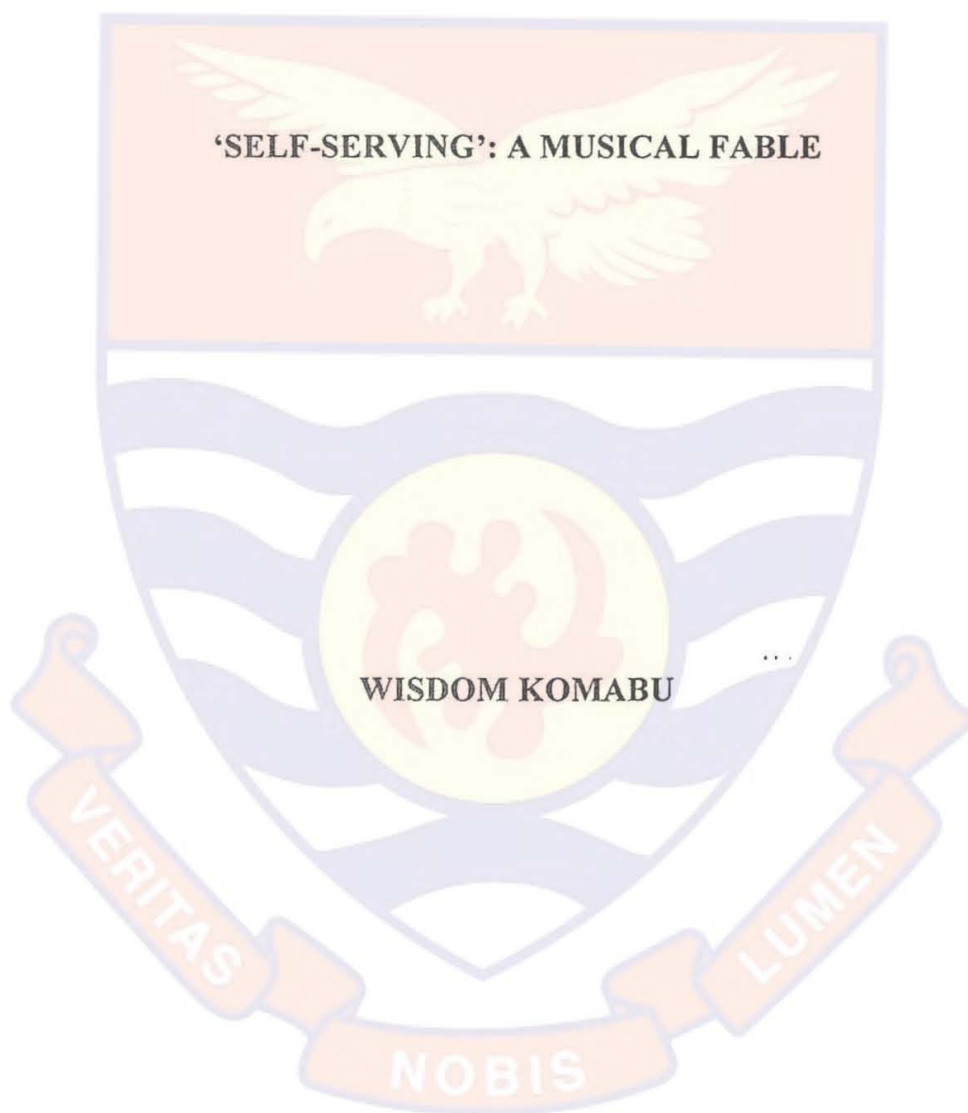


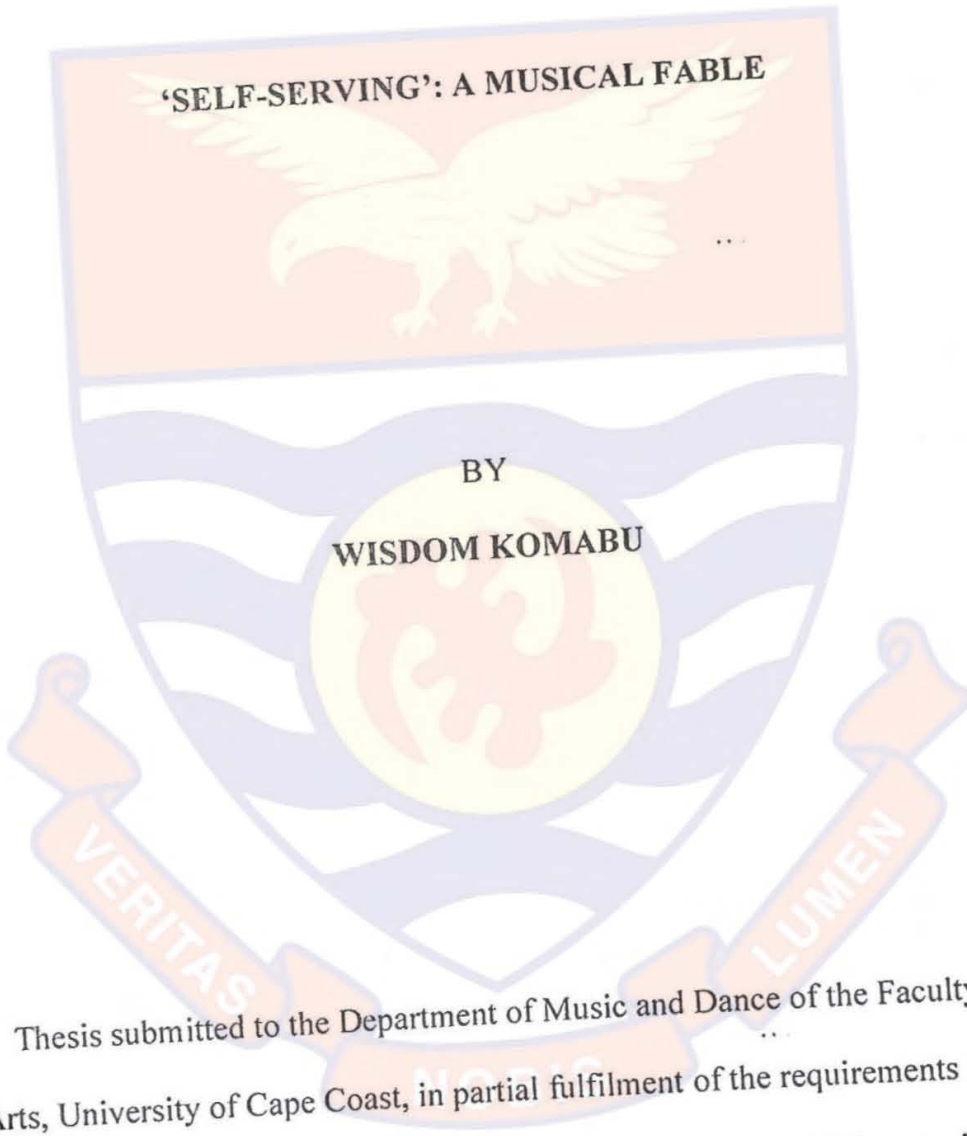
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This thesis submitted to the Department of Music and Dance of the Faculty of Arts, University of Cape Coast, in partial fulfilment of the requirements for the award of Doctor of Philosophy degree in Music Theory and Composition

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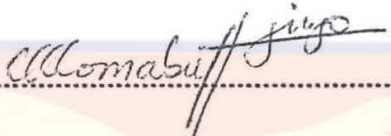
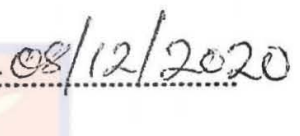
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DECLARATION

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: 

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: 

Name: Dr. Mawuyram Quessie Adjahoe

Co-Supervisor's Signature:  Date: 

Name: Prof. Emmanuel Obed Acquah

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 '*Vidɛ 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.

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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.

DEDICATION

To you my Children

Edzesim Etormenye Kwaku Komabu

and

Kplorla Kwakutse Komabu

For all the joy you brought into my life



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GLOSSARY

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

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

(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

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 *Aɲlo* 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.

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 *Aɲlɔ* 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

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 *Eve*) 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 Kwaadee over and over again and their decision to incorporate *Anansesem* (*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*, *Gabaɔa*, *Halo*, *Gbolo*, among others to reflect the rich culture of the *Eves* 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 *Pete Pete* 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, *Pete Pete* 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

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

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

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

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

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 Anasesem’ 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

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

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

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.

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

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.

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

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 *Eve* people of Ghana
- Musical features of Ghanaian folksongs
- Compositional techniques
- Dramatic elements

Storytelling Traditions among the *Eve* 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 *Eve* 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 *Ajlo-Eve* people reside in the south-eastern corner of the Republic of Ghana. While many *Eve* storytellers and tradition keepers often trace the origin of the *Ajlo-Eve* 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 *Aylo-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 *Aylo-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

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, *Eve* 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, *Eve* 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 *Eve-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

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 *glimeha* 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

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

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 *Anansesem* 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.

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.

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.

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 '*Pete Pete*' a folksong and '*Kundo Megbo O*' by Adjahoe.

Pete Pete 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 while the response remained the same until the last eight measures when cantor and chorus sing in harmony from measures 34 through to 40.

PĒTĒ PĒTĒ

CANTOR/
CALL 1

Pĕ tĕ pĕ tĕ ___ se nu a dedendee ___ se nu a Pĕ tĕ pĕ tĕ ___ Mo

CHORUS/
RESPONSE 2

se nu a dedendee ___ se nu a

9

1 Maamefrĕ woo ___ Osemen'koyĕdĕn?

2 se nu a dedendee ___ se nu a se nu a dedendee ___ se nu a

17

1 O se kodzi dzi ___ E bene dzibana

2 se nu a dedendee ___ se nu a se nu a dedendee ___ se nu a

25

1 Fufurnĕ'bĕn'kwan ___ Mofrankyĕn dzio ___

2 se nu a dedendee ___ se nu a se nu a dedendee ___ se nu a

33

1 See nu a de den de See nu a de den de See nu a de den de ___ See nu a

2

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

My second example is *Kundo Megbɔ O*, a traditional tune composed in the call and response form. This example was written for *Atentenben* in B^b by Adjahoe. However, this particular composition is a solo *Atentenben* 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.

The image displays two musical examples. The first, titled "The Call", is for "Atentenben in Bb" and consists of a single melodic line for the Atentenben instrument and a piano accompaniment. The piano part features a steady eighth-note bass line and a treble line with chords and moving lines. The second, titled "Response", is for "Bb At." and also consists of a single melodic line and a piano accompaniment. The piano part has a similar structure to the first example, with a bass line and a treble line. Both examples are in 6/8 time and B-flat major.

Example 2. Kundo Megbɔ O
Source: Transcribed by Mawuyram Qesse 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 Do 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 Do Me

The image displays two musical staves for the song 'Uɔnu Tia Do Me'. The first staff is labeled 'CANTOR' and the second 'CHORUS'. Both are in 8/8 time. The Cantor part has lyrics: 'Uɔnu tia do menyemeyie ɔnu tia do meo, ɔnu tia do menyemeyie ɔnu tia do meo'. The Chorus part has a similar melody. The second system shows the Cantor part with lyrics: 'ɔnu tia do menyemeyie ɔnu tia do meo, funyet'o ta ___ne me yi to nyema dzoo ___'. The Chorus part has a similar melody.

17

CAN
U nu tia do me nye me yie u nu tia do meo, u nu tia do me nye me yie u nu tia do meo

CHO
U nu tia do me nye me yie u nu tia do meo, u nu tia do me nye me yie u nu tia do meo

25

CAN
u nu tia do menyemeyie u nu tia do meo, fu nyeto'ota ne me yi to nyema dzoo

CHO
u nu tia do menyemeyie u nu tia do meo, fu nyeto'ota ne me yi to nyema dzoo

Example 3. Uonu Tia Do 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.

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.

