UNIVERSITY OF EDUCATION, WINNEBA

TOWARDS A 21ST CENTURY AFRICAN TRADITIONAL MUSICAL DRAMA: *ANANSEGORNDWOM*

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DECLARATION

CANDIDATE'S DECLARATION

I, **Emmanuel Obed Acquah**, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature: ……………………………….

Date: ……………………………………

SUPERVISORS' DECLARATION

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis as laid down by University of Education, Winneba.

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DEDICATION

In memory of my mother:

Georgina Lydia Acquah

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GLOSSARY

Glossary of Akan terms.

Agofomba – Performers of a traditional musical ensemble

Ananse – An Akan name for spider, the protagonist of many folktales

Anansegoro – Ananse stories set into drama

Anansegorndwom – Indigenous opera with the plot on Ananse stories

Anansegorndwomenyim – An opening traditional music performance used as prelude to Anansegorndwom

Anansegorndwomekyir – A traditional musical performance used as postlude to Anansegorndwom

Anansegordwomfinimfin –A traditional musical performance used as interlude to Anansegorndwom

Anansesɛm – Ananse stories

Asaadua – A female traditional musical type among the Akan of Ghana

Kodzisɛm – Another name for *Anansesɛm* (Ananse stories) in Fante language of Ghana.

Mbogu –Songs used intermittently in the story traditions of Ghana

Owu –death

Ɔdomankoma – A term signifying greatness

Ɔsagyefo - A term in the Akan language of Ghana used to describe "a redeemer".

Glossary of English terminologies

Destoolment – A term used to describe the removal of chiefs from office

Enstoolment – A term used to describe installation rites of chiefs

Metanarrative – It is a narrative about narratives of historical meaning, experience, or knowledge, which offers a society legitimation through the anticipated completion of a (as yet unrealized) master idea.

Presupposition - a thing tacitly assumed beforehand at the beginning of a line of argument or course of action.

Operetta -a genre of light opera, *light* in terms both of music and subject matter.

Oramedia – A term that describes all intangible artefacts of a culture. This includes oral traditions such as stories, proverbs, riddles, music and other folk media or indigenous media.

ABSTRACT

The creative aspect of art music in Ghana and Africa as a whole has focused primarily on the composition of either choral or few instrumental forms. There is, however, comparatively less compositions that combine theatrical elements to an eventual performance. This thesis then explored, established and created a nonlinear musical drama which is a culturally contextualized musical arc that integrates scenery, properties, lighting, sound, costumes and make-up to be performed on stage or filmed in a movie style. It sought to establish a conceptual model for composing a musical drama which is characteristically African – *Anansegorndwom* – to give directions to modern art music composers to create such works intended for wide audience. Through exploratory bibliographic, discographic, narrative analysis and creative designs, data were collected using both principal and ancillary methods, including theoretical research, interviews and document analyses. 16 Folktales were collected using non-directive interview from four participants who represented the four major linguistic communities in Ghana: Akan, Ewe, Ga and Dagomba and four of the stories were selected purposefully for the novelty. Similarly, 19 folksongs as well as some indigenous instrumentation were gathered purposefully through documentary search. The study brought into existence not only a conceptual model for composition but also a musical artifact called *Hɛn Anansesɛm* (our story), a musical drama of African identity that conveys our existing stories than just delivering the sound elements in our folk traditions. It is concluded that the novelty created is an explicit demonstration of how the African and Western musical idioms can be fused together in one composition without losing both musical identities. It is, therefore, envisaged that art music composers begin to use the model to add to the repertoire of African musical dramas while the film industry and institutions of performing arts assist in its production to add to the modern means of relaxation in the 21st century.

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

On the African continent, music has been produced to aid society in a number of ways: traditional musicians and professional artistes have composed and performed for all events of the *rite de passage* (viz. birth, puberty, marriage and death rites) and also at social ceremonies such as apprenticeship graduation, installation and 'destoolment' of chiefs or kings and at traditional worship rites. Syncretism or an amalgamation of traditions has introduced traits that allow art composers in blending and/or working with indigenous cultural systems that have been the trend for the African scholar-composer in the last seven decades. This type of integration leads to, and is often synonymous with what Wiggins (2005) described as bi-culturalism. This is seen in the application of both the African and Western concepts in creative activities.

Unquestionably, the African is endowed with rich indigenous musical resources that can be tapped for creativity to increase the existing musical arts in the 21st century. Indeed, in Ghana and within the West African sub-region, art music scholar-composers have greatly concentrated their compositions on choral idioms and few instrumental works that have utilized indigenous resources (Obresi, 2014). The stylistic features of these choral traditions—Amu-Nketia (Ghana), Phillips-Bankole (Nigeria), Solomon Mbabi-Katana (Uganda), Gamal Abdel-Rahim and Halim El-Dabh (Egypt), and David Fanshaw (South Africa) of *African Santus* fame—have dominated the art music composition scene on the continent for the last seven decades (Sadoh, 2004). As a modern interculturalist and art music scholar-composer, my

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motivation for this study has been how to change the status-quo.

The fact remains that choral life in African societies has been vigorous as a result of the proliferation of church choirs and other choral groups (Acquah, 2016). It is generally common to see choral medium as an ideal vehicle for participation and transmission of cultural and religious values in societal life and this probably accounts for the numerous attention composers have given to choral compositions in Africa. In the light of this, do the art music composers have to remain sacrosanct to this trend or continue with the experimentation of choral and instrumental compositions utilizing our indigenous musical resources? Is it not about time for a paradigm shift in art music compositions in Africa?

Without a doubt, the role of the arts in creating employment avenues in modern times cannot be overemphasized. The 21st century yearns for competitive productions with film industries, for economic empowerment, job creation and self-reliance within the milieu of our musical tradition. This can be achieved by the use of untapped indigenous musical resources by creative ethnomusicologists to widen the scope of compositions beyond choral and instrumental accomplishments. Undeniably, the indigenous Ghanaian story-telling and musical traditions are embodiments of rhythms, harmonies and melodies which show our identity, and which can be tapped and created into a dramatic musical artefact. Obviously, the need to establish the Ghanaian identity through story-telling tradition was paramount after attaining independence. Addo (2013) observed this and stated:

> …after independence, the story-telling tradition became very important in the growth and development of Ghanaian drama. There was an urgent need to promote national identity and re-establish native cultures. This led contemporary playwrights such as Efua Sutherland, J. C. De Graft, Martin

Owusu, Yaw Asare, Asiedu Yirenkyi, Mohammed Ben Abdallah and Efo Kojo Mawugbe to move away from the Western story-telling format and inculcate their indigenous oral traditions, hence, Ananse in their plays. (pp. 2-3)

This statement shows how some efforts were made in the theatre and drama discipline to establish the Ghanaian and the African identity in this regard. Similarly, the use of folk resources to create an opera will affirm this urgent need to contribute to national identity through the musical arts.

It is without gainsaying that in Ghanaian folklore, Kweku Ananse (spider-man protagonist) is believed to be the custodian of stories and has dominated the oral narrative and folklore traditions of Ghanaian drama from the colonial era to modern times (Asiedu, 2011). No doubt our pioneering contemporary playwrights towed this line. Examples include *Tukana* by W. Ofotsu Adinku, *Eternal Idol* by W. Ofotsu Adinku, *The Marriage of Anansewaa* by Efua Sutherland, *The Witch of Mopti* by Mohamed Ben Abdallah and *Ajamutukale* by Nii Kwei Sowah. Evidently, the interest in drama or theatre in Ghana has been keen over the years and though threatened by other manifestations of theatre such as film or video and the internet, the ever tensile nature of the (living) theatre keeps it buoyant (Brew-Riverson, 2016).

Even though Agawu (2003, p. 14), quoted in Brew-Riverson (2016) reminds one about the Achimota School in Accra's long standing tradition of enacting Gilbert and Sullivan operas like *Mikado* and *Pirates of Penzance* among other performances, our art music scholar-composer counterparts did not dare writing dramatic works that would integrate scenery, properties, lighting, sound, costumes and make-up. If there exists any of such compositions, then they have either not been popularised or acted

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for large audience. Indeed, some other operettas written and performed for five to ten minutes are found among some other undergraduate projects of the Department of Music Education, University of Education, Winneba. Those ones have purely been within the framework of the Western opera. Typical examples are *King Solomon* by Lambert Amegede and *You saved my life* by Sylvia Ayi. These compositions dealt purely with the use of Western compositional styles and its associated language and costume. However, only two composers dared, Walter Blege—*Kristo* and Cosmas W. K. Mereku—*Asomdwee Hen*. Incidentally, the two works are sacred works, the former on the theme of 'the man Jesus Christ' premiered by the Dumedefor of E.P Church, Ho, in 1985 and the latter on the theme of 'the Christian nativity story' that had its debut performance at the National Academy of Music, Winneba in 1991. The latter was revised and reproduced in 2010 before a local and international enthusiastic audience during the Pan African Society of Musical Arts Education (PASMAE) conference held in Winneba that year (Mereku, 2011). The continuity of such creative works is important in the 21st century musical compositional practices in Ghana and Africa at large in order not to increase the repertoire alone but establish a unique character for the period.

