
Dynamic Trend		mf, mp. f, p, ff, fff	mf, f, ff, mp	mf, f	f-mp-mf-f-mp-mf-f-mp-ff	mf, p, mp, f, ff	p, mp, mf, f	
Tempo Modulation	θ = 120	θ = 92	θ = 72	θ = 72	θ = 132	θ = 72	θ = 96	θ = 70
Running Time	00:01 – 01:50	00:01 – 01:52	00:01 – 04:40	00:01 – 02:00	00:01 – 00:31	00:01 – 02:30	00:01 – 02:42	00:01 – 03:27
Number of Bars/measures	72	62	105	40	36	58	33	60

221

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter discusses the summary, conclusions and recommendations of the entire work. The summary synthesises all key issues in each chapter of the thesis. The conclusions deal with the evaluations of the creative work and some challenges encountered during the creative process. Finally, I offer some useful recommendations to enhance future research.

Summary

Chapter One of the thesis covered the research topic that aimed at creating a musical fable based on oral traditions particularly fables. The essence of this work was to set a known fable titled *Viɖe Adeke Mele Dokuitɔdidi Me O* to music as a measure towards the safeguarding of intangible cultural heritage as espoused in the United Nations Educational, Scientific and Cultural Organization's convention (UNESCO). The research began by touching on oral traditions, a brief biographical sketch on the journey of the life of the composer, the research interest and why it is important for art musicians to begin to use fables in their creative works since it became obvious that there is paucity of musical fables.

Chapter Two dealt with relevant literature on the research area: storytelling traditions among the Eʋe people of Ghana, musical features of Ghanaian folksongs, compositional techniques and some elements of drama. The review focused on the role of the storyteller, the role of the audience and the folkloric character Yiyi (Ananse). It also looked at some musical features of Ghanaian folksongs in terms of structure, length, text, repetition, tonality, and melodies. The literature highlights compositional techniques such as call-and-

222

response and cantor-and-chorus forms which are essential techniques employed in Ghanaian folksongs.

In Chapter Three, the conceptual and theoretical framework was discussed. The theoretical framework was discussed in the understandings of cross-cultural music as defined by Kim (2017) and also in the domain of African art music which looks at composition as the transformation of pre-existing materials into new individualized structures. Acquah's (2019) conceptual framework model *Anansegorndwom* was adopted for the creative work. The research employed an art-based research methodology.

In Chapter Four, the synopsis of the fable and composition was presented together with the entire score of the music. *Finale* version 2014 was used for the transcriptions of the music. In chapter five, the analysis of the entire musical fable was presented. The analysis had bearings on the totality of musico-dramatic genre of storytelling as exemplified by Mireku-Gyimah (2014). Each of the pieces was analysed based on form and structure, melodic and harmonic considerations, tonality, meter and texture. Also, a diachronic tableau representing a skeleton preview of the piece was presented. Finally, the summary, conclusions and recommendations were presented in Chapter Six.

Conclusions

The attempt to create this musical fable "Self-Serving" was quite challenging, in that I had to script a known fable, assign voice parts to each of the characters, and set it to music. It is also worthy to note that in setting the fable to music I encountered a number of challenges (1) the fact that in the performance practice of storytelling, stories are told and not sung, and the musical interludes are sung and not told. (2) Now both musical interludes and

story are now being sung, consequently, the ability to distinguish between which is the story and which is the musical interlude are but some of the challenges confronted and surmounted by this work.

In dealing with these challenges, however, it is important to note that the allocation of musical interludes was assigned to individual audiences and in some cases to the entire audience (Gliselawo) who join in the singing either because they are familiar with the song or they heard the song in an earlier scene of the story. That notwithstanding, from the text and rendition of the songs coupled with the messages inherent, it becomes evidently clear that they are serving the purpose of musical interlude.

The main purpose of this research, which is to expand my compositional creativity by using a known fable and setting it to music in order to advance the documentation, sustenance and promotion of fables through the performance of this work, has been realized. The inherent lessons derived from the narrations of fables is still every much evident, such that, it still communicates, inform, educate, and entertain the audience, with the same message through music.

In the course of the creative process, I engaged with a musical software, Finale 2014. This software creates an avenue for me to be able to capture my compositions and play back the created work. It also helps in notating the drum music that offers an imitation of the natural drum tones of the musical styles employed in the music. Without the finale music software, it will be difficult to have a near to accurate capturing of the desired sounds that I intend for the project. In terms of creating the melodies, I tried as much as possible to make good use of the tonal inflections of the Eʋe language so as not

224

to distort the understandings of the text. On the whole, the creative experience was thought-provoking, and has enhanced my creative process.