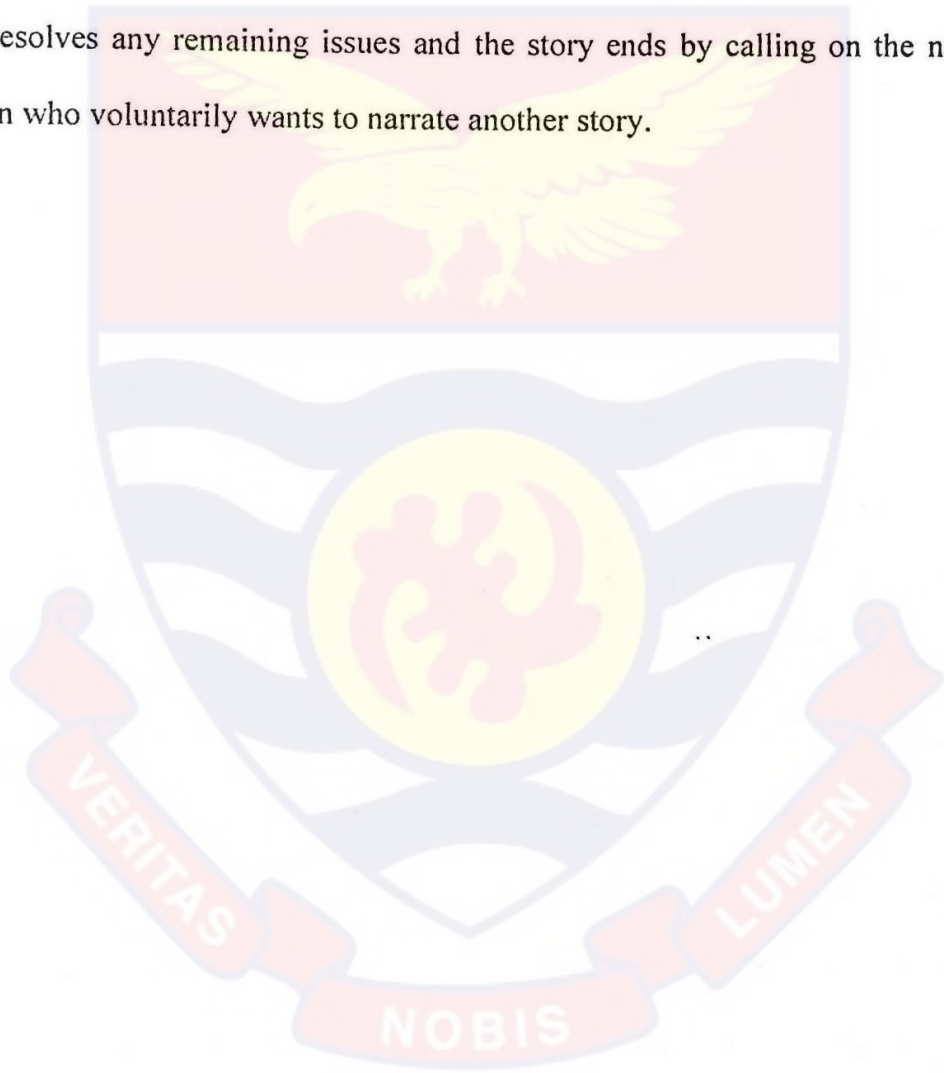
The characters in a story or drama represent human personality. Vidhya and Arjunan (2015) speak to the fact that dramatic characters are inventions in a work of art. They can be seen as both imitations of human beings and as the function of the dramatic task. These characters are performed by actors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

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

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.



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

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

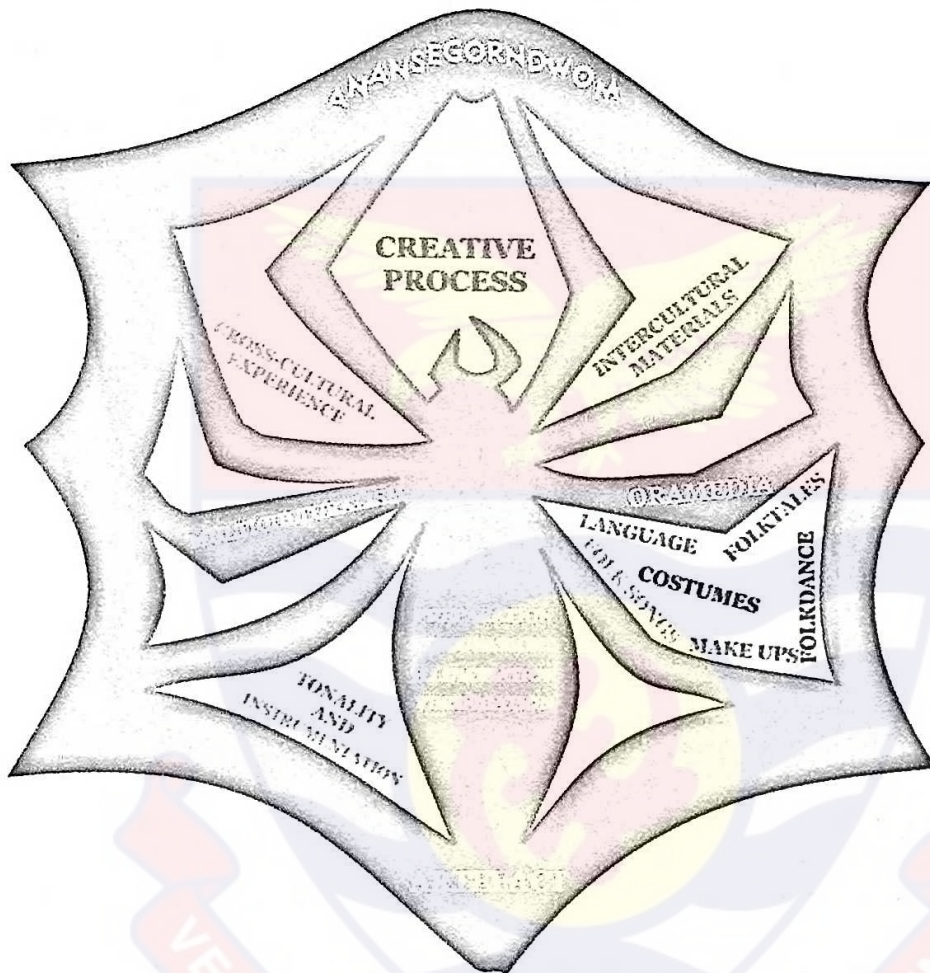
A conceptual framework is a structure which the researcher believes can best explain the natural progression of the phenomenon to be studied (Adom et al, 2018). It is a necessary requirement in creative art research as it explains how

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 *Vide 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

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

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

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 Eve story titled '*Vide Adeke Mele Dokuitodidi 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
- AVUGBOE--- Mr Duiker - Alto
- NYITSU --- Mr Bull - Bass
- ADD --- Squirrel – Alto
- GLISELA ADEWO --- Some Participants – Chorus

The Scripted Fable

FABLE IN EUE	FABLE IN ENGLISH
KPLɔKPLɔYIDEME: (dekonuha aɔe no ɔidim)	INTRODUCTION: Voice and Instrumental Prelude (<i>traditional drum music</i>)
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 vu dze Yiyi dzi	NARRATOR: The story landed on Spider
GLISELAWO: Wodze dzi	AUDIENCE: It landed on him
GLITOLA: Dze Afetɔ Avugbɔedzi	NARRATOR: It landed on Mr. Duiker
GLISELAWO: Wodze dzi	AUDIENCE: It landed on him
GLITOLA: Dze Afetɔ 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
<p>GLITOLA: Gbe ɔeka la, ɔo gã aɔe va to le Yiyi wo de eye woɔe be yeayi ɔe ave me aɔadi nuɔuɔu na eɔokui kple efe fometɔwo. Esi wonɔ ave me no tsatsam la, eke ɔe kpe aɔe si ŋku, aɔabawo kple ge no la ŋu. Ke Yiyi, nutabiala, ame si nya a ɔeke metoa nu gbɔ na o la mezi ɔoɔe o, le nu si wokpɔ ŋuti la o, ke Yiyi ke nu gblɔ be,</p> <p>YIYI: Dzalelele! Kpe ka fomevie nye esia ŋku ga ewewo, ge kple aɔabawo le maha?</p>	<p>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,</p> <p>SPIDER: “Really! What kind of stone is this that has two big eyes, a beard and eye lashes?”</p>
GLISELAWO: Oh, Nyatefee maha!	AUDIENCE: Indeed!
GLITOLA: Yiyi mewu nya si gblɔm wole tso nukunu si wokpɔ la nu o, hafi ŋuse aɔe doe ɔe dzi o gake edze	NARRATOR: Hardly had Spider completely uttered his amazement than an unknown force lifted him up

agbagba ku ɔe atilo a ɔe n̄uti eye wotsi agbe.	but he managed to cling to the branch of a tree and survived.
YIYI: “Dzɔgbevoenya kae nye esia, gake meɔe fu o.....”	SPIDER: “That was terrible, but never mind...”
GLITOLA: Esi wotrɔ yina afe me la, edo go Afeto Avugboe eye wobiae dzimagboditoe be,	NARRATOR: .. While he was returning home, he met Mr Duiker and asked him hastily,
YIYI: Afeto Avugboe, afe kae neyina?	SPIDER: “Mr Duiker, where are you going?”
AVUGBOE: Meyina nuɔɔɔu ɔi fe. Menye nye kp̄li woe le kɔfe sia me fu kpem tso ɔototo sia si me 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 afe si nakpɔ nuɔɔɔu la wɔ. “Na mafia nane wo.”	SPIDER: Come let me show you where to find food. “Let me show you something”
GLITOLA: Yiyi kp̄lo Avugboe yi afe si wɔkpe nukukpe la le. Esi Avugboe ɔo afe ma la, wɔnye nya a ɔeke metoa nu gbɔ na eyama ha o ta la, mete n̄u ɔe kɔ ɔale kpe la n̄u hezi ɔoɔe o. Edo nukurli.	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, ...
AVUGBOE: Mebe, kpe kae nye esia n̄ku ga evewo, aɔabawo 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 n̄use ga aɔe kɔe doe ɔe dzi hezii ɔe anyigba puu. Avugboe ku. Yiyi kp̄o dzidzo manyagblo aɔe eye wɔgblo na eɔokui be,	NARRATOR: Instantly, something of a mighty force lifted him up and smashed him on the ground with a thud making the sound <i>puu</i> : Duiker was dead! Spider’s happiness knew no bounds and he expressed it to himself saying;
YIYI: “Nye fekpekpewo kata nu tso azo. Egbea, srɔnye fe detsi avivi”	SPIDER: “My troubles are all over now. Today, my wife’s soup will be tasty.”
GLITOLA: Ehe Avugboe fe kukua dzoe ne woɔu.	NARRATOR: Then he dragged and dragged the carcass of Duiker away for food.
GLISELAWO: Nenemaa? aɔan̄u le tagbo ne n̄uto.	AUDIENCE: Is that so? He is clever.

GLITOLA: Etrɔ gbɔ ake eye wɔdze agbagba tre mɔ na Afetɔ 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 dji fe na srɔnye kple vinyewo woaɖu.	MR BULL: “I am going out to look for some food for my wife and children to eat.”
GLISELAWO: Nyatefea!	AUDIENCE: Is it the truth!
YIYI: Va mafia wɔ afi si nakpɔ nuɖuɖu le. Na mafia nane wɔ.	SPIDER: Come let me show you where to find food. “Let me show you something”
GLITOLA: Enumake Afetɔ Nyitsu kpɔ kpea la, edo ɣli.	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 dze dzi hezi dze anyigba puu. Enumake eya ha ku. Le dzidzɔkpɔkpɔ me Yiyi he Nyitsu ha fe kukua kabakaba dzoe. lã sia lã si Yiyi do goe la, eblii eye wɔwui nenemake hena ɖuɖu. Gawu esi Yiyi nɔ esiawo kata wɔm la, Adɔ ha be dze ati aɖe dzi heno ekpɔm gake Yiyi menya esia o.	NARRATOR: Immediately he said these words, a force lifted him up and hurled him to the ground, <i>puu</i> . 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 fe dzidzimewo tsɔm le avea me. Nyemanɔ anyi naneke mawɔmawɔe o. maɖi dze anyigba awui dze 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 dji va anyigba la, Yiyi kpɔe eye wɔdo ɣli.	NARRATOR: When Squirrel got down, Spider saw him and shouted!
YIYI: Papa Adɔ, afi kae neyina?	SPIDER: “Father Squirrel, where are you going?”