1.1 Statement of the Problem

As might be expected, Ghana has produced numerous prominent art composers who have contributed immensely towards the tonal choral tradition. However, only a few like Nketia, Adulfus Anthony Turkson, Atta Anna Mensah, Nicholas Zinzendorf Nayo, Gyimah Labi, Cosmas W. K. Mereku, Willie Anku and Victor Nii Sowah Manieson have made significant contributions to instrumental post-tonal contemporary African classicism. Initiatives from the public universities offering

musical compositions in Ghana have turned out limited scores of post-tonal music most of which were only performed from a computer software. Some of these scholarly instrumental creative ethnomusicological works include *Aziza Dance* (Ansah, 2009), *Oguaanata* (Adebiyi, 2015), *Gyamkaba* (Ghunney, 2015), *Adoclassique* (Oduro, 2015), *Agbazankpivvicco* (Nantwi, 2014) and *Sasraku* (Mensah, 2012). In the same manner, professional composers such as Gyimah Labi's output includes five orchestral works, four duos for violin and piano, a string quartet, trio for flute, bass clarinet and piano and a set of pieces for piano solo entitled Dialects (Euba, 1993; Labi, 2012). Likewise, Victor Manieson composed three piano pieces in African pianistic styles: 'Anatomy of Dondology', 'Senorita' and 'Voices of our Ancestors while Mereku's works are '*Sasabonsam's* Match' (Pivicafrique), 'Afro-Drumnietta', 'African Coronation Collage', 'Orkney Quartet', 'Ghana Rapsody and Akpini Electroacoustics (Mereku, 2012).

Obviously, these instrumental works are although useful in the performance practices of the Ghanaian musical traditions and serve various purposes, they undermine metanarratives that attribute assumptions, presuppositions and any given context or identity. This is because, sometimes, the uniqueness of the musical idioms of the composition is not properly represented and, therefore, affects the traditional character of the musical artefact that is composed in terms of rhythm, melody, text, texture, harmony, intervals, form and its idiomatic expression.

Again, as mentioned earlier, the stylistic features of our choral traditions and instrumental compositions—Amu-Nketia (Ghana), Phillips-Bankole (Nigeria), Solomon Mbabi-Katana (Uganda), Gamal Abdel-Rahim and Halim El-Dabh (Egypt),

and David Fanshaw (South Africa)—that continue to dominate the art music scene on the continent remains choral. There is, therefore, the need, as Coplan (1985) aptly suggested, for a much wider and more flexible concept of composition which would include the products of oral and kinetic performance culture. In this case, there is the need to explore folk resources available to expand compositions in that direction. As Ripley (2015) concluded, "Although fragments of stories from numerous ancient cultures have been documented; there is still more traditional stories that can be resuscitated in the musical art forms" (p. 4). It is therefore prudent to bring to bear the available traditional idioms that will facilitate the authenticity and the naturality of a musical novelty that can be acted on a stage before an audience or produced digitally or filmed for a larger audience. With that, a new perception of composition will grow in this era where attention is drawn to other forms of musical arts that will be significant of the time. The study therefore advocates a new paradigm for the 21st century African scholar-composer. It proposes a concept known as *Anansegorndwom*, a culturally contextualised concept for creating African opera, intended to be enjoyed by both Western and African audiences.

Etymologically, *Anansegorndwom* is from the words *anansesɛm* (Ananse story), *agor* (play or drama) and *ndwom* (songs). *Anansegorndwom* is therefore a musical drama created out of Ananse stories. It is a developed model that can be adopted as a framework for the composition of traditional musical dramas, either linear or nonlinear. For instance, the *Anansegorndwom* created out of this research is titled *Hɛn Anansesɛm*, translated as "Our Story". It is a musical composition in the indigenous cultural context, reflecting folktale, dances and the associated theatrical elements in the African tradition. Taking into consideration the multilingual, multi-

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ethnic, multicultural and pluralistic nature of the Ghanaian society, the work integrates the four dominant traditions of Akan, Ga, Ewe and Dagomba.

Without a doubt, with the syncretic and bi-musical approaches to composition which is the eclectic combination of Western compositional devices and African resources, composers revisited Ghanaian's traditional indigenous knowledge for the creation of their choral and instrumental works without taking cognizance of such source materials for creating musical dramas. Nevertheless, as in ethnographic studies, I selected from the diverse resources of legends and myths; song texts; instrumental ensembles; melody; involuntary harmony and counterpoint; rhythm—melodic rhythm, melo-rhythmic patterns from percussive instruments; drum phonics and others, as Akpabot (1986) suggested. Consequently, to satisfy my African tonal-audience, the creative product is the result of an amalgamation of tonal and non-tonal African music making of the twenty-first century.

Clearly, the process of composing music is idiosyncratic as Acquah (2015) described, however, it is important that composers' attention is drawn to new forms of musical creation through a model to make it easier for them. Indeed, as a composer in the academia, and having to my credit choral and instrumental compositions, it is also important for me to broaden my research into other musical art forms that can serve the generation of the 21st century other than choral and instrumental. Ultimately, a new paradigm for the 21st century composer; folk productions with libretto on our cultural heritage is established.

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1.2 Purpose of the Study

The purpose of this study, therefore, was to establish and create a nonlinear composition which is a culturally contextualised African opera intended to be enjoyed by both African and Western audiences. With much consideration to the general trend of compositions in the 21st century, the research primarily hinges on the creation of a dramatic work that integrates scenery, properties, lighting, sound, costumes and make-up to be presented on stage or filmed in a movie style. The plot of the opera is based on the synopsis below.

> One day Ananse's daughter Yaa Ataa asks her mother *Yaa Ahoɔfɛw* (literally Yaa the beautiful slender one) why the axe that hangs high up on a wall in their house has never been used. *Yaa Ahoɔfɛw* says the axe carries a delightful secret that shall be revealed in time. After cajoling and persuading antics from *Yaa Ahoɔfɛw,* she recounts the enthralling stories of a greatest folktale hero that ever lived!
>
> Oops! Did I say "lived"? Consider that a slip of my mind because this ubiquitous, unpredictably predictable hero is timeless; he cannot ever die! So, I should have said the greatest folktale hero that ever lives!
>
> Ahaa, that's it! In fact, it is believed, it is said, errrr, they say that Uncle *Owu* takes to his heels at even the sound of his footsteps, let alone his name!

The story unfolds.

1.3. Objectives

The study sought to:

i. develop a conceptual model for creating African traditional musical drama.

ii. examine selected musical elements and indigenous resources as tools for a creative product.

iii. create a drama piece from indigenous folktales

iv. compose a traditional nonlinear musical dramatic work using the conceptual model.

v. analyze the novelty created within the context of African identity

1.4 Research Questions

The study was guided by the following broad research questions:

i. What conceptual model can be developed for creating African musical drama?

ii. What musical elements and indigenous resources can be used in creating a musical drama?

iii. What drama piece can be produced from indigenous folktales?

iv. What musical artefact can be created using the conceptual model?

v. How does the novelty created typify an identity of African?

1.5 Significance of the Study

The study suggests alternatives that might hopefully assist composers who wish to create musical drama in the traditional idiom. By this study, attention of contemporary art musicians would be drawn and redirected to our folklore heritage. In addition, it redirects the attention of 21st century composers to expand their compositions towards musical dramas of African descent. Furthermore, a new

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concept, *Anansegorndwom* is born, giving rise to further academic debate and adding to the paucity of traditional musical dramas in creative ethnomusicological studies. Consequently, it is envisaged that this study adds to the understanding of the need to create musical artefacts with innovative ideals that would enhance dramatic creative works for the stage and film making. It is actually an opportunity for the music industry to grow to another level through production management and sustained marketable productions.

One significant, but new concept established is the conceptual (compositional) model that would aid the composition of musical drama in various durations and styles. Composers may not be dogmatic to the model but it would be a guide to unearth creativity in their compositions and advance the thoughts about the authenticity of musical drama in Africa. This would yield an increase in musical cinematography and filmography and expose music and theatre students to unearth their creative talents in various performing and directing styles. To put it more simply, they would be able to utilize their multi-talent abilities in their professional upliftment.

Admittedly, the growing population in Africa and Ghana calls for economic empowerment and job creation. One way of exposing composers to job creation is to encourage them to write innovative works competitive enough for productions. This would create jobs for actors and actresses who are singers, stage designers, producers, directors and those involved in operatic performances and expose them to the world of the musical arts. Indeed, it is anticipated that corporate bodies and individuals with a passion for, and an appreciation of musical drama would support the production of such dramas in commercial drives.

1.6 Delimitation

The study focused on creating an opera within the context of the African by using the musical and folkloric elements in the four major linguistic traditions of Ghana - the Akan, Ga, Ewe and Dagomba. The libretto was a translation drawn from the narratives and themes of selected folktales as well as folk tunes of the four major traditions of Ghana. In order to conform to the conventions of musical practice in the world, Western compositional techniques were used in creating the work. Musical instruments used were both traditional and Western, based on the sonorities and pitch compatibilities. All these instruments as well as human resources were available at the Departments of Music Education and Theatre Arts of the University of Education, Winneba, Ghana.