Recommendations

Having gone through the process of writing and composing "Self-Serving" as a research and academic work, the following are some recommendations that will be relevant for future works:

Firstly, in an attempt to create this musical fable, it became evidently clear that not much has been done by art music composers in the documentation, sustenance and promotion through performance of the African for that matter Ghanaian oral traditions particularly fables. Therefore, it is imperative to impress upon scholar composers to explore this option as a means of their contribution to this process.

Secondly, that Ghanaian oral traditions represent a rich storehouse of knowledge that can be exploited to educate, inform, entertain and above all inspire generations to learn about their society and the world at large.

Thirdly, Ghanaian musical features, techniques and idioms must be the basis for compositions in order to project the identities of the cultures they represent.

Fourth, the use of finale, a music software for the scoring of music made the transcription and playback of the musical fable easier. Therefore, I recommend that it should be taught and included in the curriculum for music students in tertiary institutions in order to facilitate the scoring of music.

Finally, scholar-composers are encouraged to explore other forms of oral traditions to enhance their art music compositions so that Ghanaian art works will be diversified and not limited to sacred or church music.

225

References

Abarry, N. (1994). Teaching Akan oral literature in Ghanaian schools. *Journal of Black Studies, 24*(3), 308-328. Retrieved March 6, 2020, from www.jstor.org/stable/2784585.

Abdul-Malik, K. (2012). *What is the role of storytelling in cultural sustainability: Four case studies.* Maryland: Goucher College.

Acquah, E. O. (2019). A theoretical review towards a compositional model for creating African musical drama: Anansegorndwom. *Journal of Humanities and Social Science (IOSR-JHSS), 24*(4), 23-32.

Addo, A. A. (2013). *Ananse as a folkloric character in new Ghanaian drama.* Unpublished master's thesis. University of Ghana, Legon.

Adjahoe, M. Q. (2016). *Anthology of B^b Atɛntɛbɛn music for Colleges and Universities.* Unpublished book.

Adjahoe, M. Q. (2017). From Ghanaian folk song to contemporary art music for B^b Atɛntɛbɛn and piano. *Malaysian Music Journal, 6*(2), 94-114.

Adjei, G. K. (2015). Creative transformation in African art music: A case study. *Contemporary Journal of African Studies. 3*(1) 39-67.

Adom, D., Hussein, E. K., & Agyem, J. A. (2018). Theoretical and conceptual framework: Mandatory ingredients of a quality research. *International Journal of Scientific Research. 7*(1), 438-441.

Affiah, U., & Osuagwu, N. (2012). Ethnodramatics: Towards a theory for indigenous African drama. *Journal of Humanities and Social Science (IOSR-JHSS), 5*(2), 6–10.

Agbenyega, P. D. W. (2015). *An analytical study of five selected works of Walter Kɔmla Blege.* University of Education, Winneba http://ir.uew.edu.gh.

Ajumeze, H. O. (2014). Deconstructing the stage and the auditorium: The dialectics of the audience as performer in indigenous and modern African performance *OFO: Journal of Transatlantic Studies, 4*(1), 67-79.

Banerjee, U. K. (2008). The subtle art of storytelling. *Sahitya Akademi, 52(4), 147-152.*

Berry, J. (1991). *West African folktales* (1st ed.). Illinois: Northwestern University Press.

Boateng, E. A., Maier, D. J., Fage, J. D., & Davies, O., (2020). Ghana. *Encyclopaedia Britannica Inc.* https://www.britannica.com/place/Ghana.

Carter-Black, J. (2007). Teaching cultural competence: An innovative strategy grounded in the universality of storytelling as depicted in African and African American storytelling traditions. *Journal of Social Work Education, 43*(1) 31-50 https://www.jstor.org/stable/23044222.

Crossman, A. (2018). *Ritual.* Retrieved from https://www.thoughtco.com/ritual-definition-3026526.

Devoto, M. (2003). *Analysis. The Harvard Dictionary of Music* (4th ed.) Don Michael Randall. Cambridge, Massachusetts: Harvard University Press. ISBN 0-674-01163-5.

Elder, D. R. (2017). *Ewe (Ghana) Storytelling songs and internationalizing undergraduate curriculum.* Ohio State-ATI: Center for global Studies, University of Illinois.

Erickson, N. L. (2018). The importance of setting in your story. *BookBaby Blog*. https://blog.bookbaby.com/2018/02/Importance of setting in your story.

Finnegan, R. (2012). *Oral literature in Africa.* Cambridge: Open Book Publishers. http://www.openbookpublishers.com.

Gbagbo, D. K & Elder, D. R. (2019). Storytelling songs of the Ewe Dome of Ghana. *African Music, 11*(1), 91-112.