ADᑃ: Menye du sia me ko mele kp̄li wò le d̄ototo ɣeyiyi sia me hele v̄l̄iv̄lim be m̄iadi nu aᑃu 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 Adᑃ va ᑃo eye wo ame evea wozᑃ ᑃo aᑃi si nukukpea le la, Adᑃ tᑃ ka hezi ᑃoᑃoe. Yiyi ha tᑃ hezi ᑃoᑃoe.	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 egblᑃ ge oa?	SPIDER: “Aren’t you going to say it?”
ADᑃ: Mele egblᑃ ge oa	SQUIRREL: “Aren’t you going to say it?”
YIYI: Ale si netsi tsitre ᑃe afima kpoo la, tagbᑃ kuku tᑃ aᑃe ko ne nye; etsi bome ᑃutᑃ, menya naneke o	SPIDER: “The way you stand there quietly, you are blockheaded; you are thick in the head; not clever at all”.
ADᑃ: Nenem me wò ha nenyee; wò tagbᑃ fa wu zᑃmetsi	SQUIRREL: “So are you; you are also not clever at all”.
GLISELAWO: Nyateᑃee!	AUDIENCE: It is true.
YIYI: Mede suku aᑃeke oa?	SPIDER: “Didn’t you attend school?”
ADᑃ Wò ha mede suku aᑃeke oa?	SQUIRREL: “Didn’t you also attend school?”
YIYI: Ggblᑃe la!	SPIDER: “Say it?”
ADᑃ: Magblᑃ nu ka?	SQUIRREL: “Say what?”
YIYI: Nukutᑃe! Le nyateᑃe me la, Kp...kpe to...to ge, Aᑃaba kple ᑃku ga ewewo.	SPIDER: “By Jove! Honestly! A stone which has grown a beard, eye l-lashes and two - big eye-s?”
GLITOLA: Yiyi mede nu le nya la me hafi wokᑃe do ᑃe dzi hezi ᑃe 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, <i>puu</i> . Spider was dead.
ADᑃ: Gbe sia gbe, esi nèle aᑃi sia l̄awo wum la, nye ha menᑃ ati tame (Adᑃ kpᑃ dzifo hedo asi ᑃe yame) nᑃ kpᑃm henᑃ wò ayewo sᑃᑃm. Viᑃe adeke mele ᑃokuitᑃdidi me o.	SQUIRREL: “Every day as you stayed here killing the animals, I was also up there on the tree (<i>Narrator looks up and points to the sky</i>) watching you and studying your

	tricks. It does not pay to be so greedy.”
GLITOLA: Gli si meto la, evivi o, mevivi o, meɖroe ɖe 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>I, in turn, load it on the head of whoever is ready to perform or tell a tale</i>)
GLISELA AÐEWO: Adɔsala ɲuto megbea aɖi la ŋko sese o. (Gliselawo dometo ɖeka do ha ɖa eye mamleeawo xe ne be, “Tso naɖu ɛ”).	SOME PARTICIPANTS: “If you administer poison, you surely get a taste of it yourself.” (<i>A Participant starts a musical interlude; the chorus or audience response is “Get up and perform”</i>).
GLITAJOJO: dekonuuha aɖe no ɖiɖim	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

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

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

Agbekor

The musical score is arranged in a vertical staff system. At the top, it is titled 'Agbekor' and 'No.1 Glimeha' by 'Wisdom Komabu' dated '10th feb. 2020'. The score is in 12/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments and parts are as follows:

- Glitola S/T**: Treble clef, 12/8 time, mostly rests.
- S A T B**: Treble and Bass clefs, 12/8 time, mostly rests.
- Gakogui**: Treble clef, 12/8 time, rhythmic pattern of eighth notes.
- Axatse**: Treble clef, 12/8 time, rhythmic pattern of eighth notes.
- Clap**: Treble clef, 12/8 time, rhythmic pattern of eighth notes.
- Kagan**: Treble clef, 12/8 time, rhythmic pattern of eighth notes.
- Sogo**: Treble clef, 12/8 time, rhythmic pattern of eighth notes.
- Kidi**: Treble clef, 12/8 time, rhythmic pattern of eighth notes.

A large, faint watermark of the University of Cape Coast logo is visible in the background of the score.

The musical score is arranged in a vertical stack of staves. At the top is the S/T (Soprano/Tenor) part, followed by SATB (Soprano, Alto, Tenor, Bass) voices, and then six percussion instruments: Gkui, Atse, Clp., Kgan, Sgo, and Kdi. The S/T part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a triplet of eighth notes with the lyrics "Mi va, mi va, mi va se loo" and a dynamic marking of *mf*. The SATB part also begins with a treble clef, the same key signature and time signature, and features a triplet of eighth notes with the lyrics "Mi va, mi va, mi va se loo" and a dynamic marking of *f*. The percussion parts are written on five-line staves with various rhythmic notations, including eighth and sixteenth notes, and rests. A large, faint watermark of the University of Cape Coast logo is visible in the background of the score.

5

S/T

S
A
T
B

mi va, mi va, mi va se loo

Gkui

Atse

Clp.

Kgan

Sgo

Kdi

7

S/T *mf*
Mi va, mi va, mi va se loo

S
A
T
B *f*
Mi va, mi va, mi va se loo

7

Gkui

Atse

Clp.

7

Kgan

Sgo

Kdi

Detailed description: This is a musical score for a choir and traditional instruments. The score is divided into two systems. The first system includes vocal parts for Soprano/Tenor (S/T) and Soprano/Alto/Tenor/Bass (SATB). The S/T part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *mf*. The SATB part begins with a treble clef, the same key signature, and a dynamic marking of *f*. Both vocal parts have the lyrics "Mi va, mi va, mi va se loo". The second system includes traditional instruments: Gkui, Atse, Clp., Kgan, Sgo, and Kdi. Each instrument part is written on a five-line staff with a double bar line at the beginning. The Gkui part uses a treble clef and eighth notes. The Atse part uses a treble clef and eighth notes. The Clp. part uses a treble clef and quarter notes. The Kgan, Sgo, and Kdi parts use a treble clef and eighth notes. A large, faint watermark of the University of Cape Coast logo is visible in the background of the score.

9

S/T

S
A
T
B

mi va, mi va, mi va se loo

9

Gkui

Atse

Clp.

9

Kgan

Sgo

Kdi

VERITAS LIBERABIT VOS
NOBIS

Detailed description: This is a page of a musical score. At the top, it is numbered '9'. The score is divided into several systems. The first system is for a Soprano/Tenor (S/T) part, which is mostly blank. The second system is for a SATB choir, with lyrics 'mi va, mi va, mi va se loo' written below the vocal lines. The third system contains three staves for instruments: Gkui, Atse, and Clp. The fourth system contains three staves for instruments: Kgan, Sgo, and Kdi. A large, faint watermark of the University of Cape Coast crest is visible in the background, featuring a shield with a sun, a book, and a banner that reads 'VERITAS LIBERABIT VOS' and 'NOBIS'.

The musical score is arranged in a system with seven staves. The top staff is for Soprano/Tenors (S/T) and includes the lyrics: "Vi dea de ke me le do kui to di di me o Yi yi". The dynamics are marked *mf* and *f*. The next two staves are for the SATB choir, with the Soprano part on the top and the Bass part on the bottom. Below these are five instrumental staves: Gkui, Atse, Clp., Kgan, Sgo, and Kdi. The score is divided into two measures by a vertical bar line. A large watermark of the University of Cape Coast crest is visible in the background.

13

S/T

dzi do kui to *mp* yi a uli me loo *cresc.*

13

S
A
T
B

13

Gkui

Atse

Clp.

13

Kgan

Sgo

Kdi

VERITAS
NOBIS
MEN

Detailed description: This is a page of a musical score, page 57. It features a vocal line for Soprano/Tenor (S/T) and a SATB choir. The vocal line includes the lyrics 'dzi do kui to yi a uli me loo' with dynamic markings 'mp' and 'cresc.'. Below the vocal line are staves for SATB voices, which are mostly empty. Further down are staves for various instruments: Gkui (likely a flute or similar woodwind), Atse (likely a trumpet or brass instrument), Clp. (likely a clarinet), Kgan (likely a keyboard instrument), Sgo (likely a string instrument), and Kdi (likely a string instrument). The score is in a key with three flats and has a common time signature. A large watermark of the University of Cape Coast crest is visible in the background.

15

S/T

15

S
A
T
B

mf i dea de ke me le do kui to di di me o *f* Yi yi

15

Gkui

Atse

Clp.

15

Kgan

Sgo

Kdi

17

S/T

17

S
A
T
B

di do kui to *mp* yi a uli me loo

cresc.

17

Gkui

Atse

Clp.

17

Kgan

Sgo

Kdi

VERITAS
LIBERABIT
NOBIS

The musical score is for a SATB choir and instruments. It begins at measure 17. The SATB choir part features the lyrics "di do kui to *mp* yi a uli me loo". The instrumental parts include Gkui, Atse, Clp., Kgan, Sgo, and Kdi. A large watermark of the University of Cape Coast crest is visible in the background, with the motto "VERITAS LIBERABIT NOBIS" at the bottom.

19

S/T

mf Vi dea de ke me le do kui to

S
A
T
B

19

Gkui

Atse

Clp.

19

Kgan

Sgo

Kdi

21

S/T

di di me o *f* Yi yi dzi do kui to *mp* yi a uli me *cresc.*

21

S
A
T
B

21

Gkui

Atse

Clp.

21

Kgan

Sgo

Kdi

23

S/T

loo

23

S
A
T
B

mf Vi dea de ke me le do kui ta

23

Gkui

Atse

Clp.

23

Kgan

Sgo

Kdi

VERITAS
NOBIS
MEN

Detailed description: This is a page of a musical score for a SATB choir and a band. The score is divided into two systems. The first system includes the SATB choir parts and the beginning of the instrumental parts. The SATB parts start with a vocal line for Soprano/Tenors (S/T) with the lyric 'loo' and a dynamic marking of *mf* for the Soprano/Alto (S) and Tenor/Bass (T/B) parts with the lyrics 'Vi dea de ke me le do kui ta'. The instrumental parts include Gkui (trumpets), Atse (trumpets), Clp. (clarinets), Kgan (saxophones), Sgo (saxophones), and Kdi (saxophones). The second system continues the instrumental parts. A large watermark of the University of Cape Coast crest is visible in the background, featuring a shield with a sun, a book, and a banner with the motto 'VERITAS NOBIS MEN'.

25

S/T

25

S
A
T
B

di di me o *f* Yi yi di do kui to *mp* yi a uli me *cresc.*

25

Gkui

Atse

Clp.

25

Kgan

Sgo

Kdi

VERITY
NOBS
MEN

Detailed description: This is a page of a musical score, page 63. It features a SATB choir and several instrumental parts. The SATB part is in the upper middle section, with lyrics in a non-Latin script. The instrumental parts are arranged in a grand staff format below the choir. The instruments are labeled Gkui, Atse, Clp., Kgan, Sgo, and Kdi. The score is in a key with three flats and a common time signature. A large watermark of the University of Cape Coast crest is visible in the background.

27

S/T

f Mi va, mi va, mi va se, mi va se, loo

27

S
A
T
B

loo *f* Yi yi

27

Gkui

Atse

Clp.

27

Kgan

Sgo

Kdi

29

S/T

f Mi va, mi va,

29

S
A
T
B

di do kui to *mp* pi a uli me loo

cresc.

29

Gkui

Atse

Clp.

29

Kgan

Sgo

Kdi

Detailed description: This is a page of a musical score, page 65. It features a SATB choir and several instrumental parts. The SATB part is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are 'di do kui to pi a uli me loo'. The SATB part starts at measure 29. The instrumental parts are for Gkui, Atse, Clp., Kgan, Sgo, and Kdi. The Gkui part is a rhythmic melody. The Atse part is a rhythmic accompaniment. The Clp. part is a rhythmic accompaniment. The Kgan part is a rhythmic accompaniment. The Sgo part is a rhythmic accompaniment. The Kdi part is a rhythmic accompaniment. The score is marked with dynamics such as *f*, *mp*, and *cresc.*. There is a large watermark in the background that reads 'VERITAS LIBERABIT VOS' and 'NOBIS'.

31

S/T

mi va se, mi va se loo

31

S
A
T
B

*f*Yi yi di do kui to *mpyi* a uli me
cresc.

31

Gkui

Atse

Clp.

31

Kgan

Sgo

Kdi

33

S/T

S
A
T
B

loo

33

Gkui

Atse

Clp.

33

Kgan

Sgo

Kdi

VERITAS
NOBIS
FIDELIA

The musical score is arranged in a system with seven staves. The top staff is for Soprano/Tenors (S/T). The next three staves are for the SATB choir, with the Soprano part starting on a note labeled 'loo'. The bottom four staves are for traditional instruments: Gkui, Atse, Clp., Kgan, Sgo, and Kdi. The score is in a key with three flats and a common time signature. A large watermark of the University of Cape Coast crest is visible in the background.

35

S/T

mf
Mi va, mi va, mi va se loo

35

S
A
T
B

35

Gkui

Atse

Clp.

35

Kgan

Sgo

Kdi

37

S/T

37

S
A
T
B

f Mi va, mi va, mi va se loo mi va, mi va, mi va se loo

Gkui

Atse

Clp.

37

Kgan

Sgo

Kdi

39

S/T

mf
Mi va, mi va, mi va se loo

S
A
T
B

39

Gkui

Atse

Clp.

39

Kgan

Sgo

Kdi

41

S/T

41

S
A
T
B

f Mi va, mi va, mi va se loo mi va, mi va, mi va se loo

41

Gkui

Atse

Clp.

41

Kgan

Sgo

Kdi

The musical score is for a SATB choir and a band. The SATB part features a vocal line with lyrics and piano accompaniment. The band includes parts for Gkui, Atse, Clp., Kgan, Sgo, and Kdi. The score is in a key with three flats and a common time signature. A large watermark is visible in the background.