1.7 Organisation of the Study

This research report consists of seven chapters. Chapter one begins with the introduction and explanation of the background of the study, the statement of the problem, purpose of the study, objectives, research questions, significance of the study and delimitation. Chapter two is the presentation of the related literature review, which includes the theoretical underpinnings and review of related topical issues in the work while chapter three is the methodology. Chapter four is the presentation of the corpus of the indigenous resources collected for the creation of the work while chapter five is the performance directions as well as the novelty which includes the musical score of the drama structured into acts and scenes. Chapter six is the presentation of the analysis of the original creative work and finally chapter seven is the summary that highlights major findings of the research. It includes conclusions,

recommendations and suggestions for further research. Following chapter seven are the references and appendices.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter is a review of related studies and contributions on composition of musical drama as well as the use of local materials in such compositions. The rationale for the research was to create a musical artefact in opera form that depicts the identity of a true African. This indeed, was to draw the attention for a new paradigm of musical composition in the 21st century, which hitherto, has been dominated with choral and instrumental forms. The novelty takes its inspiration from roving comic opera called the Concert Party, developed in Ghana after the second World War which was considered a syncretic fusion of Western and indigenous elements (Collins, 2004). In his writings on this theatrical genre, Collins pointed out and further explained the nature of the Concert Party and stated:

> concert party is a slapstick musical comedy containing a prominent moral tone, performed in the Akan language. Music punctuates the speech of the actors, and song lyrics are relevant to the plot of the play. Highlife is the primary music used, itself a syncretic fusion of West African and European music. The early history of the concert party is closely tied to traditional West African performances in which the music, enactment and dance are blended together. (p.50)

Of course, the concert party was created out of the impact of Western musical and dramatic influences on the traditional performing arts, and therefore music was used incidentally to lay emphasis on the unfolding acts of the drama. In contemporary times, this form of musical drama is no more popular. Brew-Riverson (2016) commented on its benefit and stated, The concert party theatre, arguably was the only

commercially oriented form which penetrated almost every corner of the nation during the colonial days and the days of Kwame Nkrumah [the first president of the republic of Ghana] (p.31). Since then, a traditional musical drama with focus on our folklore and indigenous music meant for production has not existed. The review, therefore, covers the discussion of creative processes, sources of music materials, use of folk materials, compositional elements and techniques that could be utilized to create an African musical drama. The review takes into account the concept of Ananse story pulled out of Ghanaian folklore tradition, issues on music and theatre as well as review of some other works created using indigenous musical and theatrical elements across Africa. The topics have been presented so as to emphasize the diverse elements that brought together for this thesis since the work spans a variety of disciplines: music, language and drama. The review however, is preceded by some significant theoretical frameworks underpinning the study.

2.1 Theoretical Frameworks

"Theoretical frameworks normally involve the structure, the scaffolding, or the frame of one's study" (Meriam, 2001, p. 45). It can be thought of as a map or travel plan and so a number of theoretical underpinnings informed this work: theoretical approaches of traditional materials in creative works (Chang, 2001), Stage Theory by Wallas (1926) and the Theory of Multiculturalism (Schalk -Soekar & Van de Vijver, 2008).

2.1.1 Cho Wen-Chung's Musical Synthesis of Syncretism

The Theory of Traditional Materials in creative works as suggested by Chang (2001) was based on Chou Wen-Chung's (Chinese-American composer's) cross-cultural

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experience in musical synthesis within the concept of syncretism. Syncretism pivots on the process of reinterpretation of indigenous traditions where indigenous cultures require evaluations of both foreign and native traits (Herskovits, 1964). This implies that before the final selection for adopting certain foreign traits, the natives have to go through a comparative appraisal of the traits in both foreign and native cultures, and the re-evaluation or enculturation of indigenous culture often results (Chang, 2001). He explained that this is especially true for those people who have acquired a Western-style education. Therefore, Chou Wen-Chung's cross-cultural experience and his approach to musical fusion reshaped his compositions, making his native musical resources for compositions more conscious and articulated in his musical artefacts. This inspired both Western and Asian composers to gain recognition in the use of their native cultural traits to create musical fusion. Some of these composers were Bartok (exemplified in *The Wooden Prince)*, Stravingsky (exemplified in *The Rite of Spring*) and Liszt (exemplified in *Hungarian Rhapsodies*). The composers who used folk tunes and their traditional sources to create their works found their works loved and consequently inspired many other composers to write in that domain. It is with this regard that the Ghanaian musical arts scene could be loved, well appreciated and called our own when it is dominated by our folk resources.

As explained earlier, the utilisation of the Ghanaian folk resources was paramount in the creation of the work; there was the use of Western scales and other compositional techniques and blend of instrumentation in the work at the conceptual level. This choice was made rationally, and specific concepts on the nature and property of musical sound were fused through re-living the cultural experience and reinterpretation of previous experience. This is in line with the theory of interculturalism propounded by Kimberlin and Euba (1995). They identified thematic

intercultural activity and domicile intercultural activity within the framework of interculturalism. They explained that the former has to do with a situation where the composer of the music usually belongs to one of the cultures from which the elements of the music are derived while the latter refers to where the composer writes in an idiom acquired from a culture other than his own, even though the work he produces may not necessarily be intercultural. Dosunmu (2005) for instance commented on intercultural music as music for the new African and stated:

> New African art music is intercultural in the sense that it incorporates various aspects of African traditional culture in contemplative and functional art music created and composed by Western trained musicians in the form that may be performed by both Africans and non-Africans. (p.10)

For that reason, it is only through the use of these African material sources that we can enrich our music and contribute to the preservation of our cultural heritage that can be appreciated worldwide. "For any music called African, there must necessarily be the consideration of dance, language and rhythm elements of African origin" (Agbenyega, 2015, p. 69).

2.1.2 Wallas' Stage Theory

On the evidence of biographical and autobiographical accounts, Wallas (1926), postulated the Stage Theory which consisted of four stages within creative activity. These are preparation, incubation, illumination and verification. This is reflected in the model of creativity by Webster (2016) and in the works of Hargreaves (1986) and Kratus (1989). According to Wallas (1926), 'Preparation' describes the period when the initial problem is assessed and the composers choose the materials they are familiar to work with. 'Incubation' represents time away from the problem when

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conscious work is set to one side. This period may include passive forgetting of superficial details or previous attempts of the problem, and/or associative play between problem elements (Lubart, 2001). 'Illumination' is known as 'flash of insight' within problem-solving behaviour which is often preceded by some form of intimation that a solution to the problem is imminent. The production of new ideas requires a process of refinement, development and evaluation which Wallas termed 'verification' and this itself may lead back to the preparation or incubation stages. Burnard and Younker (2002) explicated such a model more fully in musical terms in their study of compositional process. In fact, the last of the stage theory can lead to the beginning of the process thereby making it cyclical as illustrated below.

THE CYCLICAL NATURE OF THE STAGE THEORY

Preparation

Problem identification & gathering of materials

Incubation

Verification

Idea development

Evaluation refinement

Tentative Solutions

Illumination
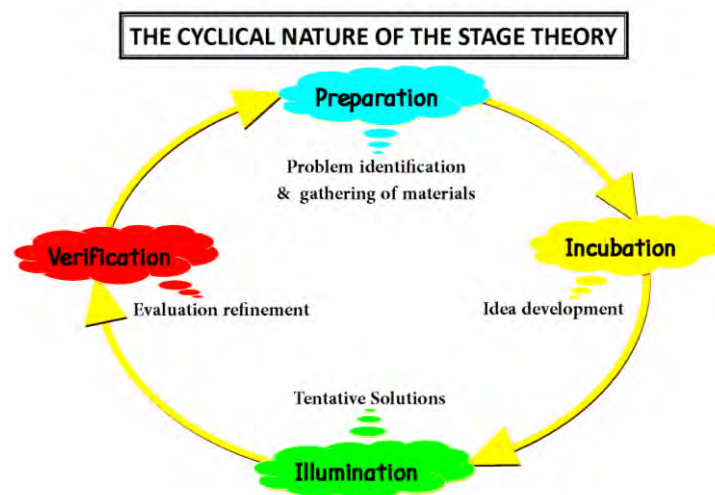
Figure 1: The cyclical nature of the stage theory

In connection with the work, the preparation involved identification of the problem which centred on the creation of a nonlinear musical arc within the cultural milieu of African [a work that would stand out in this contemporary world and which becomes an opportunity for job creation]. This necessitated the collection of indigenous music, theatrical and linguistic materials which were prudent to facilitate the creation of the novelty. The incubation period involved developed ideas which comprised consideration of possible ways to create the work. Tentative solutions were arrived at to create the work at the illumination period while the work was evaluated and refined

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to assume the current state. Unlike improvisation, composition allows time for reflection and revision of the musical product (Kratus, 1989), the theory was therefore found significant. Nevertheless, this theory was not clear with the kind of materials needed and within which context to create the work. Similarly, it is silent on any intercultural concept which the work seeks to achieve.

2.1.3 Multiculturalism

The culturally heterogeneous composition of a society, multiculturalism, has been studied and used in many different disciplines, such as anthropology (Saunders & Haljan, 2003), sociology (Kivisto, 2002), and political science (Citrin, Sears, Muste, & Wong, 2001), with the focus on different components of multiculturalism. In psychology for instance, multiculturalism is seen as an ideology that refers to the acceptance of cultural diversity, and also active support for these cultural differences by both majority group and immigrants (Berry & Kalin, 2002). DeSensi (1995) had earlier on described it as a process or an event when several different cultures are gathered and incorporated in a container that interacts to produce a new product. That is to say, the process of multiculturalism is a cultural development generated by the influence of various foreign materials. The adaptation in music is a possibility because music, as universal language, needs valuing diversity and proactive stances with regard to educating about diversity in society and music settings in particular. This is why the sound cultures of the four dominant linguistic traditions in Ghana were identified and merged with the Western compositional styles to bring the multiculturalism to fruition. Thus, the shape of a 21st century musical composition of nonlinear type should conform to the instruments, structures, techniques, and forms of the unique musical practices of the ethnic groups. The cultural mixing can occur in

order to have a form of musical development that is ever-changing developments in accordance with the changing times. This in effect can lead to an emergence of intercultural music as Sadoh (2004) propounded a model for it.
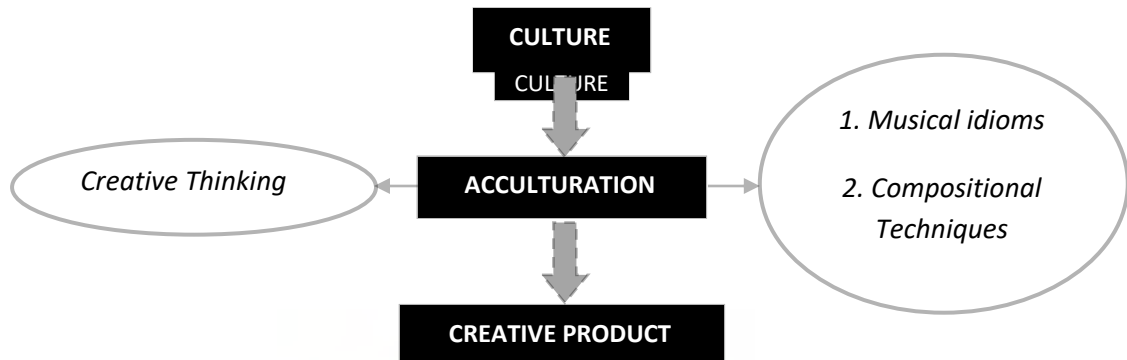
Figure 2: Model of Intercultural Composition

Correspondingly, the model of intercultural composition above exposes the African art music composer to have a firm background knowledge about his/her culture with regards to indigenous traditional music, so as to be able to maintain the idiom when creating musical piece. The composer therefore accumulates the traditional musical elements, especially, the interested musical idioms of the traditional music, and then merges them with the Western compositional techniques in a creative thinking style. An effective experimentation of the acculturation stage then produces a hybridized or intercultural creative product. This model is limited to art music composition (choral and instrumental) and may not thrive for a culturally contextual African operatic musical product.