Gbolonyo, J. S. K. (2009). *Indigenous knowledge and cultural values in Ewe musical practice: Their traditional roles and place in modern society.* Published Dissertation, University of Pittsburgh, USA.

Gorlin, D. (2000). *Songs of Africa.* Alokli west African dance. Web:www.alokli.com, United States.

Hill, E. J. (2018). *Spirited choreographies: Rituals, identity, and history making in Ewe performance* https:/escholarship.org/uc/item/5p68k9mj Peer Reviewed/ Thesis/Dissertation.

Iseke, J. (2013). Indigenous storytelling as research. *International Review of Qualitative Research, 6*(4), 559- 577.

Iyanda, R. O. (2019). Fables as panacea to unethical behaviours in societies. *Electronic Research Journal of Literature (1)* 1-8.

Kim, J. (2017). Cross-Cultural music making: Concepts, conditions, and perspectives. *Croatian Musicological Society 48*(1) 19-32.

Kivunja, C. (2018). Distinguishing between theory, theoretical framework, and conceptual framework: A systematic review of lessons from the Field. *International Journal of Higher Education, 7*(6), 44-53.

228

..

Komabu, W. (2010). *Dark sunset: Kwadzo the deviant.* Unpublished undergraduate project work. University of Cape Coast, Ghana.

Kuwor, K. S. (2013). *Transmission of Anlo-Ewe dances in Ghana and in Britain: Investigating, reconstructing and disseminating knowledge embodied in the music and dance traditions of Anlo-Ewe people in Ghana.* Doctoral Thesis, University of Roehampton, London.

Leavy. P. (2020). *Method meets arts. Arts based research practice.* New York: The Guilford Press.

McNiff, S. (2008). Art-based research. In Knowles, J. G. & Cole, A. L. (Eds.) *Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues* (pp 29-40) California: Sage Publications, Inc.

Mereku, C. W. K. (2011). *'Asomdwee Hen' Christmas- Operetta.* Winneba, Ghana: Department of Music, University of Education, Central Campus.

Mills, E. (1999). *Theatre voice as metaphor: The advocacy of praxis based on the centrality of voice to performance.* Unpublished: Master's thesis. Rhodes University.

Mireku-Gyimah, P. (2014). Performance and the techniques of the Akan folktales. *International Journal of English Language and Literature Studies 3*(4), 311-340.

Nketia, J. H. K. (1955). *Funeral dirges of the Akan people.* Accra: Achimota Publishers.

Nketia, J. H. K. (1974). *The music of Africa.* New York, NY: W.W. Norton and Company Inc.

229

Okpewho, I. (1992). *African oral literature: Backgrounds, character and continuity*. Bloomington and Indianapolis: Indiana University Press.

Rankin, P. Hansteen-Izora, R. & Packer, L. (2006) 'Living cultural storybases': Self-empowering narratives for minority cultures. *International Community Informatics Conference on 'Constructing and sharing memory: community informatics, identity and empowerment'*, CIRN Prato Italy.

Sam, J. E. (2016) *A re-interpretation of Efua Sutherland's the marriage of Anansewa as a Ghanaian musical theatre*. Unpublished master's dissertation, School of Performing Arts, University of Ghana.

Scott, J. W. (2011). Storytelling. *History and theory, 50*(2), 203-209 https://www.jstor.org/stable/41300078

Sone, E. M. (2011). Swazi oral literature studies yesterday and today: The way forward. *The Southern African Journal for Folklore Studies, 21,* 39–53.

Sone, E. M. (2018). African oral literature and the humanities: Challenges and prospects. *Humanities, 7*(30), 1-20.

Tala, K. I. (2012). Kashimism: Representing voices. JELLiC: *Journal of English Language and Literature and Culture* 1, 15–30.

Tordzro, G. K. (2018). *Story, storying and storytelling: A reflection on documentary film, music and theatre as creative arts research*. PhD Thesis, University of Glasgow.

Treseler, S. (2016). *5 Types of Call and Response Phrases*. In Creative Music Blog, Jazz Improvisation. https://stevetres.com/2016/01/5-types-of-call-and-response-phrase

UNESCO (2003). Convention for the safeguarding of the intangible cultural heritage. Paris, *MISC/2003/CLT/CH/14*

Vecsey, C. (1981). The exception who proves the rules: Ananse the Akan trickster. *Journal of Religion in Africa, 12*, 161-177.

Vidhya, B. & Arjunan, A. (2015). Characterization : An intrinsic aspect of dramatic text. *Journal of Humanities and Social Science (IOSR – JHSS), 20*(3), 76 -78, e-ISSN: 2279-0837, p-ISSN: 2279-0845.

Willgoss, R. (2018). *Creativity in art music composition.* Doctor of Philosophy Thesis, Sydney Conservatorium of Music, The University of Sydney.

231