43

S/T

mf Vi dea de ke me le do kui to

43

S
A
T
B

43

Gkui

Atse

Clp.

43

Kgan

Sgo

Kdi

45

S/T

di di me o *f* Yi yi dzi do kui ta *mp* yi a uli me *cresc.*

45

S
A
T
B

45

Gkui

Atse

Clp.

45

Kgan

Sgo

Kdi

47

S/T

47 loo

S
A
T
B

mf Vi dea de ke me le do kui to

47

Gkui

Atse

Clp.

47

Kgan

Sgo

Kdi

VERITAS
NOBIS
FIDELIA

Detailed description: This is a page of a musical score for a SATB choir and instruments. The score is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It begins at measure 47. The SATB choir part features a vocal line with lyrics 'loo' and 'Vi dea de ke me le do kui to' starting at measure 51. The instrumental parts include Gkui (flute), Atse (oboe), Clp. (clarinet), Kgan (trumpet), Sgo (trombone), and Kdi (baritone). A large watermark of the University of Cape Coast crest is visible in the background, containing the Latin motto 'VERITAS NOBIS FIDELIA'.

49

S/T

S
A
T
B

di di me o *f* Yi yi di do kui to *mp* yi a uli me *cresc.*

Gkui

Atse

Clp.

49

Kgan

Sgo

Kdi

51

S/T

S
A
T
B

loo

Gkui

Atse

Clp.

Kgan

Sgo

Kdi

VERITAS
NOBIS
FIDELIA

The image shows a musical score for a SATB choir and instruments. The score is divided into two systems. The first system includes the SATB choir parts and the Gkui, Atse, and Clp. parts. The second system includes the Kgan, Sgo, and Kdi parts. The SATB choir parts are in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics 'loo' are written under the Soprano and Alto parts. The instrument parts are in a key signature of three flats and a 4/4 time signature. The score is marked with a rehearsal mark '51' at the beginning of each system. A large watermark of the University of Cape Coast logo is visible in the background, featuring a shield with a sun and the motto 'VERITAS NOBIS FIDELIA'.

53

S/T

mf Vi dea de ke me le do kui to di di me o *f* Yi yi

53

S
A
T
B

53

Gkui

Atse

Clp.

53

Kgan

Sgo

Kdi

55

S/T

dzi ɔ̃ kui to *mp* yi a uli me loo

cresc.

S
A
T
B

55

Gkui

Atse

Clp.

55

Kgan

Sgo

Kdi

57

S/T

57

S
A
T
B

mf Vi dea de ke me le do kui to di di me o *f* Yi yi

57

Gkui

Atse

Clp.

57

Kgan

Sgo

Kdi

59

S/T

f Mi va, mi va,

S
A
T
B

di do kui to *mp* i a vli me loo
cresc.

Gkui

Atse

Clp.

59

Kgan

Sgo

Kdi

61

S/T

mi va se, mi va se loo. ...

61

S
A
T
B

f Yi yi di do kui to *mp* i a vli me *cresc.*

61

Gkui

Atse

Clp.

61

Kgan

Sgo

Kdi

63

S/T

f Mi va, mi va, mi va se mi va se loo

63

S
A
T
B

loo

f Yi yi

63

Gkui

Atse

Clp.

63

Kgan

Sgo

Kdi

65

S/T

f Mi va, mi va,

65

S
A
T
B

di do kui to *mp* yi a uli me loo

cresc.

65

Gkui

Atse

Clp.

65

Kgan

Sgo

Kdi

VERITAS
NOBIS

The musical score is for a SATB choir and instruments. It begins at measure 65. The Soprano/Tenor (S/T) part has a rest followed by the lyrics "Mi va, mi va," in a forte (*f*) dynamic. The Soprano (S), Alto (A), Tenor (T), and Bass (B) parts have the lyrics "di do kui to" followed by "yi a uli me loo". The dynamics for the SATB parts are mezzo-piano (*mp*) and crescendo (*cresc.*). The instrumental parts include Gkui, Atse, Clp., Kgan, Sgo, and Kdi. A large watermark of the University of Cape Coast crest is visible in the background, featuring a sun, a book, and the motto "VERITAS NOBIS".

67

S/T

mi va se mi va se loo

67

S
A
T
B

f Yi yi di do kui to *mp* yi a uli me

cresc.

67

Gkui

Atse

Clp.

67

Kgan

Sgo

Kdi

VERITAS
NOBIS
LUMEN

Detailed description: This is a page of a musical score, page 84. It features a SATB choir and several traditional instruments. The SATB part includes vocal lines with lyrics: 'mi va se mi va se loo' and 'Yi yi di do kui to yi a uli me'. The instruments are Gkui, Atse, Clp., Kgan, Sgo, and Kdi. The score is marked with dynamics like *f*, *mp*, and *cresc.*. A large watermark of the University of Cape Coast crest is visible in the background.

69

S/T

S
A
T
B

loo

69

Gkui

Atse

Clp.

69

Kgan

Sgo

Kdi

VERITAS
LIBERABIT
VOS
NOBIS

Detailed description: This is a musical score for a SATB choir and a band. The score is divided into systems. The first system includes the Soprano/Tenor (S/T) part and the SATB choir parts. The SATB parts are written in a grand staff with lyrics 'loo' under the Soprano line. The second system includes the Gkui, Atse, and Clp. parts. The third system includes the Kgan, Sgo, and Kdi parts. The background features a watermark of the University of Cape Coast crest with the motto 'VERITAS LIBERABIT VOS NOBIS'.

No 2 Glitola

Piano

mp

Ped. *

Ped.

5 8

Pno.

ff

9

Pno.

mp *pp* *p*

13

Pno.

mp

17

Pno.

mf *f*

21

Gtola
S/T

21

Glawo

21

Pno.

f Mi se gli loo

mf E

ff *fff* *mp* *p*

25

Gtola
S/T

25

Glawo

25

Pno.

gli no va

NOE

gli rte va

Mi se gli loo

E gli tso uu dze

29

Gtola S/T

Glawo

Pno.

Yi yi dzi

Wo dze dzi loo

mp wo dze dzi

A

29

33

Gtola S/T

Glawo

Pno.

uu gbæ dzi

mf Wo dze dzi loo

mf wo dze dzi

E

33

37

Gtola
S/T

37 nyi tsu dzi A do dzi

Glawo

mf wo dze dzi wo dze dzi

Pno.

41

Gtola
S/T

41 *f* oh, Mi se gliloo e gli ne va .. Mi se gliloo e

Glawo

ff e gli ne va *ff* e

Pno.

45

Gtola S/T

45 gli ne va oh Mi se gli loo e gli ne va

Glawo

gli ne va *ff* e... gli ne va

Pno.

No. 3 Glitola

Kakadeditoe

Glitola S/T

Gbede ka *mf*

Piano

6

Gtola S/T

6 la, daga a de va to... le Yi yi wo de,

Pno.

Gtola S/T

11

E yewo doe be yeayi de a

Pno.

f *mp* *pp*

Gtola S/T

16

ve me a da di nu du du na do kui kple' fe fometo

Pno.

mf *p*

Gtola S/T

21

wo E si wo

Pno.

f *mp*

Gtola S/T

26

no tsa tsaml'a bome la e ke de kpea de si ŋku, a da ba wo kple

Pno.

31

Gtola S/T

ge no la nu

Pno.

36

Gtola S/T

Ke Yi yi, nu tabiala, a mesi nya'de keme taa nu gbana o

Pno.

41

Gtola S/T

la, me zi do doe o, me zi do doe o, me zi do doe o,

Pno.

Recite...(Gltola)...Ke Yiyi ke nu gblo be.

No. 4 Yiyi

Yiyi Tenor

Vovótæ

S S

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

Piano

6

Yi

ka fo mevie nye'sia ŋ kuga e vewo, ge, kpl'ada bawo le — ma ha.

mf

p

Pno.

No. 5 Gliselawo

Biabiatæ

f Nyate fee, nyate fee, nyate fee tom nelea? nyate fee, —

mp

The call can be sung by one person

7

nyate fee, *mf* nyate fee loo *mp* nyate fee.

13

nyatefee tomwo le nyate fee, nyate fee,

19

nyatefee loo nyatefee tu tu tu tue nyatefee nyatefee

25

tomwo le nyate fee, nyate fee, nyatefee loo

32

nyatefee tu tu tu tue nyatefee nyatefee loo.

No. 6 Glitola

Glitola
S/T

Piano
mf

5
S

Pno.
f

10
S

Yi yi me wu nya sigblom
mf

Pno.
mp

15
S

wo le tso nu ku nu si wo kpo la nu oo.
f

Pno.
f

20

S

Yi yi me wu nya si gblom

Pno.

mp

25

S

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

Pno.

f

30

S

ff Yi yime wunya sigblomwo le tso

Pno.

f

35

S

nu ku nu si wo kpəha fi ru se a de doe de dzi

Pno.

39

S

Yi yime wunya sigblom wo le tso nu kunu

Pno.

44

S

si wo kpaha fi nu se a dedoede dzi ... Yi yime wu

Pno.

mf

mp

49

S

nya sigblom wole tso nu ku nu si wo

Pno.

f

54

S

kpolanu oo.

Pno.

Recite... (Glitola)... ηuse ađe doe ɔe dzi hezi ɔe anyi puu, gake edze
agbagba kuđe atilo ađe ηuti eye wo tsi agbe.

No. 7 Yiyi

The musical score is arranged in three systems. The first system includes a Tenor part for Yiyi, a Piano accompaniment, and a Yi part. The second system includes a Yi part and a Piano accompaniment. The third system includes a Yi part with lyrics and a Piano accompaniment. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). Dynamics include *mf* and *mp*. A watermark for 'VERITAS UNIVERSITY WOMEN' is visible in the background.

System 1:

- Yiyi Tenor:** Melody line with rests, starting with the instruction "Fefetæ".
- Piano:** Accompaniment for the first system, marked *mf*.
- Yi:** Melody line with rests, starting with the instruction "5".

System 2:

- Pno.:** Piano accompaniment for the second system.

System 3:

- Yi:** Melody line with lyrics: "Dzo gbe vœ nya kae nye 'sia me ku kloë".
- Pno.:** Piano accompaniment for the third system, marked *mp*.

13

Yi

13 Dza gbe vœ nya kae nye 'sia

Pno.

mf

17

Yi

17 ga ke me de fu o,

Pno.

mf

mp

21

Yi

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

Pno.

mf

mp

25

Yi

25 ga ke me de fu o,

Pno.

1.

29 Yi

29 Pno. *mf*

33 Yi

33 Pno.

37 Yi

37 Pno.

41 Yi

41 Pno.

Dzo gbe vœ nya kae nye

'sia me ku kloe Dzo gbe vœ nya kae nye

'sia

Recite...(Yiyi smiling)...Hmm međe fu o, menye nusi mawo kple
kpe sia si ahe nududu ve na nye kple nye afe.

No. 8 Glitola, Yiyi kple Avugbæ

Piano



Pno.



Pno.



Gtola

13 Ke e si me wo — trø yi na a

Pno.



17

S

fe — me la — e do go A fe — to

Pno.

21

S

A — vu gbœ ye wo biae dzi ma gbœ di tœ

Pno.

25

S

be

Pno.

26

29

S

YIYI'S VOICE 8^{va}
Tenor

A vu gbœ a fi ka ne

Pno.

33 AVUGBOE'S
VOICE Alto

S
yi na Me yi na nu du du di fe me

Pno.

37

S
nye nye kpili woe le ko fe sia me fu kpem tso da

Pno.

41

S
to to sia si me oa? ^{Or}Nya te fe ye ne

Pno.

YIYI'S VOICE
Tenor

45

ALL VOICES

S
(^{Or}to) Va mafia a fi si na kpɔ nudu du la le

Pno.

ALL-SATB

Recite...(Yiyi)... 'Va ne mafia nane wo'.

No. 9 Glitola

Nufofotæ

Glitola S/T

Piano

Yiyi kplæA vu gbæ yi a fi si — wokpe nu ku kpela le,

5

5

Ke e si A vu gbæ do a fi ma la, wo nyenya'de ke me toa

Pno.

9

9

— nugbæna e yama o ta la, me te nu de kô da le kpe

Pno.

13

13

la nu he zi do doe o, e do nu ku gli be.

Pno.

No. 10
Avugbæ Kple Gliselawo

Avugbæ Alto

le le le le, dza le le le le, kpe ka fo me vie

S
A
Gliselawo
T
B

le le le le, dza le le le le, kpe ka fo me vie

Piano

5

S

nye 'sia kpe ka fo me vie nye 'sia ŋ ku ga e ve wo,

5

nye 'sia kpe ka fo me vie nye 'sia ŋ ku ga e ve wo,

5

Pno.

9

S

ge, kpl'a da ba wo le — ma ha.

9

ge, kpl'a da ba wo le — ma ha.