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2.2 Music and Theatre

It is significant to review a brief account of key features of music and theatre in order to identify the juncture at which musical drama can emerge. It is worth stating that music and theatre are symbiotic as they share a common bond in drama. Through an array of emotional experiences both move the audience in a fascinating way of reaching the human psyche. It is however observed in most of the local films on television that music is very ubiquitous and so drama without music within the cultural milieu in Ghana seems incomplete. Fergusson (2015) is of the view that "the expressions created through manipulations of mere sound waves or simple human movement penetrate deep into the listener's inner being more than mere words alone ever could hope to achieve" (p.1).

Music, through its internal organization, acts to allow meaning to happen (Cook, 2001), and so theatrical performance with music is likely to represent the passions and humours of both performers and audience. The two, music and theatre are therefore complementary to creating a musical drama piece. This research therefore straddles both musical and theatrical performance and searches for the qualities of an African musical drama. The creative work is the combination of the qualities of music and theatre into stage performance which can be filmed consequently. For Kendrick and Roesner (2012), "...the contemporary stage, in fact, is no longer the realistic illusion of a place or text, but at most its evocation by way of conventions" (p.11). Musical performance is independent. Theatrical performance is also independent and so the combination of these independent ideals of music and theatre would breed strong epistemologies of practice, representations and analysis in the area of traditional musical drama.

The concept of traditional musical drama which this study sought to achieve is a kind of compositional drive of creative live theatrical performance derived from the Western opera. Writing on opera, Hongxing (2015) posited that:

> The word opera was sourced from its hometown - Italy. At the early 17th century, opera was born in Florence. Its origin was the theatre music in ancient Greek drama. Compared with ancient artistic form of drama, opera is the same as drama in terms of performance. Both items need typical theatre elements, such as the background, props, costumes and the performance of performers. However, opera is also different from drama. The former lays particular emphasis on vocal music techniques and music attainments of performers. Some operas even require the performers to have a certain foundation of dance performance. (p.797)

Similarly, opera is seen as a kind of comprehensive form of art integrated with music singing, dance and dramatic performance. Opera is the combination of theatre and music that rejoices in literature, poetry and plastic arts (Say, 1997). It does not only lay emphasis on plot development but also on artistic expression, and strives to describe and highlight dramatic conflicts by concentrating on means of artistic expression (Hongxing, 2015). Creators normally have to possess extremely strong creative ideas, inject a soul to musical drama, and touch on the emotions of the audience. The combination of African music and dance, stories, poetry and settings undoubtedly bring into fruition an African opera which this research sought to achieve.

As already stated, this study is also about the intermedial combination of music and theatre through the writing and performance of new creative work. Megarrity (2015)

considered intermediality to entail the collaboration, transformation and combination of both. He is of the view that theatricalising music or musicalising theatre creates some kind of in-betweenness that inspires a kind of axial thinking. As Eno (1996) put it, this kind of axial thinking "triggers an imaginative process, an attempt to locate and conceptualise the newly acknowledged greyscale positions". (p. 298). So as music invades intermedial performance practice, and the significance of language diminishes, it conducts and contributes to the creation of mise-en-scène, rather than being one of its instruments (Megarrity, 2015).

Megarrity (2015), citing Roesner (2008, p.3), identified the potential of musicalisation to "re-introduce… the full range of textual potential: as a rhythmical, gesticulatory, melodic, spatial and sounding phenomenon as well as a carrier of meaning". This is to say that music can conjure up characters and narratives as songs can be strung together into stories. The rhythms in music alone may be conceptual, musical, theatrical or visual and therefore may emerge from narrative or elsewhere. This is why Langer (1953) commented on the power of music in theatre and stated:

> Music, like language, is an articulate form. Its parts not only fuse together to yield a greater entity, but in doing so they maintain some degree of separate existence, and the sensuous character of each element is affected by its function in the complex whole. This means that the greater entity we call a composition is not merely produced by mixture, like a new colour made by mixing paints, but is articulated, that is its internal structure is given to our perception. (p. 31)

Of course, any music with text gives a sense of background stories which can be acted in the form of a drama or fully performed as a musical show but setting a play into music can be appropriate to give new life of musicalising theatre. Dyer (2012) for instance stated, "because they have words, songs can name and ground emotions;

because they involve music, they can deploy a vast, infinitely nuanced range of affects; because they are vocally produced, they open out into physical sensation" (p.4). This corroborates the claim by Goode (2015) that "Song....is theatre" because they possess "... implied narratives, they have a central character, the singer; a character with an attitude in a situation talking to someone (if only to herself)" (p.169). So, if song is theatre, then every song with text is likely to tell a story that can be harnessed for a larger musical work, combining possible elements of drama in our folk tradition.

2.3 Adaptation of Folk Songs, Folktales and Folk Dances

Creative ethnomusicological research cannot yield any traditional musical artefact without the use of the folk resources of a people. This may include folktales, folksongs and musical types. Salawu (1992) described these folk media as oramedia or indigenous media which are regarded as intangible artefact of a culture. So our customs, traditions, stories, songs, religions, performance arts and superstitions have great relevance within African culture and which are prime disseminators of our culture (Ugboajah, 1985). These can be tapped by researchers in the creative arts to create works that can promote the cultural ideals and values of the society. Indeed, folk media is adaptable to the indigenous sensibility and utilizes frames of reference that are familiar to the people (Uzochukwu & Ekwugha, 2015). Ugboajah (1985) for instance posited:

> Traditional media as entertainments can attract and hold the interest of large numbers of people. As oral media in local languages, they can involve the poorest groups and classes. As dramatic representations of local problems, they can provide a codification of reality which can be used by participants to analyze their situation. (p. 54)

These traditional media forms are channels of education and entertainment among all class of people within the society and so they are great source materials for creating traditional musical dramas. In addition to the stories, folk songs and folk dances were adapted for the creative work.

2.3.1 Folk Songs

Folk songs can be regarded as songs of the folks who did not go through any formal education. Like Bronner (2002) observed, "a folk song is a lyric poem with melody which originated anonymously among the unlettered folk in times past and which remained in currency for a considerable time, as a rule for centuries" (p.32). By general convention, this definition makes it plain that the folks are the people who knew nothing about reading and writing as far as formal education is concerned. However, these folks were the composers of lyrical poems with melody. Through extemporization, these melodies were composed to express emotions, thoughts or ideas shared by the community. It is worth saying that these folk songs that have been handed down were done orally through generations and therefore, form part of the musical traditions of the people. As it goes through oral transmission, it is likely that the text could change overtime while the melody tends to remain constant. Indeed, Wells (1950) explained that the original text may be lost while sometimes, they may be freshly created by successive singers as they make their own versions to give it a new spirit (p.5).

 In this regard, Nketia (1963a) offered a discussion on the music of the Akan people. The discussion includes its significance in the society, the occasions on which the music is performed, the identity of the performers, and a general musicological analysis of the song types themselves. He contended that folk songs are found in

musical types such as *Adowa*, *Asaadua* and other women musical types among the Akan of Ghana. So, folk songs, as part of the musical culture of the people inevitably portray identity of the people through dissemination of traditional wisdom, relaying the history of a people as well as teaching and informing people about their identity. It is therefore significant that folksongs are used as part of the traditional source materials for creating a musical drama. Melodies, modes and rhythmic patterns as well as the spoken phraseology of folk tunes across the major traditions of Ghana are a great compositional material to achieve intercultural musical artefact. The texts show morality because most folk songs carry messages and decry antisocial tendencies in a community such as laziness, promiscuity, selfishness and willful pride in a community. Cohen (2012) for instance commented on the function of folk song on morality that:

> A folk song sometimes acts as social critique and serves as a vehicle for social regulation. They can also be used to extol positive virtues such as hard work, modesty, moderation and self-discipline. Folk music has been passed down from generation to generation. (p.23)

In furtherance to this comment, the folk songs may take various forms such as religious, incantations, musical, lyrics and narrative songs (Hauser, 2002) and are therefore good source materials for syncretic compositions. The review shows that folk songs are melodious, free from rigid rules of composition and very lyrical.