Pno.

No. 11 Glitola

Glitola
S/T

Piano

f

fff

3

3

S

Enumake nuse a de — doede dzi boohezii de a nyi puu

mf

Pno.

mp

S

8

Pno.

fff

10

S

A vugbæ ku loo oh, A vugbæ ku loo A vugbæ

f *mf*

Pno.

mp

15

S

ku loo oh, A vu gbæ ku loo

15

Pno.

No. 12 Yiyi

Yiyi
Tenor

8

Piano

mf

6

Yi
T

8

6

Nyefu kpekpe wo,

mf

Pno.

mp

11
Yi T
nyefu kpekpe wo, nyefu kpekpe wo ka ta nu tso a
Pno. *f*
mf

16 1. 2.
Yi T
zo. Nyefu zo
Pno.

21
Yi T
E gbea sronye fe detsi a vi vi
Pno. *f*

Detailed description: The image shows a musical score for voice and piano. It is divided into three systems. The first system (measures 11-15) features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are 'nyefu kpekpe wo, nyefu kpekpe wo ka ta nu tso a'. The piano part has dynamics *f* and *mf*. The second system (measures 16-18) includes a first and second ending for the vocal line. The lyrics are 'zo. Nyefu zo'. The piano part continues with a 2/4 time signature. The third system (measures 21-24) has the vocal line with lyrics 'E gbea sronye fe detsi a vi vi' and the piano part with a dynamic of *f*.

26 1. 2.

Yi T
8 loo E gbea sɔnye fe detsi a vi vi

Pno.

31

31 *mp* a vi vi, *mf* a vi vi *f* E gbea sɔnye fe

Pno. *mp* *mf*

36

Yi T
8 de tsi a vi vi

Pno.

Recite...(Glitola)...Yiyi he Avugboe fe kukua dzoe ne woadu

No. 13 Gliselawo

Soprano

Nene mae ne ne mae ne ne mae ne netae,

Alto

Tenor

ne netae,

Baritone

5

S

ne ne mae ne netae, ne ne mae ne netae.

A

T

ne ne mae ne netae, ne ne mae ne netae

B

9

S

A

T

B

A da ru le ta gbɔ nɛ ru to, a da ru le ta gbɔ nɛ ru

13

S

A

T

B

ta, ne ne mae a da ru le ta gbɔ nɛ ru to

f

A da ru le ta gbɔ nɛ ru to, a da ru le ta gbɔ nɛ ru

17

S

mf Yi yinye a da ru de la a da ru le ta gbo ne ru

A

T

to.

B

21

S

oh ne neme, .ne ne mae

A

to

Yi yinye a da ru de la a da ru le ta gbo ne ru

T

B

25 ne netae. ne netae ne netae ne ne mae

S

A

T ta oh ne netae, ne ne mae

B Yi yi nye a da nu de la, a da nu le ta gbo ne nu

29 ne netae ne netae ne netae

S

A ne netae

T ne netae ne ne mae

B ta oh

Yi yi nye a da nu de ka, a da nu le ta gbo ne nu

33

S
ne ne mae Ne ne mae ne ne mae ne ne mae

A
ne ne mae *mf*

T
8

B

37 to ne ne mae

S
ne ne mae, ne ne mae ne ne mae, ne ne mae

A

T
ne ne mae, ne ne mae, — ne ne mae, ne ne mae

B

NOBIS

41

S
ne ne mae. *ff* ne ne mae

A

T
ne ne mae *ff* ne ne mae

B



Detailed description: This is a four-part vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time and features a simple melody. The lyrics are 'ne ne mae. ff ne ne mae'. The Soprano and Tenor parts have a fermata over the final 'mae'. The Alto and Bass parts have a fermata over the final 'mae' with a horizontal line extending to the right. The dynamic marking *ff* (fortissimo) is placed above the second 'ne ne mae' in the Alto and Tenor parts.

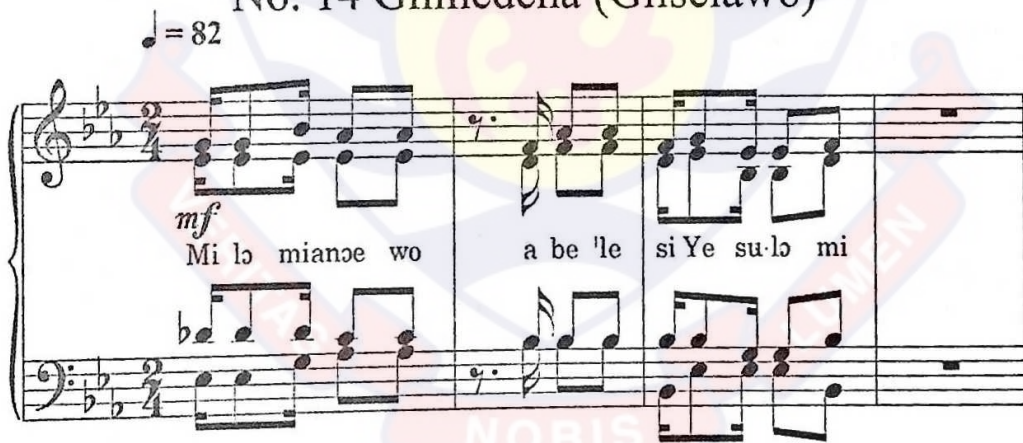
Recite...(Glitola)... Etrɔ gbɔ ake eye wo dze agbagba tre mɔ na

Afeto Nyitsu ha

No. 14 Glimedeha (Gliselawo)

$\text{♩} = 82$

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



Detailed description: This is a piano accompaniment score for No. 14 Glimedeha (Gliselawo). The tempo is marked $\text{♩} = 82$. The music is in 2/4 time and features a simple melody. The lyrics are 'Mi lɔ mianɔe wo a be 'le si Ye su lɔ mi'. The dynamic marking *mf* (mezzo-forte) is placed above the first measure. The piano part consists of a simple harmonic accompaniment.

5
lɔ lɔ sia ne nye lɔ lɔ va va fedze si loo la be



Detailed description: This is a piano accompaniment score for No. 14 Glimedeha (Gliselawo), starting at measure 5. The music is in 2/4 time and features a simple melody. The lyrics are 'lɔ lɔ sia ne nye lɔ lɔ va va fedze si loo la be'. The piano part consists of a simple harmonic accompaniment.

9

mf
Megbe tɔ la nɔ via a du ko nu — dɔ me — tɔ le vo nyate fee

Musical score for measures 9-12. The music is in a 7/8 time signature with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Megbe tɔ la nɔ via a du ko nu — dɔ me — tɔ le vo nyate fee.

13

mete dɔ wo nu oh, menyawo fe nɔ nɔ metu tu tu

Musical score for measures 13-16. The music continues in the same 7/8 time signature and key signature. The lyrics are: mete dɔ wo nu oh, menyawo fe nɔ nɔ metu tu tu.

17

Megbe tɔ la nɔ via a du ko nu — dɔ me — tɔ le vo nɔ vi

Musical score for measures 17-20. The music continues in the same 7/8 time signature and key signature. The lyrics are: Megbe tɔ la nɔ via a du ko nu — dɔ me — tɔ le vo nɔ vi.

21

megbe tɔ nye da le nɔ via dum lebe bi me
nyate fee

Musical score for measures 21-24. The music continues in the same 7/8 time signature and key signature. The lyrics are: megbe tɔ nye da le nɔ via dum lebe bi me nyate fee.

25

me te de wo nu oh, menyawo fe no no metu tu tu

29

mf megbe to se ta me de no via nu lebe bi me

33

mf me gbe to ba da no via me gbe to gbetō ba da
gbetō ba da

37

f na ne dzi wo me ne ko dzi wo me ne ko .. de no vi nu

No. 15 Yiyi Kple Nyitsu

Yiyi Tenor

Afeto Nyitsu Bass

Piano

6

T

B

6

Pno.

Pa pa— Nyi tsu a fi ka neyi

12

T

na? pa pa_Nyi tsu a fi ka_ne yi na?

B

Me yi na nu du du

Pno.

19

T

di fe, na sra_nye kplevi nye wo_woa...du, na sra_nye

B

19

Pno.

25

T

B

25 kple vi nye wo woa du.

Pno.

No. 16 Gliselawo

Biabiatæ

Nyate fee, nyate fee, nyate fee tom nelea? nyate fee,

f *mp*

7

nyate fee, nyate fee loo nyate fee.

mf *f* *mp*

13

nyatefee tomwo le nyate fee, nyate fee,

19

nyatefee loo nyatefee tu tu tu tue nyatefee nyatefee

25

tomwo le nyate fee, nyate fee, nyatefee loo

32

nyatefee tu tu tu tue nyatefee nyatefee loo.

No.17 Yiyi Kple Gliselawo

Agbekor

Yiyi Tenor

S
A
T
B

Gangokui

Axatse

Clap

Kagan

Sogo

Kidi

3

S/T

3

Va ma fia na ne wo A fe to Nyi tsu

mf

S
A
T
B

Yoo

f

3

Gkui

Atse

Clp.

3

Kgan

Sgo

Kdi

VERIUS
NOBIS

Detailed description: This is a musical score for a SATB choir and a band. The score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The SATB choir part consists of Soprano (S), Alto (A), Tenor (T), and Bass (B) staves. The instrumental part includes Gkui (likely a xylophone), Atse (likely a mridangam), Clp. (Clarinets), Kgan (likely a mridangam), Sgo (likely a mridangam), and Kdi (likely a mridangam). The lyrics are 'Va ma fia na ne wo A fe to Nyi tsu' and 'Yoo'. The score is marked with a '3' at the beginning of several staves, indicating a triplet. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). A large watermark of the University of Cape Coast logo is visible in the background.

5

ST

S
A
T
B

yoo, va ma fia na ne wo A fe to Nyi tsu

Gkui

Atse

Clp.

Kgan

Sgo

Kdi

7

S/T

mf a ma fia na ne wo A fe to

S
A
T
B

7

Gkui

Atse

Clp.

7

Kgan

Sgo

Kdi

Detailed description: This is a musical score for a SATB choir and a band. The score is divided into two systems. The first system includes the vocal parts (Soprano, Alto, Tenor, Bass) and the first three instruments: Gkui (likely a flute), Atse (likely a clarinet), and Clp. (likely a trumpet). The second system includes the remaining three instruments: Kgan (likely a saxophone), Sgo (likely a saxophone), and Kdi (likely a saxophone). The vocal parts have lyrics: 'a ma fia na ne wo A fe to'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes. A large watermark of the University of Cape Coast logo is visible in the background.

9

S/T

9

Nyi tsu

S
A
T
B

Yoo yoo, va ma fia

Gkui

Atse

Clp.

9

Kgan

Sgo

Kdi

The musical score is divided into two systems. The first system includes a Soprano/Tenor (S/T) part and a SATB choir. The S/T part begins with a double bar line and a fermata, followed by a melodic line with lyrics: "dza le le le le va ma fia,". The SATB choir part also begins with a double bar line and a fermata, followed by lyrics: "na ne wo A fe to Nyi tsu va ma fia". The SATB part includes a forte (*f*) dynamic marking. The second system includes four traditional instruments: Gkui, Atse, Clp., and Kgan. The Kgan part begins with a double bar line and a fermata, followed by a rhythmic pattern. The Sgo and Kdi parts also begin with a double bar line and a fermata, followed by rhythmic patterns. The Atse part begins with a double bar line and a fermata, followed by a rhythmic pattern. The Clp. part begins with a double bar line and a fermata, followed by a rhythmic pattern.

13

S/T

na ne wo A fe to Nyi tsu *f* dza le dza le dza le le le

13

S A T B

na ne wo A fe to Nyi tsu

13

Gkui

Atse

Clp.

13

Kgan

Sgo

Kdi

15

S/T

15 dza le le dza le le va ma fia na ne wo A fe to Nyi tsu

S
A
T
B

15

Gkui

Atse

Clp.

15

Kgan

Sgo

Kdi

VERITAS
NOBIS
S

The musical score is arranged in systems. The first system includes vocal parts (S/T, SATB) and instrumental parts (Gkui, Atse, Clp.). The second system includes Kgan, Sgo, and Kdi. The SATB parts have lyrics: 'dza le le dza le le va ma fia na ne wo A fe to Nyi tsu'. The instrumental parts are written in a simplified notation with stems and flags. A large watermark is visible in the background.

17

S/T

S
A
T
B

Gkui

Atse

Clp.

Kgan

Sgo

Kdi

VERITAS
NOBIS
SCIENTIAM

The image shows a musical score for a SATB choir and several instruments. The score is divided into systems. The first system includes the Soprano/Tenor (S/T) part and the Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The second system includes the Gkui, Atse, and Clp. parts. The third system includes the Kgan, Sgo, and Kdi parts. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments Gkui, Atse, Clp., Kgan, Sgo, and Kdi are likely traditional instruments. A large watermark is visible in the background of the score, featuring a shield with a sun and the text 'VERITAS NOBIS SCIENTIAM'.

19

S/T *mf* Va ma fia na ne wo A fe to Nyi tsu

S
A
T
B *f* Yoo

Gkui

Atse

Clp.

19

Kgan

Sgo

Kdi

21

S/T

S
A
T
B

yoo, va ma fia na ne wo A fe to Nyi tsu

Gkui

Atse

Clp.

Kgan

Sgo

Kdi

VERITAS
NOBIS
LUMEN

Detailed description: This is a musical score for a choir and traditional instruments. The score is divided into two systems. The first system includes a Soprano/Tenor (S/T) part, a SATB choir part with lyrics, and three traditional instruments: Gkui, Atse, and Clp. The second system includes three more traditional instruments: Kgan, Sgo, and Kdi. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The SATB part has lyrics: 'yoo, va ma fia na ne wo A fe to Nyi tsu'. The traditional instruments play rhythmic patterns. A large watermark of the University of Cape Coast crest is visible in the background.

23

S/T

mf
Va ma fia na ne wo A fe to

S
A
T
B

23

Gkui

Atse

Clp.

23

Kgan

Sgo

Kdi

25

S/T

25 Nyi tsu

S
A
T
B

Yoo yoo, va ma fia

25

Gkui

Atse

Clp.

25

Kgan

Sgo

Kdi

27

S/T

f

dza le le le le va ma fia,

na ne wo A fe to Nyi tsu va ma fia

27

Gkui

Atse

Clp.

27

Kgan

Sgo

Kdi

VERITAS
NOBIS
LUMEN

Detailed description: This is a page of a musical score, page 136. It features a SATB choir and several traditional instruments. The SATB section includes Soprano Tenor (S/T), Soprano Alto Tenor Bass (S A T B), and Bass (B). The instrumental section includes Gkui, Atse, Clp., Kgan, Sgo, and Kdi. The score is in 3/4 time and has a key signature of two flats. The lyrics are in a non-Latin script. A large watermark is visible in the background.

29

S/T

na ne wo A fe to Nyi tsu *f* dza le dza le dza le le le

S
A
T
B

na ne wo A fe to Nyi tsu

Gkui

Atse

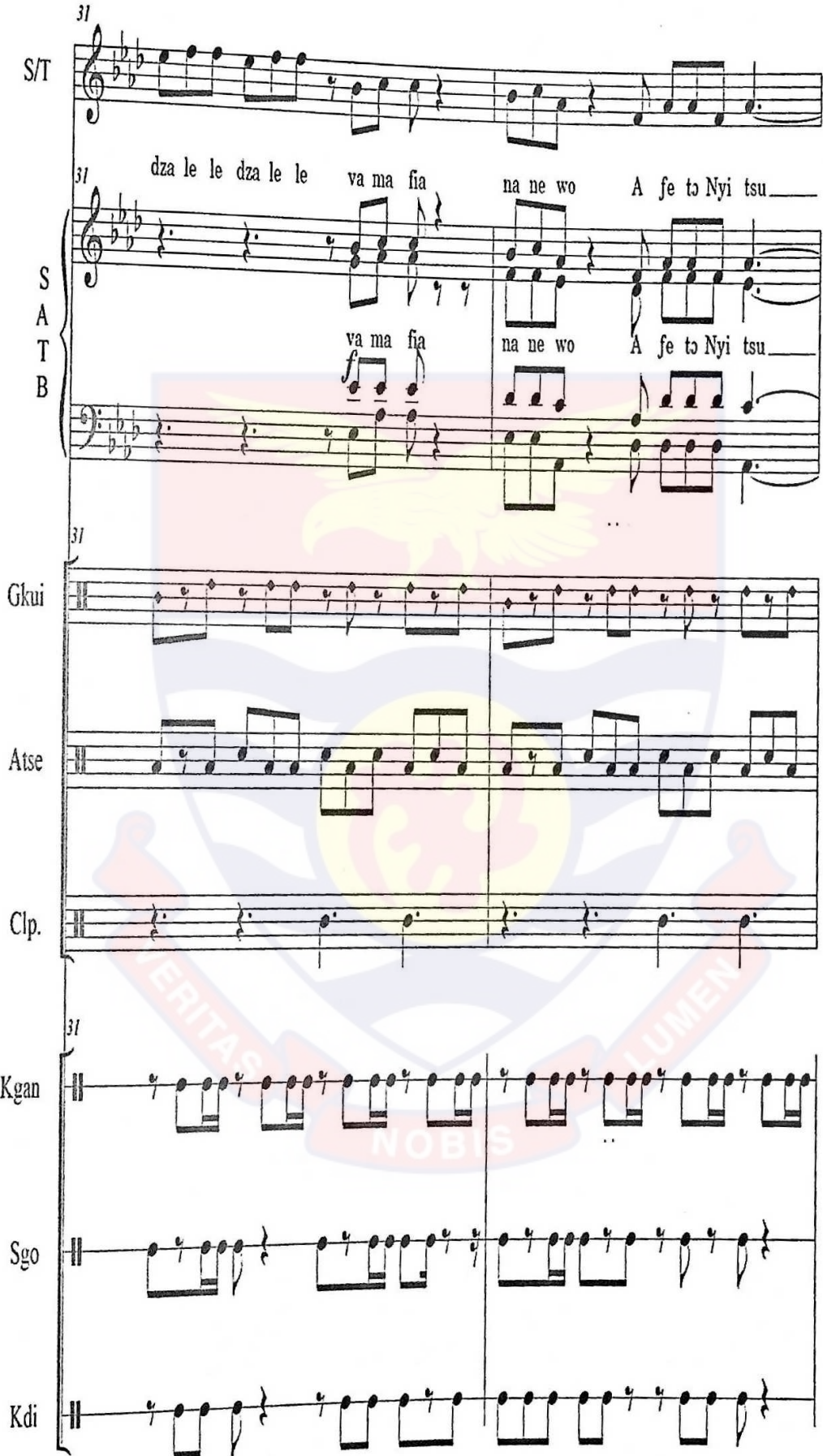
Clp.

29

Kgan

Sgo

Kdi



31

S/T

31 dza le le dza le le va ma fia na ne wo A fe to Nyi tsu

S
A
T
B

31

Gkui

Atse

Clp.

31

Kgan

Sgo

Kdi

ERITAS LUMEN NOBIS

33

S/T

S
A
T
B

Gkui

Atse

Clp.

33

Kgan

Sgo

Kdi

VERITAS
NOBIS
LUMEN

The image shows a page of a musical score, numbered 33 at the top left. It features a SATB choir arrangement and instrumental parts. The SATB section consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Gkui (Guitar), Atse (Axe), Clp. (Clarinets), Kgan (Kpanlogo), Sgo (Sogbo), and Kdi (Kidi). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music is divided into two systems, with the first system starting at measure 33. A large, faint watermark of the University of Cape Coast crest is visible in the background, featuring a shield with a sun, a book, and the motto 'VERITAS NOBIS LUMEN'.

No. 18
Afeto Nyitsu Kple Gliselawo

The musical score is written in 6/8 time and consists of three systems. The first system includes a Bass line, a Soprano line with lyrics, and a Piano accompaniment. The lyrics for the first system are: "Dza le le le le, dza le le le le, kpe ka fo mevie nye'sia kpe" (Soprano) and "le le le le, dza le le le le, kpe ka fo mevie nye'sia kpe" (Soprano). The second system continues the lyrics: "ka fo mevie nye'sia ŋ ku ga e vewo, ge, kpl'ada ba wo le ma ha." (Soprano). The third system shows the continuation of the piano accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). A watermark "NOBIS" is visible in the background of the score.

Recite...(Glitola)... Esi wo gblo nya sia wo vo ko la

No. 19 Glitola

The musical score is divided into three systems. The first system shows the vocal line (Glitola S/T) and piano accompaniment (Piano) in 2/4 time. The piano part begins with a forte (*f*) dynamic and features a sweeping melodic line in the right hand and a more rhythmic accompaniment in the left hand. The second system includes a vocal line (S) with lyrics: "Enumake nuse a de doeddzi boohezii de a nyi". The piano accompaniment (Pno.) is marked mezzo-forte (*mf*) and mezzo-piano (*mp*). The third system continues the piano accompaniment, marked fortissimo (*fff*).

Glitola
S/T

Piano

f

fff

3

S

Enumake nuse a de doeddzi boohezii de a nyi

mf

mp

Pno.

ffo.

8

S

8

Pno.

fff

10

S

Nyitsu ku loo oh, Nyitsu ku loo Nyitsu ku loo

10

Pno.

mp *f* *mf*

16

S

oh, Nyi tsu ku loo

16

Pno.

Recite...(Glitola)... Le dzidzokpokpo me Yiyi he Nyitsua
fe kukua kabakaba dzoe yi afe me ne eya kple efe
fometowo woa du.

No. 20 Glitola

Glitola
S/T

Piano

7

Gtola

7

Pno.

13

Gtola

La sia la la sia la la sia la__ si

13

Pno.

19

Gtola

19

Yi yi dogoe la__ e blii e yewo wui nenema ke hena du du.

Pno.

25

Gtola

25

A do ha,

Pno.

31

Gtola

31

A do ha, A do ha__ be de a tia de dzi__ he

Pno.

37

Gtola

no ekpɔmga ke Yiyimenya e sia o

Pno.

43

Gtola

A le ke, woa va no,

Pno.

49

Gtola

gbe ma gbe ne YiyikpleA do woa vliwodokui ta, mekaea

Pno.

55

Gtola

de a da ru wu woa

Pno.

61

Gtola

vli wo do kui ta, mekaea de a da ru wu _ woa vli wo do kui ta, mekaea

Pno.

67

Gtola

de a da ru wu _ woa vli wo do kui ta, mekaea de a da ru wu

Pno.

rit.

No.21 Ado

Ado Alto

Piano

mf

7

Ado

7

Pno.

13

Ado

13

Pno.

mf

mp

Kpo - Yi yi - ba da

19

Ado

sia, le__ la vo vo vovo fe dzi dzi me wo tsrom le a vea me.

19

Pno.

25

Ado

Kpo__ Yiyi ba da sia, le__ la vo vo vovo fe dzi dzi me wo

25

Pno.

mf

f

31

1. 2.

Ado

tsrom__ tsrom ke nyemano a nyi na nekemawo mawoe

31

Pno.

p

mp

39

Ado

o, nye manɔ a nyi na ne ke mawɔ ma wɛ

Pno.

f

mf

45

Ado

o, nye manɔ a nyi na ne ke mawɔ ma wɛ

Pno.

ff

f

mf

mp

51

Ado

o, keboɔma di de anyigba, ma di de anyigba *fff*ma

Pno.

f

mf

ff

57

Ado

57

Pno.

di de a nyi gba, — a wui de nu nu

1. 2.

Detailed description: This block contains a musical score for two parts: Ado (voice) and Piano (Pno.). The Ado part is written on a single treble clef staff with a key signature of one flat (Bb) and a common time signature. It begins at measure 57 with the lyrics 'di de a nyi gba, — a wui de nu nu'. The piano accompaniment is written on a grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic accompaniment with chords and moving lines in both hands. The score concludes with a first ending (marked '1.') and a second ending (marked '2.').

Recite...(Glitola)... Esi Ado di va anyigba la, Yiyi kpoe eye
wo do yli

No. 22
Yiyi Kple Ado

Alto

Tenor

Piano

mf *f*

Detailed description: This block contains a musical score for three parts: Alto, Tenor, and Piano. The Alto and Tenor parts are written on single treble clef staves with a key signature of one flat (Bb) and a 2/4 time signature. Both parts consist of a series of rests, indicating that the vocalists are silent during this section. The piano accompaniment is written on a grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic accompaniment with chords and moving lines in both hands. The score includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). The piano part concludes with a fermata over the final notes.

7

A

T

Pno.

mf

Pea

13

A

T

Pno.

f

mf

NORIS

The image displays a musical score for voice and piano. It is divided into two systems, each containing vocal staves and a piano accompaniment.

System 1 (Measures 19-24):

- Vocal Staves (A and T):** Both the Alto (A) and Tenor (T) parts consist of a single note per measure, with a pitch contour that descends from measure 19 to 22 and then rises slightly in measures 23 and 24. The Tenor staff includes an octave sign (8) below the first measure.
- Piano (Pno.):** The piano accompaniment features a complex texture. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include a forte (*f*) marking in measure 22 and a *Red.* (ritardando) marking in measure 24.

System 2 (Measures 25-30):

- Vocal Staves (A and T):** Similar to the first system, both parts consist of a single note per measure with a similar pitch contour. The Tenor staff includes an octave sign (8) below the first measure.
- Piano (Pno.):** The piano accompaniment continues with a similar texture. Dynamics include a forte (*f*) marking in measure 25 and a fortissimo (*ff*) marking in measure 26. A *Red.* (ritardando) marking is present in measure 29.