2.3.2 Folktales

Many scholars have given various definitions and explanations of folktale based on their orientations. For instance, while Abrams (1981) observed it as a short narrative in prose of unknown authorship which has been transmitted orally, Akporobaro (2001) observed it as an imaginative narrative in prose form. However, Quinn (2006) explained it as a story handed down orally from generation to generation that becomes

part of the tradition of a group of people. Dorson (2015) also attempted to define a folktale:

> Folktale embodies the highly polished, artistic story genres that have a relatively consistent finished form. Their origin, goals and themes, on the other hand, are diverse. Like novels and short stories, their sophisticated counterparts, folktales are told primarily for entertainment, although they may have secondary purposes. They are believed to be fictitious, and are cited as lies by storytellers and commentators, who mean that tales are the creation of human fantasy. (p.60)

All the definitions show that folktales have no known authors and they are usually performed orally, yet, the imaginative nature of folktales makes narrators give certain memorable experience that is intended to entertain. Regardless of its unknown authorship, folktales are stories that can be created according to one's own orientation and experience as well as the function of that story in the society. For instance, a society expresses itself through oral tales. This, in turn, reflects that society and its beliefs (Anny, 1998). Moreover, storytelling is also used in solving the problems of keeping family and community together (Kehinde, 2010). It is therefore plausible to say that folktales are replete with inherited wisdom, social, personal and moral and are the interpretation of the experiences of the ordinary person from birth to death. If it can be created out of experiences, then they can sometimes be true stories instead of its assumption of the fictitious nature. It is clear to say that folktales have various themes and different decisive factors that may form the main plots.

In that regard, Uther (2004) put folktales into types based on the origin, form and content. He identified six types of stories as Marchen (fairy tales), the novella, hero

tales, local tradition or local legend or migratory legend, explanatory tales and animal tales. He explained Marchen:

> A Marchen is a tale of some length involving a succession of motifs or episodes. It is a kind of tale which moves in an unreal world without definite locality or definite characters and is filled with the marvellous. In this kind of tale, which deals with chimerical world, heroes kill adversaries, succeed to kingdoms and marry princesses. (p.7)

In another development, he explained novella as being similar to a Marchen in general structure but the action in the novella occurs in a real world with definite time and space. Similarly for hero tales, he stated that "they are characterized by superhuman characters, and are more inclusive than either of the two kinds mentioned above" (p.8). Concerning the local tradition or local legend or migratory legend, he explained that it is an account of an extraordinary happening believed to have actually occurred or may tell of an encounter with marvelous creatures which the folk still believe in − fairies, ghosts, the devil and so on (Uther, 2004). His opinion on the explanatory tales is that they are stories that account for the explanation of the existence of some hill or cliff or the origins and characteristics of various animals, plants, mankind and so on. He explained also that tales are stories with animal characters which are, designed to show the cleverness of one animal and the stupidity of another (Uther, 2004). The stories collected for the novelty fall within Märchen, novella and hero tales categories.

Furthermore, Hagan (1988) explained the scheme of formal features of folktales:

> It has a literary convention expressed in the scheme of formal features: the introductory statements; the body of the tale interspersed with songs; the moral or etiological conclusion; the narrator-audience interaction; the use of language characterized chiefly by repetition and resort to idiophones; the role of songs to punctuate sections of the story and to advance the plot in some cases. (p.23)

By this explanation, the role of music and musical performance in story telling cannot be overemphasized. From the introduction, within the narration and at the end of the story, music becomes inevitable; however, the novelty created is although musically oriented, traditional dances were used as punctuations in the acts and scenes. Characteristics in story telling such as listeners being involved in the action and identifying themselves with the characters were employed in the novelty created.

2.3.3 Folk Dances

The folk dances of any community are performed on almost every special occasion and festival to express ecstasy and reveal rich cultural heritage of the community.

Sokpor (2014) talked about contextual performances of folk dances and stated:

> Dances in the African setting are performed during specific occasions such as festivals, religious activities, enstoolment of chiefs as well as cycles of life such as, birth, naming ceremony, marriage, puberty rites and funerals rites. Specific dances are performed during these life cycle activities. (p.11)

Of course, the dance is never performed out of context and each dance fits squarely into a traditional occasion of any kind (Duodo, 1994). Corroborating this Younge (2011) commented:

> … in the *Adowa* dance of the Ashanti of Ghana, movements and their accompanying songs and rhythms are selectively performed under different contexts. For example, if the occasion is a funeral, the speed of the dance and music is slower and the costumes used conform to the traditional modes of the dressing for sad occasions, that is, red and black. Similarly, the selection of movements and song texts are appropriate to the occasion. On the other hand, if it is performed on a

> joyous occasion, the movements and music are faster and the colours
> of costumes are brighter and varied. (p.23)

This attests to the fact that folk dances are art forms that are consciously performed in the communities for specific occasions. Shapiro (2008) sees folk dance as the oldest art form that is very satisfying and which forms part of African dance scene. He described dance and stated that "it is an artistic expression in measuring movement of sensation of stepping, turning, swaying, stamping and leaping" (p. 7). Clearly, dance involves movement of the body to a definite rhythm of music. Meanwhile, Opoku (1964) explained dance of involving space, time and rhythm, and as motivation for the movements of the human body in space and time. This means, it involves spatial and temporal patterns in expressing ideas and emotions in time and space by the use of movements disciplined by rhythm of sound, locomotion and body-movements.

In Ghana, there are host of musical types which are also called dances. These musical types or dances also "serve as identity of the cultures that mostly perform them" (Acquah, 2008, p.1). Ebeli (2018) identified some of these traditional dances among the major tribes in Ghana. She identified *Agbadza*, *Gota*, *Atsiagbeko*, *Gahu*, *Bɔbɔɔbɔ* and *Apasimaka* as some of the dances of the Ewe tradition of Ghana. The Akan tradition is also popular with *Adowa*, *Apatampa* and *ɔmpɛ*, *Fɔntɔmfrɔm*, *Kete* and *Sikyi*. For the Ga, she identified *Kpatsa* and *Kpanlogo*, even though, *Kolomashi* and *Gome* can also be identified with them. For Dagomba tradition, she identified *Bamaya* and *Tɔra*, *Nagela* and *Bawa* dances. These dances or musical types are aesthetically appealing to be adapted either creatively or indigenously and embedded in the performance structure of a musical drama as *anansegorndwombuenyim* (prelude), *anansegorndwomfinimfin* (interlude) or *anansegorndwomekyir* (postlude) conceptualized from the structure of Western musical performance where preludes,

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interludes and postludes exist in larger works. For instance, the Western oratorio, which combines recitatives, arias and choruses, is preceded by an instrumental composition called overture. Similarly, the overture is also intended, especially as an introduction to the main opera. To put it simply, both opera and oratorio are considered as extended works which are preceded by the overture (Collins English Dictionary, 2014*).* In this regard, the sense of overture can have its adaptation in the creation and performance of a traditional musical drama where traditional dances can serve as opening to the main acts. Also, it is generally known that every folk dance has its own specific costumes and jewelry, which differ from dance to dance. Ladies beautify their bodies with cam wood, white clay to draw lines to form a pattern on their body and sometimes wear half clothes to cover their breasts, decorated with beads around their waists, thereby giving the audience a folk touch to the performance. All these give aesthetics and emotional satisfaction to the audience. The amalgamation of selected dances to precede a major work of musical drama is within the frame of multiculturalism, thereby, creating the concept of unity in diversity. This was corroborated by Romain (2002) who observed that:

> Traditional dance in Ghana is being re-appropriated to build a national sense of unity and pride. Each dance might be the sole product of one ethnic group, but the dances are now shared with pride under the umbrella of being a Ghanaian citizen. (p. 12)

As a symbol of identity, dance is reflective of the constant conception and re-conception of self and society, thus confirming and sustaining the dynamism of culture (Opoku, 1964). Both songs and dances have deeper spiritual significance because if a singer or dancer is fully conscious of the spirituality of the songs and dances, they can serve as means of liberation and attainment of ultimate happiness (Gyonpo, 1997). Therefore, the adaptation of folk songs and folk dances does not

only establish the conceptual construction of the novelty created but also contributes towards the use of relevant concepts in understanding the broad spectrum of *Anansegorndwom* performance within the socio-cultural life of the Ghanaian and the African as a whole.

2.4 Ananse in Ghanaian Folk Tradition

In Ghana, the Akan people have a storytelling tradition called *Anansesɛm* translated as 'Ananse stories'. The term is used to connote the body of stories told and also for the storytelling performance itself. Asante and Edu (2018) explained the etymology of *Anansesɛm* and stated:

> *Anansesɛm* is an Akan word coined from two words; Ananse (the spider) and *asɛm* (word/statement). These two words put together, form *Anansesɛm* which means "tales or stories of Ananse" or "Ananse's words" among the Akan people of Ghana. Undisputedly, the art of storytelling is a common African tradition among numerous ethnic groups in Ghana. (p. 349)

In this way, Ananse, the spider is described as a folkloric hero of whom innumerable tales are told and to whom all stories belong (Addo, 2013). Some scholars are of the view that the legend of Ananse goes beyond African folktale tradition. Judy and Morrissette (2008), for instance held the view that Ananse is found in the Caribbean and African American tales as well and stated, "His presence is registered from Barbados, Belize, Costa Rica, Curacao, Haiti, Jamaica, Suriname, Trinidad and the Virgin Islands as well as the United States" (p.11). Nonetheless, the concept, *Anansegordwom* is situated within the context of Ghanaian and the African musical drama traditions.

Furthermore, Owusu (2016) identified story telling or epic narrative as a category of traditional, informal and spontaneous activity that exists in towns and villages which

mostly involve the entire community or some sections of it. Undeniably, it is a community art where all the people present are usually performers in one way or the other. It therefore becomes a full traditional theatrical expression within the community. As a full traditional theatrical tradition, it is generally known that a storytelling session opens with a series of stirring songs. Earlier on, Berry and Spears (1991) studied African folktales and collected some versions of Ghanaian ones including the setting at which they are narrated and stated:

> …the storyteller begins the talk with an opening formula, especially announcing that a tale is about to be told and the audience follows with some sort of response. At the end of the tale, the story teller brings the tale to a formal close. (p.1).

In fact soon after the opening, the storyteller begins to perform and from this point on, the activity is serialized, and the narrative is broken up at various moments with different songs or chants called *Mbogu* (Fante version of *mmoguo*). *Mbogu* is normally only accompanied by body movements and handclapping. This feature of storytelling can be adapted in the creation of *Anansegorndwom* to situate it within the context of the Ghanaian story telling tradition. So *Mbogu* in the Ghanaian story telling tradition is used in three ways: 1) as preludes to sensitize participants and prepare the story teller. 2) as interludes, forming an integral part and as a link between different segments of the story and 3) as postludes, performed after the unfolding story.

In addition, Berry (1991) also commented on the themes of African folktales and disclosed that the African stories are about animal tricksters, moralizing tales, how-and-why tales and tales that instruct. These features enumerated are true as they are concerned with verifying folktale materials in the Ghanaian communities, especially, among the Akan, Ga and Sefwi ethnic groups. Similarly, they also commented on

settings of telling African stories and stated, "The original settings in which stories were told involve singing, acting, using variety of voices and audience participation" (p.16). This is to highlight the theatrical nature of African folktales, and so setting folktales into a musical drama is to formalise our tales and give them new forms to suit the taste of the 21st century audience. In contrast, Berry (1991) gave the characteristics of Western folktales and stated that "Westerners are obliged to indicate vocabulary choices, style, metaphor and other literary techniques" (p.1).

Undoubtedly, it is these stories and the embedded characteristics that have been adapted by African playwrights to establish the identity of the African in their works. Addo (2013) for instance commented on the need for this cultural identity:

> African countries began gaining political independence around the late 1950's. After independence, there aroused an urgent need to build up nations based on the indigenous cultures. National, political, social and economic structures became a necessity to replace the damage caused by colonisation. There was a need to revive a national cultural identity so as to ensure a national unity. (p.14)

In this regard, cultural nationalism became inseparable from political nationalism of post independence and that is why Mlama (1995) stated, "National identities called for political, economic, social and cultural self-determination and national cultural identity became a necessary component of nationalism" (p.23). It became important that diaspora Africans in Ghana construct their identities along a broad spectrum of pan-African ideas. This spectrum included cultural identity cutting across the arts. This wake up call for cultural nationalism was a critical ideology of the first president of the republic of Ghana, Osagyefo Dr. Kwame Nkrumah. This ideology made him foster the establishment of the Institute of African Studies at the University of Ghana On the 25th of October, 1963. The African Genius as cited in the brochure of the 30th

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anniversary celebration of University of Ghana. Open day of I. A. S and the School of Performing Arts on 13th March, 1992:

> This institute has now been in existence for some time, and has already begun to make its contribution to the study of African history, culture and institutions, languages and arts. It has already begun to attract to itself scholars and students from Ghana, from other African countries and from the rest of the world. (p.12)

Nkrumah again orchestrated the establishment of the Ghana Dance Ensemble which was to serve as a repository for traditional dances of Ghana and to some extent, Africa. It was also to serve as a laboratory for research findings of fellows of the institute. This wake-up call affected Africans in the Diaspora as Lake (1995) stated, "In Ghana, West Africa, revealed that diaspora Africans construct their identities along a broad spectrum of pan-African identities. While most repatriates identified with their diaspora African nationalities, they also saw themselves as belonging to a wider African community" (p.21). As a result, Ghanaian plays produced dealt with themes and subject matters that were often far requiring in their moral and philosophical implication (Banham, Hill, Woodyard, Piccard & Obafemi, 1994). Most of these plays were based on the Ananse story tradition to give Ghana and Africa a new identity. Examples were Efo Kodjo Mawugbe's *Ananse-Kweku Ananse* (2004), Martin Owusu's *The Story Ananse Told (1999)* and Efua Sutherland's *The Marriage of Anansewa* (1975), among others. Sutherland for instance consequently, established a concept of theatre that could be deemed as authentically Ghanaian, ushering Ananse into the contemporary stage and called it *Anansegoro*. This innovation inspired lots of playwrights across Africa to create their own version of *Anansegoro* through modifications. Asante and Edu (2018) commented on this innovation and how it has been formalized:

Through Sutherland's experimentation, she has been able to literalize the Akan folktales into a more accepted traditional literary form which has become an inspiration for most playwrights in Africa. Sutherland's contribution has also brought focus and clarity to Ghanaian theatrical presentations which promote and projects a true reflection of Ghanaian theatre. (p.353)

Indeed, *Anansesɛm* became a major source material for contemporary Ghanaian authors particularly after independence when national policy of reconciling national cultures led many playwrights to abandon the Western modes of storytelling format and inculcate local myths and legends in their plays (Addo, 2013). This discussion therefore serves as the background for the establishment of a new evolution in the musical arts—*Anansegordwom*. With respect to how Ananse became custodian of folktales or owner of all tales, protagonist, according to Perrin (2011), Ananse was once a human being who took delight in outwitting people. He proved to be most wise, most trickster, most troublesome, and most of the characteristics of human beings—good and bad. It is therefore worth emphasizing that the wake-up call for a national identity even before independence influenced Ghanaian art music choral composers to use folk resources in their compositions. Dor (2003) noted this and argued:

In the first half of the twentieth century—the pre-independence era of many African countries—the rebirth of Africanism marked a turning point, as the quest for African identity and self-redefinition came into vogue through nationalist movements. To reclaim identity, composers of art music then resorted to indigenization of their approach by turning to the folk tradition as the source from which they drew materials for the creation of their new works. (p.50)

Undoubtedly, the African has peculiar rhythms including spoken phraseology as well as forms such as religious, incantations, musical lyrics and narrative songs which can

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be used in this regard to create works of African identity that will be suitable for every class of people across the world.

2.5 Use of Folk Material in Composition

The Ghanaian culture, just like most West African cultures, has rich and variety of precompositional models derived from the various dance forms, language, polyrhythmic structures in their music as well as musical-dramatic tradition of storytelling. Agawu (1984) observed the nature of these precompositional elements in most cultures of the world:

> The precompositional resource may be a system such as the hierarchical arrangement of triads that forms the basis of Western tonality, a set of formulas that generates such genres as Gregorian chant and West African storytelling, or even a rigidly defined set of relationships such as those inherent in a twelve-tone row. (p.37)

With this, Agawu is of the view that the creative art of composition is the transformation of these pre-existing materials into new, individualized structures. Undeniably, these materials may be the structures involved in the music including melodies, harmonies, rhythmic structures, forms, performance styles and ranges. Nketia (1963b) also expounded the cultural context of Akan drumming in the socio-economic and political basis to include orchestration, timbre designing, performance techniques and the communicative functions of African music such as drum text syllables, proverbs and illustrations of musical instruments.

There are several works which have received attention in this direction. *Nkradi ndwom* by Ephraim Amu, *Susu w'asɛm kyerɛ* by M. K. Amissah, *Alɛgbɛgbɛ* by Ephraim Amu, *Neem Gom* by Kofi Badu, *Monkamfo No* by J.H.K.Nketia and the like.

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For instance, Wang (2016) composed an opera in a form of traditional Chinese theater that combines singing, reciting, performing, acrobatics acting, and instrumental accompanying, along with rich face make-up, costume and stage setting. In dealing with the composition, he applied the pitch material drawn from the fixed instrumental accompanying patterns, the rhythmic material and tone colour from percussion ensemble performance, to compose the theme and its development. He used contrasting patterns, the legato phrases and staccato phrases, altering the rhythm, and employing various dynamics in the work to paint the characters in the opera: majestic males, delicate female roles, acrobatics, young male and female characters in the work. Although, Wang did not use any existing story, he managed to give the work a unique traditional character. Indeed, creating a traditional musical drama does not always demand the use of existing folktales but a woven story depicting situations in the community. Wang's Beijing opera, as much as possible, was situated within the indigenous tradition. *Anansegorndwom* therefore depicts a Ghanaian tradition culminating impressive usages of Western compositional techniques.

Another work which is worth emulating is *Jonestown* by Williams (2016). Jamestown is a multimedia chamber opera in four acts in which the composer based his story on the mass murder/suicide of the Peoples Temple Agricultural Project — informally known as Jonestown — based in Guyana, South America and its leader, Pastor Jim Jones. The work revolves around three characters, Christine, Mary, and Joe. The character of Christine is based on Christine Miller, who can be heard in the final "Death Tape" of Jonestown opposing the mass suicide and advocating for a more peaceful resolution. The work is a musical documentation of a South American history. It typifies South American identity. It is therefore also possible to tell the

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history of a community through musical drama. *Anansegorndwom* can be documentation of African history.

In another development, Petrovic (2015) composed an orchestral suite and named it *Balkanophonia*. The work is inspired by and contains allusions to Balkan folk music, more precisely Serbian and Macedonian traditional music. He used four movements for the composition orchestrated for local and foreign instruments. Drawing upon the research of ethnomusicologists, he discussed the indigenous musical scales and harmonic principles found in the source material of Balkan traditional music and utilized in the work. The work was a hybrid novelty as he was inevitably influenced by his classical musical education and knowledge of Western art music in general, however, he strove to portray the traditional sound of the Balkan folk music by using non-Western scales, thematic materials, and harmonies typical of their traditional music. *Anansegorndwom*, the perceived concept, therefore, is a hybridization of Ghanaian folk music and Western classical styles, with the goal of sharing my experiences of this rich and varied tradition with a wider musical audience and try to contextualize its place in musical repertoire and the continuum of the 21st century African art music tradition.