A

T

Pa paA do 'fi kaene yi na

f

Pno.

mp

A

T

Pa paA do 'fi kaene yi na Pa paA do Pa paA do

ff

f

Pno.

mf

A

T

'fi kaene yi na, Pa paA do 'fi kaene yi na._____

43

Pno.

49

A

Me nye du sia_ me ko me le kpli woa?

mf

T

49

Pno.

mp

f

50

A

Me nye du sia_ me ko me le kpli woa?

mf

T

55

Pno.

mp

61

A

le do to to xe yi yi sia me_ he le vli ulim be na

f

T

61

Pno.

f

The musical score consists of three systems. The first system features a Soprano (A) line with a melodic line and lyrics: "mia dinu du du na mia fefo me to wo ne woatsi a gbea?". Below it is a Tenor (T) line with a similar melodic line. The second system is the piano accompaniment (Pno.), starting at measure 67, marked *ff* (fortissimo). The third system shows the vocal lines starting at measure 73, with a first ending bracket labeled "1." above the Soprano line. The piano accompaniment continues from measure 73, marked *mf* (mezzo-forte) and *f* (forte).

79

A

T

Pno.

2.

mp

85

A

T

Pno.

8

NOBIS

va ne ma fia nane wo

mf

f

mp

91

A

T

8

Pa pa A do va loo, va ne ma fia nane wo Pa pa A do va loo

91

Pno.

97

2.

A

T

8

va loo

97

Pno.

ff

NOBIS

Recite...(Glitola)... Esi Ado va do eye wo ame evea wo zo
do afisi nukukpea le la, Ado to ka hezi do doe, Yiyi
ha to hezi do doe

No. 23 Yiyi Kple Ado

Ado Alto

Yiyi Tenor

Piano

mf

f

Me le e gblage oa?

A

T

Pno.

5

me le e gblage oa?

f

9

A

T

Pno.

ta gbaku ku to ko ne nye me fe e gbloge oa,

9

13

A

T

Pno.

ta gbaku ku to ko ne nye, me le e gbloge oa

17

A

T

Pno.

17

3

3

3

21

A

T

Pno.

21

3

3

3

3

A le si ne tsi tre

NOBIS

25

A

T

8

de a fi ma kpo la e tsi bo me nu to

25

Pno.

29

A

T

8

menya na ne ke o,

29

Pno.

.. A le si ne tsi tre

Detailed description: This is a musical score for voice and piano. It consists of three systems of staves. The first system (measures 25-28) features an Alto (A) part with whole notes, a Tenor (T) part with eighth notes and triplets, and a Piano (Pno.) part with a rhythmic accompaniment of eighth notes and triplets. The lyrics for the Tenor part are 'de a fi ma kpo la e tsi bo me nu to'. The second system (measures 29-32) features an Alto (A) part with whole notes and a triplet, a Tenor (T) part with eighth notes and triplets, and a Piano (Pno.) part with a rhythmic accompaniment of eighth notes and triplets. The lyrics for the Tenor part are 'menya na ne ke o,' and 'A le si ne tsi tre'. The piano part continues with a consistent rhythmic pattern.

33

A

de à fi ma kpo la e tsi bö me ju to

T

33

Pno.

37

A

me nya na ne ke o,

T

37

Pno.

No. 24 Gliselawo

Biabiatæ

Nyate fee, *f* nyate fee, nyate fee tom nelea? *mp* nyate fee, —

The call can be sung by one person

7

mf nyate fee, — nyate fee loo — *mp* nyate fee. —

13

nyate fee tom wo le — nyate fee, — nyate fee, —

19

nyate fee loo nyate fee tu tu tu tue — nyate fee nyate fee

25

tomwo le nyate fee, nyate fee, nyatefee loo

32

nya le fee tu tu tu tue nyatefee nyatefee loo.

No. 25
Yiyi Kple Ado

Ado Alto

Yiyi Tenor

Piano

mf *p*

5

A

T

Pno.

mf

f

9

A

T

me de su ku oa

mp

Pno.

mp

13

A

T

mede suku oa, mede su ku a de ke oa

13 *mf* *f*

Pno.

17

A

Wo ha mede suku oa

17 *mp*

T

mede suku oa

17 *ff* *mp*

Pno.

21

A

me de su ku oa, me de su ku a de ke oa

mf *f*

T

8

Pno.

25

1. 2.

A

me de su ku oa

ff

T

25

Pno.

29

A

T

Pno.

ma gblɔ nu ka

Gblɔe loo_ gblɔe loo

33

A

T

Pno.

ma gblɔ nu ka

gblɔe mede suku oa

mp

mp

37

A

T

8

mede suku oa, mede suku a de ke

mf *f*

Pno.

41

A

T

8

oa mede suku oa

Wo ha mede suku oa

mp *ff* *mp*

Pno.

45

A

mede suku oa, mede suku a de ke

mf *f*

T

Pno.

49

A

oa me de su ku oa

ff

T

Pno.

53

A

wo ha Gbloe loo_ gblæ loo

T

8

53

Pno.

ma gblø nu ka

57

A

oh gblæ

T

8

ma gblø nu ka

57

Pno.

Detailed description: This is a musical score for voice and piano. It consists of three systems. The first system (measures 53-56) features a vocal line with two staves: Alto (A) and Tenor (T). The Alto part has lyrics 'wo ha Gbloe loo_ gblæ loo'. The Tenor part has lyrics 'ma gblø nu ka'. The piano accompaniment (Pno.) is shown in grand staff notation with treble and bass clefs. The second system (measures 57-58) continues the vocal lines. The Alto part has lyrics 'oh gblæ' and the Tenor part has lyrics 'ma gblø nu ka'. The piano accompaniment continues with chords and bass lines. A large watermark of the University of Cape Coast logo is visible in the background.

Recite...(Yiyi)... Nukutœ, le nyatefe me la, Kp...kpe
to...to...ge a...daa...baa kple...ŋku...ga'evewo.

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

No. 26 ADO

The musical score is for 'No. 26 ADO'. It consists of two systems of staves. The first system has an Alto part (top staff) and a Piano part (bottom two staves). The Alto part has three measures of whole rests. The Piano part has three measures of accompaniment, each starting with a triplet of eighth notes. The dynamics are *p*³, *mp*³, and *mf*³. The second system has an Alto part (top staff) and a Piano part (bottom two staves). The Alto part has three measures of whole rests. The Piano part has three measures of accompaniment. The first measure is marked *rit.* and *f*³. The second measure has a triplet of eighth notes and is marked *p*³. The third measure is marked *a tempo* and *mf*³. The piano part continues with a steady accompaniment.

7
A
Pno.
*f*³ *p*³ *mp*³ *mf*³

10
A
Pno.
rit. *f* *mf*³ *p* *mp*³
a tempo Gbe sia gbe e
Ped. *

13
A
Pno.
*mf*³ *f*³ *p*³
si ne lea fi sia le lä wo wum la
Ped. *

16
A
nye hā menō a tia de ta menō wokpəm he nō wo a ye wo
Pno. *f* *mp*³ *mf*³ *f*³
Ped. * Ped. * Ped. *

19
A
1. srəm srəm mi se mi se
2. $\frac{12}{8}$
Pno. *p*³ *p*³ $\frac{12}{8}$

22
A
mi se eya ta videadeke mele dōkui tō di di me o
Pno. *mf*

25

A

Yi yi di dokuito yi a ulimeloo

Pno.

28

A

mf

mise mise loo eyata videadeke mele dokuito didimeo

Pno.

37

A

1. 2.

Yi yi di dokuito yi a ulimeloo yi a ulimeloo

Pno.

No. 27 Glinuwuha

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

nu si la si wo la, nedze ru wo, ne dze ru wo na viwoe

Nu si la si wo la, 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, ne dze ru wo daa te gbee.

17

Nɔ vi wo fe nu, xɔ wo fe nu, me sia me fe nu, mega
fu to wo fe nu

21

bia ŋu na wo kura oo, nu si la si wo la, ne dze ŋu wo
kple dzi dze me

25

daa te gbee. no vi wo fe ngo yi yi kple dzi dze me
kple dzi dze me

29

fe ngo yi yi la gbe me, kple dzi dze me la gbe me, mega bia ŋu na wo kura oo,
kple dzi dze me

33

nu si la si wo la ne dze nuwo daa te gbee

This system contains measures 33 to 36. The melody is written in the treble clef and the bass line in the bass clef. Both parts feature triplet markings. The lyrics are: nu si la si wo la ne dze nuwo daa te gbee.

37

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

This system contains measures 37 to 40. The melody is written in the treble clef and the bass line in the bass clef. Both parts feature triplet markings. The lyrics are: Nu si la si wo la, nedze nu wo, nedze nu wo ne dze nu wo.

41

no viwoe nu si la si wo la ne dze nu wo nu si la si wo

This system contains measures 41 to 44. The melody is written in the treble clef and the bass line in the bass clef. Both parts feature triplet markings. The lyrics are: no viwoe nu si la si wo la ne dze nu wo nu si la si wo.

45

la nu si la si wo la ne dze nu wo ne ne dze nu wo dze nu wo ne

This system contains measures 45 to 48. The melody is written in the treble clef and the bass line in the bass clef. Both parts feature triplet markings. The lyrics are: la nu si la si wo la ne dze nu wo ne ne dze nu wo dze nu wo ne.

49

dzeɲu wo ne dzeɲu wo

dzeɲu wo ne A meade wo ha na vi fea nyi dze dze

53

ko wɔ dzina P H D Pull Him Down kpo to wo gbo,

57

nu si la si wo la, ne dze ɲu wo daa te gbee

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 "Vide Adeke Mele Dokuitodidi 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, Avugboe, Nyitsu, Ado, 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

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

Call

S/T *mf* Mi va, mi va, mi va se loo

Response

SATB *f* Mi va, mi va, mi va se loo

S/T

SATB mi va, mi va, mi va se loo

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.

11

Cantor/Call

S/T

mf Vi dea de ke me le to di di me o *f* Yi yi

13

S/T

dzi to *mp* yi a me loo

Example 5. Cantor

The imitation is demonstrated below in Example 6.

Chorus/Response

15

S
A
T
B

mf Vi dea de ke me le to di di me o *f* Yi yi

15

17

S
A
T
B

di to *mp* yi a me loo *cresc.*

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.

27

S/T

Overlapping/Interjections

f Mi va, mi va, mi va se, mi va se, loo

27

S
A
T
B

loo

Relative minor

f Yi yi

27

29

S/T

f Mi va, mi va,

29

S
A
T
B

di do kui to *mp*yi a uli me loo

cresc.

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.

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.

The image shows a musical score for piano (Pno.) in G major and 4/4 time. The score is divided into two sections: 'Broken chords' and 'Rhythmic motif'. The 'Broken chords' section consists of ascending and descending broken chords in the left hand. The 'Rhythmic motif' section features a rhythmic pattern in the right hand, marked with a dynamic of *ff*. A watermark for 'VERITAS LUMEN' is visible in the background.

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.

The image shows a musical score for three parts: Gtola S/T, Glawo, and Pno. The Gtola S/T part has a 'Call' box above it. The Glawo part has a 'Response' box above it. The lyrics 'Mi se gliloo' and 'E gli ne va' are written below the Glawo part. The Pno part has dynamic markings *ff*, *fff*, *mp*, and *p*. The score is in G major and 2/4 time.

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.

The musical score is for a piece titled "Gbede ka" in 2/4 time. It features three staves: Soprano/Tenor (S/T), Piano, and Piano (Pno.). The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes a "Piano Introduction" section. The piano part features a rhythmic accompaniment with triplets. The soprano part includes a section labeled "Piano imitation in the soprano voice" where the vocal line mimics the piano's triplet pattern. The second system begins with the vocal line: "la, daga a de va to___ le Yi yi wo de,". The piano accompaniment continues with triplets. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score ends with a final triplet in the piano part.

Example 10. Piano Imitation in the Soprano Voice

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.

The musical score for 'No. 4 Yiyi' consists of two staves. The top staff is for the vocal part, labeled 'Yi', and the bottom staff is for the piano accompaniment, labeled 'Pno.'. The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: 'ka fo mevie nye'sia η kuga e vewo, ge,kpl'ada bawo le ma ha.' The piano accompaniment starts with a treble clef and a key signature of one flat. A box labeled 'Surprise Cadence' is positioned above the final measure of the vocal line. Dynamics include *mf* and *ff*.

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 Nyatefe 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.)