As stated earlier on, *Asomdwee Hen* by Mereku (2011) centres on the generic elements that constitute the progression of a story of the nativity of Jesus Christ expressed through the combination of spoken dialogue and songs in the acts and scenes. The function of the songs used in the generic structure of a musical drama is seen as a punctuation of some of the acts. The texts of the compositions were within the framework of the multiculturalism theory in a multilingual society and pivots on the systemic-functional theory of register and genre. The librettos of the songs were

in Ewe, Fante and Twi with special attention given to the role of songs in the unfolding of the narrative. The work is also characterized with some features of indigenous traditional music such as *Ebibindwom*, *adowa*, *akpi*, *agbadza* as well as the Ghanaian popular genre called highlife. The gap this work seeks to fill is that while most of the songs in *Asomdwee hen* punctuate the various acts, the songs in the novelty created represent the narrative of the unfolding story itself.

Apart from Mereku's operetta, Kɔmla Blege's *Kristo*, written in 1970 might have probably set the pace to draw composers' attention to the creation of more musical dramas at the time. Agbenyega (2015) studied some selected works of Blege which included the opera *Kristo* (Jesus). According to Agbenyega (2015) the work centred on colonialism of the Breman Missionaries and how the native Ewe people of Ghana resisted the introduction of Christianity into their traditional culture. Commenting on the opera, Agbenyega describes Blege as an intercultural music composer as he portrayed the clash of the two different traditions, thus, African tradition and Christianity in the work.

Undoubtedly, Blege, in the work used traditional dances from not only the Ewe cultural traditions but also many linguistic cultural settings in Ghana. He used *akpi* and *gabada* of the Ewe, *adowa*, *asafo* and *fɔntɔmfrɔm* of the Akan, *Gome* and *kpanlogo* of the Ga and many other indigenous musical types in the movements of the opera depicting the various scenes and aligning the types of music as either for women, men warriors, victory and others to conform to history. He also used traditional practices such as libation making, chieftaincy practices in the community, heroes of wars, *Halo* (Recitative), Call-and-Response, antiphonal singing and then combined with Western compositional styles and

dynamics to create that intercultural music. His use of non-lexical words in Ghanaian language such as *ayoo*, *aye*, and *loo*, found in most Ghanaian traditional songs. Similarly, the use of euphemisms, proverbs and other linguistic idioms in the work are worth emulating when a composer wants to create a work he can call African. Commenting on the compositional style of Blege, Agbenyega (2015) stated that "Blege's texts are rich in idiom, deep in thought, highly philosophical (p.66). This is probably as a result of his understanding of his native language and composing in it as well. It is worth saying that in Africa, composing a musical piece in one's language may be well crafted than in a language one does not speak. It is true that composing in a language you understand gives you the urge to touch on the emotions of the people.   I took inspiration from this thought of the native language in such instances, and so as a Fante, most of my narrations were captured in the Fante language while other languages were used sparingly.

2.6 Compositional Elements and Techniques

Many scholars, across the world, in the field of composition have applied various elements and techniques to create works in the various media. Deras (2015) gave an account of the viola works of Peter Racine Fricker, with emphasis on his three movements for viola solo. He documented his biography, carried out an analytical study of the viola works of Peter Racine Fricker (1920-1990), who is known among violists for his masterly *Concerto for Viola and Orchestra.* The author adopted the formal analysis approach in analyzing the work which can much be appreciated to be adopted in the analysis of the novelty to be created. He concluded that stylistically, the work is representative of a common practice era but employed idioms of free atonality, with loosely suggested tonal centers. Therefore, the adaptation of those compositional ideals in the work, though, 20th century, can culminate the contextual

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setting of the 21st century musical practices in Africa. More importantly, the emergence of both atonal and tonal principles in both instrumental and choral works can yield a hybrid of new identity. Conversely, metre, tempo, modulations, melodic devices, rhythmic structures, tonality, dynamics, form and other elements which are of Western music were not considered to analyze the work, rather, indigenous compositional styles and elements were used to depict the authenticity of the work as African.

2.7 Conceptual Model of *Anansegorndwom*

So far, the review of the related literature pulls out a conceptual but a creative model for *Anansegorndwom* composition which may become a formal structure (framework) to guide composers who wish to direct their compositions towards the creation of traditional musical dramas.
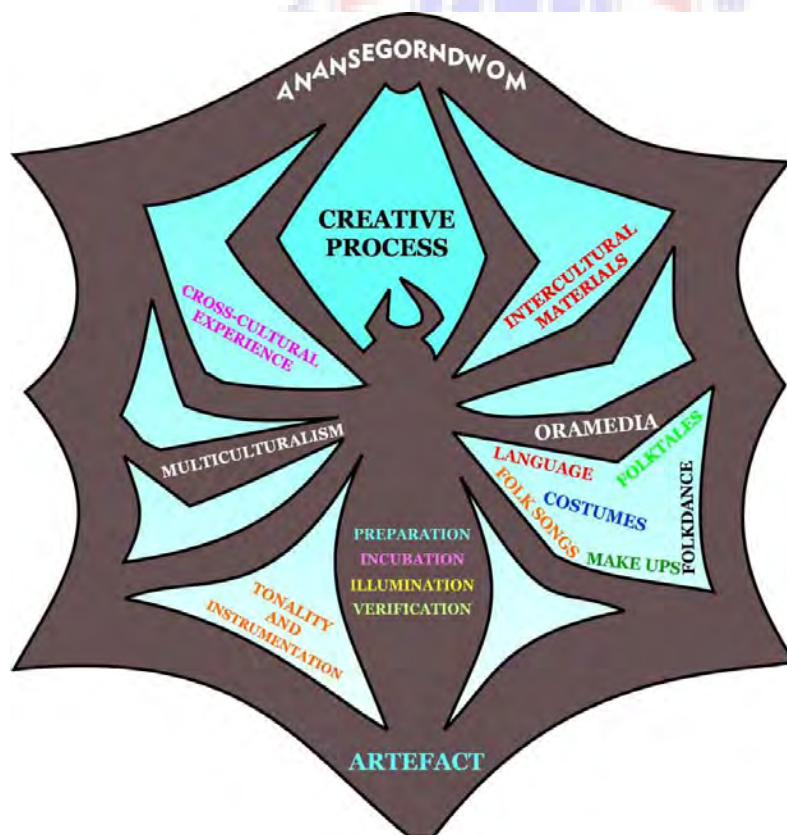
Figure 3: *Anansegorndwom* **conceptual model by E.O Acquah (2018)**

At the onset of the creative model, there is the need for a title. This title could be carved from the plot of the story. The story could either be in a documented material, picked from the community or self-created. The intention is the musical artefact which becomes a reality through the compositional stages: preparation, incubation, illumination and verification. At the compositional stage, traditional source materials, called oramedia are needed. These may be folksongs, folk stories, folk dances as well as other traditional theatrical elements. At the left of the compositional process is the multicultural theory which combines Western compositional style, instrumentation and tonalities (both tonal and post-tonal) with that of the indigenous modes and instrumentation. After effectively using this creative model, *Anansegorndwom* is born.

CHAPTER THREE

METHODOLOGY

3.0 Overview

The thrust of this section is the presentation of the process and the research tools used in gathering the field data as well as other creative resources for the novelty. It covers the research design, creative designs, population, sample and sampling techniques, data collection instrument, data collection procedure and the method of data analysis.

3.1 Research Paradigm

The study was approached from the creative ethnomusicological point of view. Euba (1989) is of the view that the creative ethnomusicologist engages in fieldwork and transforms field data into compositions. In fact, to create a musical work of a particular descent, it becomes imperative that the composer understands the music of the community, to have a background of their music, dance practice and ensemble that will serve as the backbone of the compositional style in the composition to be created (Labi, 2003). The work was therefore approached by gathering field data and applying the data into the creative artefact.

Drawing upon the work in other social sciences that apply population specific approaches to research, I chose to use a qualitative research paradigm which uses methods resulting in a narrative, descriptive account of a setting or practice. This is what sociologists such as Parkinson and Drislane (2011) referred to as a form of interpretive sociology. Denzin and Lincoln (2005) explained qualitative research and stated:

> Qualitative research is a situated activity that locates the observer in the world. […] They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them. (p.3)

Consequently, the study utilized the qualitative research paradigm that involved collecting and/or working with text, images or sounds. It therefore allowed for the inclusion of many different kinds of data collection as well as the diversity of information within the epistemological frameworks that were associated with qualitative research in order to advance praxis through creative practice.

3.2 Research Design

The study was designed in two phases. Phase one comprised exploratory bibliographic analysis, discographic approach as well as narrative analysis while phase two comprised creative designs all of which are part of qualitative research approach. According to Hardesty and Tucker (1989), bibliographic approach was instructional and used by academic libraries dating to at least the 1880s to enhance the role of the academic library in the educational process. In recent years, proponents point to the steady, perhaps dramatic, movement of bibliographic instruction and its adoption by librarians (Farber, 1992). It therefore has to do with the use of books and other written materials containing the right source of information for the research while exploratory research is defined by Burns and Groove (2004, p.172) as "research conducted to gain new insights, discover new ideas, and for increasing knowledge of the phenomenon". It is a research conducted for a problem that has not been studied

more clearly. By this design, my research tilted towards exploring and compiling folk materials from books and other printed materials containing folk songs and folktales for the composition as found appropriate.

In addition, Shuker (2005) noted discography as the study and cataloging of published sound recordings, often by specified artistes or within identified musical genres. The exact information included varies depending on the type and scope of the discography, but a discography entry for a specific recording will often list such details as the names of the artistes involved, the time and place of the recording, the title of the piece performed, release dates, chart positions, and sales figures. By this design, data were also collected from books as well as audio and video compact discs containing traditional dances and musical performances. Some of the books explored included *Teaching and learning Ghanaian traditional music* (Ebeli, 2018), *We sing and learn: a legacy of songs for Ghanaian schools* (Mereku, 2013), *Asomdwee Hen: Christmas operetta* (Mereku, 2011), A compilation, analysis, and adaptation of selected Ghanaian folktale songs for use in the elementary general music class. (Aduonum, 1981) and then, *Music and dance traditions of Ghana: History, performance and teaching* (Younge, 2011).