Guitola S/T

Piano introduction

Piano *mf*

Example 13. Piano Introduction

10

S

Imitation of the piano part by the voice

Yi yi me wu nya sigblom

mf

10

Pno. *mp*

Example 14. Imitation of the Piano Part by the Voice

20

S

Piano part taken by the voice

Yi yi me wu nya si gblom

20

Pno. *mp*

Voice part in the left hand of the piano

Example 15. Exchange of Voice Parts

Example 16 is a musical score for voice (S) and piano (Pno.). The score begins at measure 30. The vocal line features the lyrics "Yi yime wunya sigblomwo le tso". The piano accompaniment includes dynamic markings of *f* and *ff*. Two boxes labeled "Cues" are placed above the piano part, and a box labeled "Response" is placed above the vocal part, indicating a call-and-response structure.

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 is a musical score for voice (S) and piano (Pno.). It begins at measure 54 with the lyrics "kpɔlanu oo.". The piano part features a prominent ascending scaly passage that culminates in a quartal sonority. A box above the score is labeled "Scaly passage culminating into a Quartal sonority".

Example 17. Scaly Passage Culminating into a Quartal Sonority

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 “Dzogbevæ 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 while 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 Avugbæ

This music is a trio between Glitola, Yiyi and Avugbæ 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 Avugbæ inquiring where he was going? This was captured in dialogue between the two from measures 30-42. (See Example 20 and 21)

S
29
YIYI'S VOICE Tenor
A vu gbæ a fi ka ne

Pno.

Example 20. Excerpts of Yiyi's question to Avugbæ

AVUGBÆ'S VOICE Alto
33
yi na Me yi na nu du di fe me

Pno.

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

This was subsequently followed by Yiyi requesting to show Avugbœ 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 Avugbœ 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 Avugbœ 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 Avugbœ'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 Avugbœ since they are familiar with the tune. (See Example 22).

The musical score for Example 22 consists of three systems. The first system is for the vocal parts: Avugbœ Alto (top staff), and Gliselawo (Soprano, Alto, Tenor, Bass) (middle staves). The lyrics are: "dza le le le le, dza le le le le, kpe ka fo me vio". A box labeled "First part in unison" points to the first two measures of the vocal parts. The second system is for the Piano accompaniment (bottom staff). A box labeled "Second part in harmony" points to the piano accompaniment in the second measure. The key signature is one sharp (F#) and the time signature is 6/8.

Example 22. Parts of Unison and Harmony

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 Avugbœ 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

The musical score consists of three staves. The top staff is for the voice (S) and contains the lyrics: "ge, kpl'a da ba wo le ma ha." The middle staff is for the piano accompaniment (Pno.) and contains the same lyrics. The bottom staff is for the piano accompaniment (Pno.) and shows a block piano accompaniment. A box with an arrow points to the final chord of the piano accompaniment, labeled "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 Avugbœ to the ground after it had exclaimed awe at seeing a stone with two big eyes, a beard and eye lashes. (See Example 24)

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 Avugbœ. As usually characteristic of Yiyi, his motive is to kill all animals for food. His success in the demise of Avugbœ 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 Avugbœ. 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).

The image shows a musical score for a voice and piano piece. The voice part is written in a single staff with a treble clef and a common time signature. It begins with an anacrusis in measure 9. The lyrics are "Nyefu kpekpe wo, nyefu kpekpe wo, nyefu". The piano accompaniment is written in two staves (treble and bass clefs) with a common time signature. It features rapid eighth-note patterns. Annotations include a box at the top labeled "Voice solo entering anacrusis" pointing to the start of the voice line, and a box at the bottom labeled "Piano imitating voice after every entry" with arrows pointing to the piano's response to the voice entries. Dynamic markings include *mf* for the voice and *mp* and *mf* for the piano.

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).

The opening melodic theme

Ne ne mae ne ne mae ne ne mae ne netae,

5 ne ne mae ne ne mae, ne ne mae ne ne mae.

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 Eves. This is exemplified in the rhythmic motif that begins the music through to the end. (See Example 28)

Example 28. Rhythmic motif

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 dialogue 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.

The musical score is titled "The Call" and is written in a call and response form. It features several parts:

- S/T (Solo/Tenor):** The first staff shows a melodic line starting in measure 3, marked with a box "The Call".
- S A T B (Soprano, Alto, Tenor, Bass):** The vocal parts follow. The lyrics are "Va ma fia na ne wo A fe to Nyi tsu". A box "Part of the response by the audience/chorus" points to the vocal line in measure 3. The dynamics are marked *mf* and *f*. The word "Yoo" is written above the vocal line in measure 3.
- Drum Ensemble:** The drum parts are Gkui, Atse, Clp., Kgan, Sgo, and Kdi. A box "Drum ensemble" points to the Gkui part in measure 3. The drum parts are written in a rhythmic notation style.

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

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 Ado

This music is fashioned out of Ado'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 Ado 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 Ado. The second section reveals Ado'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).

Ado Alto

Section of the piano prelude

Piano

mf

Example 31. Section of the Piano Prelude

Ado

Entry of the voice part

13

Kpa... Yi yi_ ba da

mf

Pno.

mp

19

sia, le_ la vo vo vovo fe dzi dzi me wo tsrom le a vea me.

Pno.

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.

31 1. 2. The beginning of the second section

Ado

tsram tsram ke nyemano a nyi na nekemawo mawoe

Pno.

mp *mf* *p* *mp*

Example 33. The beginning of the Section

No. 22 Yiyi Kple Ado

This musical piece is a duet between Yiyi and Ado. As usual Yiyi is scheming to lure Ado 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 Ado in the form of a question-and-answer phrases. Yiyi's question to Ado started from measures 33-48 (see Example 35) and Ado 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.

A section of the piano prelude

Pno.

mf *f*

Example 34. A Section of the Piano Prelude

A

T

Pno.

Section of the dialogue between Yiyi and Ado

Pa pa A do 'fi kaene yi na

f

mp

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

A

T

Pno.

Me nye du sia... me ko me le kpli woa?

mf

Section of Ado's response

mp

f

Example 36. Section of Ado'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 Ado to follow him to see the spectacle (see Example 37). This took place from

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

The image shows a musical score for three parts: Alto (A), Tenor (T), and Piano (Pno.). The Alto part has a treble clef and a key signature of one flat (B-flat). The Tenor part has a treble clef and a key signature of one flat. The Piano part has a grand staff with treble and bass clefs and a key signature of one flat. The score starts at measure 97. The lyrics for the Tenor part are: "va ne ma fia na ne wo Pa pa A do va loo, va ne ma fia na ne wo". The piano accompaniment features a characteristic Alberti bass pattern in the left hand, which is highlighted by a callout box labeled "Portions of the Alberti bass accompaniment". Dynamics include *mf* for the Tenor and *mp* for the Piano.

Example 37. Sections of the Alberti Bass Accompaniment

No. 23 Yiyi Kple Ado

This beautiful musical piece is a continuation of the dialogue that ensued between Yiyi and Ado 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 Ado was calculated to outwit Yiyi so he can fall for his own tricks. Strategically, because Ado 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 use 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.

Ado Alto

Yiyi Tenor

Piano

mf

Me le e gbløge oa?

f

Stated theme

Example 38. Stated Theme

A

T

Pno.

me le e gbløge oa?

f

Free imitation/inversion

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.

9

A

Stated melody

T

8 ta gboku ku to ko ne nye me fe e gbloge oa,

Pno.

9 3 3 3

Example 40. Stated Melody

Example of imitation in sequence and inversion of ex. 40

13

A

ta gboku ku to ko ne nye, me le e gbloge oa

T

8

Pno.

13 3 3 3

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).

25

A

Part of the melody

T

de ã fi ma kpo la e tsi bo me ñu to

Pno.

25

Example 42. Part of the Melody

33

A

Real imitation of the melody

T

de ã fi ma kpo la e tsi bo me ñu to

Pno.

33

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.

No. 25 Yiyi Kple Ado

This begins another set of dialogue between Yiyi and Ado. This time round Yiyi, upon realizing that Ado was not going to utter any word when he saw the spectacle, decided to coerce him to talk. But as clever as Ado 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 Ado 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).

The image shows a musical score for 'No. 25 Yiyi Kple Ado'. It features three staves: Soprano (A), Tenor (T), and Piano (Pno.). The Soprano staff has a treble clef and a key signature of one flat (B-flat major). The Tenor staff has a treble clef and a key signature of one flat. The Piano staff has a grand staff with treble and bass clefs and a key signature of one flat. The score starts at measure 13. The lyrics are 'mede suku oa, mede suku a de ke oa'. There are dynamic markings of *mf* and *f*. Two callout boxes are present: one pointing to the vocal lines with the text 'A section of Yiyi's melodic lines' and another pointing to the piano accompaniment with the text 'The offbeat accented staccato piano accompaniment'.

Example 44. A Section of Yiyi's Melodic Lines

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

Section of imitation by Ado

A
21
mede suku oa, me de su ku a de ke oa
mf *f*

T
8

Pno.
21

Example 45. Section of Imitation by Ado

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

Bridge passage to the subdominant

Dialogue between Yiyi and Ado

A
magblø nu ka

T
8
Gbløe loo... gbløe loo

Pno.
27

Example 46. Dialogue Between Yiyi and Ado

This marks the climax of the piece where Yiyi and Ado 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 Ado

Finally, this music brings the entire storytelling to a close. Ado, 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, Ado 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).

Chord I, IV, V7, I ostinato background piano accompaniment

The musical score for Example 47 is presented in two systems. The top system is for the Alto voice, showing a single note on a staff. The bottom system is for the Piano accompaniment, consisting of two staves (treble and bass clef) in 4/4 time. The piano part features a repeating chord pattern of I, IV, V7, I. Dynamics include *p*, *mp*, *mf*, *rit.*, *f*, and *p*. The piece ends with a fermata and the marking *a tempo*.

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).

Section of the first part with heptatonic melodies

13

A

si ne lea fi sia le lä wo wum la

Pno.

*mf*³ *f*³ *p*³

13

20. *

Example 48. Section of the First Part with Heptatonic Melodies

Section of the pentatonic melodies in the second part

22

A

mise eyata videadeke mele dokuita didi meo

Pno.

mf

22

NOBIS

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

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.

3
Nu si la si wo la nedze nu wo, nedze nu wo, ne dze nu wo,

5
nu si la si wo la, nedze nu wo, ne dze nu wo no viwoe

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

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	<i>mf-f mf-f-mf-f-mp-mf-f-mp-mf-f-mp-f-mp</i>	<i>mp-ff-mp-pp-p-mp-mf-f-ff-fff-mp-mf-mp-mf-f-ff</i>	<i>p-mf-f-mp-mf-f-mp-f-ff</i>	<i>mf-f-mf-ff</i>	<i>f-mp-mf-f-mp-mf-f-mp-ff</i>	<i>mf-f-mf-f-ff-mp-f-fff</i>	<i>mf-mp-mf</i>
Tempo Modulation	$\theta = 80$	$\theta = 76$	$\theta = 72$	$\theta = 80$	$\theta = 132$	$\theta = 72$	$\theta = 92$
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

Sectional Titles	No. 8 Glitola	No. 9 Glitola	No. 10 Avugboe 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				<i>f-fff-mf-f-fff-f-mf</i>	<i>mf-mf-f-f-mp-mf-f</i>	<i>mf-f-mf-f-ff</i>
Tempo Modulation	$\theta = 82$	$\theta = 56$	$\theta = 80$	$\theta = 120$	$\theta = 72$	$\theta = 74$
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

Sectional Titles	No. 14 Glimedehe (Gliselawo)	No. 15 Yiyi Kple Papa Nyitsu	No. 16 Gliselawo	No. 17 Yiyi kple Gliselawo	No. 18 Afeto 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	<i>mf-f-mf-ff- mf-f</i>		<i>f-mp-mf-f- mp-mf-f-mp- ff</i>	<i>mf-f-mf-f-f-f-f</i>	<i>mf-f-mf-ff</i>	<i>f-fff-mf-f-fff-f-mf</i>
Tempo Modulation	$\theta = 82$	$\theta = 66$	$\theta = 132$	$\theta = 80$	$\theta = 80$	$\theta = 120$
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 Ado	No. 22 Yiyi Kple Ado	No. 23 Yiyi Kple Ado	No. 24 Gliselawo	No. 25 Yiyi kple Ado	No. 26 Ado	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		<i>mf, mp, f, p, ff, fff</i>	<i>mf, f, ff, mp</i>	<i>mf, f</i>	<i>f-mp-mf-f-mp-mf-f-mp-ff</i>	<i>mf, p, mp, f, ff</i>	<i>p, mp, mf, f</i>	
Tempo Modulation	$\theta = 120$	$\theta = 92$	$\theta = 72$	$\theta = 72$	$\theta = 132$	$\theta = 72$	$\theta = 96$	$\theta = 70$
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

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 *Vide Adeke Mele Dokuitodidi 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 Ewe 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-

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 Ewe language so as not

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.

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