Similarly, data was also collected from the recorded performances on audio and video CDs of the Department of Music Education, University of Education, Winneba: Congregation ceremonies (2014, 2015, 2016, 2017), African Music Directing (2015, 2016, 2017, 2018) and Lunch Time Concert Series (2015, semester 2; 2017, semester 1; and 2018, semester 2).

Furthermore, narrative analysis focuses on people's narratives/stories either about themselves or a set of events (Hinchman & Hinchman, 1997). This design does not look for themes that emerge from an account but concentrates on the sequential unfolding of someone's story so there is an emphasis on emplotment and characters. The stories collected were therefore selected, organised, connected, and evaluated as meaningful for the work. The exploratory bibliographic, discographic and the narrative analysis phases respectively involved a collection of folk resources from books, compact discs and the field work that identified musical and theatrical materials for the composition. This included already documented folk songs in books, documented songs that have been composed within the frame of using traditional styles as well as performances of indigenous dances on audio and Video CDs.

3.3 Creative Designs

The research which took place in a critical context, and by its nature, more of practice-based, creative designs were used to create the novelty. Using the *Anansegorndwom* conceptual model, the creative phase encompassed arrangement of texts into musical libretto (poetically) and establishing the plots for the composition. It also involved choice of appropriate instrumentation, acts and scenes and the determination of the characterization, costuming and other necessary corresponding theatrical elements based on the *Anansegorndwom* creative model. This phase also involved the establishment of the musical themes and resources that emerged from the data collected. The voice parts encompassed arrangement for soprano and baritone soli, male trio and chorus, soprano, alto and soprano duet and then tenor and bass (chorus) with instrumental accompaniment. The intention was to use a

combination of Pan-African and few Western instruments in order to satisfying most local audiences. The choice of instruments depended on tone compatibility, pitch implications and their availability for the creative work. Abbs (2012) commented on the act of creating that:

> Creativity can be understood as a kind of indivisible double engagement with the inner and the outer, with the psychosomatic and the cultural-historical […] in the act of creation we thus see a complex interaction between a vertical and a horizontal axis; between the conscious and unconscious, between tradition and innovation. (1989, p. 22).

It is this indivisible double engagement of the core of creative practice that the chosen methodology acknowledges.

3.4 Population

The population for the study comprised lecturers in Ghanaian universities where Ghanaian languages are taught. As stated by Ary, Jacobs and Razaviah (2002), "population is the entire group of individuals to whom the findings of a study apply" (p.24). They explain that population is whatever group the investigator wishes to make inferences about. The universities in Ghana with Ghanaian language programmes are University of Education, Winneba, University of Ghana, Legon, and the University of Cape Coast. It was assumed that dominant linguistic cultures in Ghana - Akan, Ga, Ewe and Dagomba – are found among the lecturers of our local languages who may, out of their academic experience, have the repository of cultural knowledge in terms of folk media in their communities as Blacking (1967) described. The four major linguistic communities became the main landmark for my laboratory site to enrich and inform my work as much as collection of folktales was concerned.

Candidly, to obtain accurate data, it was important to engage someone who had a detailed cultural knowledge of the community.

3.5 Sample

In sampling the population for the study, the University of Education, Winneba was chosen. The faculty of Ghanaian languages, situated in Ajumako Campus was selected for the study. One unit head, who is a scholar in each of the languages of the four linguistic communities was selected and used for the study. Four research assistants who were students of the Music Department of the University of Education, Winneba were also selected to assist in the gathering of the data for the study.

3.6 Sampling Techniques

Purposive sampling was used to select the four participants for the study. The Heads of Units of the four languages were used for the study. As heads, it was assumed that they were more experienced to have the repository of knowledge in their area of expertise as well as the communities they hail from. Purposive sampling is described as "selection of units based on personal judgment rather than randomization" (Elder, 2009, p.6). By virtue of their positions, the heads of department were used to represent the communities. The four research assistants were also selected through a critical case sampling approach. Suri (2011) in defining critical sampling technique stated:

> Critical case sampling is a type of purposive sampling technique that is particularly useful in research with limited resources, as well as research where a single case (or small number of important cases) is likely to "yield the most information and have the greatest impact on the development of knowledge. (p. 236)

Therefore, selection of the four research assistants was also based on their research abilities and purely cultural background; each from one of the dominant cultures was selected for the study. For the purpose of this study, each research assistant represented a case because they were the individual units of analysis for indigenous folk media. Convenience sampling technique was also used to select the University upon which the participants were drawn from. Dornyei (2007) explained convenience sampling technique and stated:

> Convenience sampling (also known as haphazard sampling or accidental sampling) is a type of non-probability or non-random sampling where members of the target population that meet certain practical criteria, such as easy accessibility, geographical proximity, availability at a given time, or the willingness to participate are included for the purpose of the study. (p.30)

The researcher, who is a member of the University of Education, Winneba community, therefore used accessibility and geographical proximity to choose the University for the study. The University of Education, Winneba community contains all the caliber of respondents from the four major cultures of Ghana as well as other artistic data needed for the study. The School of Creative Arts and the Faculty of Ghanaian languages of the University of Education, Winneba were used. While the School of Creative Arts has the Departments of Music Education and Theatre Arts (where music and drama is common), the faculty of Ghanaian languages has the resource for the narration of the indigenous stories. As the study acknowledges the phenomenon of interest as embedded within the specific cultural context in which the lecturers work, characteristics of the Faculties were factored into how I understand resultant phenomena. Furthermore, purposive sampling was also used to select creative works and folk dances from compact discs and books for the study.

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Materials found important to the creation of the novelty from the books and the CDs were selected.

3.7 Data Collection Instruments

The data were collected using both principal and ancillary methods, including theoretical research, interviews and document analyses. The latter included transcriptions of performances from audio and video recordings and digital ephemera as well as books and printed materials. To supplement the data collection instruments, observations and listening were utilized to corroborate and contribute more details about the sound cultures of the traditions as collected from the books and the compact discs.

3.7.1 Interview

The main purpose of the interview was to gather traditional stories while observing related actions of the respondents. The type of interview used for the study was, therefore, non-directive. Like Gray (2004) described, there are no preset topic to pursue in non-directive interview. Questions are usually not pre-planned rather the interviewer listens and does not take the lead. The interviewer follows what the interviewee has to say because it is the interviewee who leads the conversation as they are allowed to talk freely about the subject. The interviewer intended gathering folk stories from four purposively selected participants who represented the four major groups in Ghana. It therefore became plausible that the interview would allow the participants to flow in their narrations of the stories as their antics and emotions enhancing portions of the stories were observed. Non-directive interviews have their origin in dynamic psychology and psychotherapy with the objective to help patients reveal their deep-seated and subconscious feelings (Corbetta, 2003), therefore, emotions, confidence and the various self-expressions of the narrators were important

to be observed using non-directive interviews. My role as interviewer was to check on unclear points and understanding, since I had the objectives in mind. Stories were narrated in Ghanaian local languages and translated in English where possible.

3.7.2 Document Analysis

Document analysis became appropriate to be used to detail some traditional idioms embedded in already created works from books, video recordings and audio recordings on compact discs. It sought to analyze folk songs for its sound synergy, rhythms, melodies and modes which were significant in the creation of the work. This instrument was intended to be used to lay out performance behaviours of traditional music in the various contexts and its application in the *Anansegorndwom*. This has been described by Webster (2016) as enabling conditions in the creative process.

3.8 Data Collection Procedures

Before the data collection, the research assistants were trained and given the needed tools and directives for the fieldwork. In addition, the researcher, together with the research assistants, visited the Ajumako campus of the University of Education, Winneba, where the Faculty of Ghanaian languages is situated. The purpose of the research was explained to the Dean of the Faculty, who directed us to the unit heads of Ewe, Ga, Akan and Dagomba disciplines. Having introduced the assistants to them and having explained what we were looking for, appointments with the chosen participants were booked and followed subsequently. The participants were asked to prepare for at least four folk stories with Ananse as part of the characters that would be recorded on our second visit. Permission of the participants was obtained to have the interview sessions recorded.

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During the second visit, each of the participants was visited the same day at different times. Using the non-directive interview, and with the help of the research assistants, four popular folk stories were collected from each of the respondents. I accompanied each of the research assistants during the fieldwork to help streamline the process. The narrative interview began with a "generative narrative question" which invited the interviewees to begin with the narration. The stories were recorded and videotaped with actions involved in the narrations observed and documented. We listened actively to the interviewees and did not interject with further questioning. Subsequently, there was a question phase to elicit further information on the sections of the story being told. In all, sixteen folk tales were collected from the four participants by audio and video digital means. The tools used were digital cameras, audio-video recorder, notebooks, laptop computer with USB cables. The digital cameras were used to capture individual participants while the audio-visual devices were used as digital voice recorders to capture the narrations of the participants. The laptop computer was used as the output device for the audio-visual device connected with the USB cables. The researcher recorded certain portions of the narrations in the notebooks for post-narration sessions.

In addition to the data collected from the participants, books containing musical scores of folk songs were explored from the music Departments libraries of University of Cape Coast, University of Ghana, University of Education, Winneba and Kwame Nkrumah University of Science and Technology (KNUST). These institutions have well established Music Departments which were believed to have in stock books of that nature. KNUST Music Department was established in 1952 while that of the University of Ghana and the University of Education, Winneba (then

National Academy of Music) were established in 1958 and 1974 respectively (Mereku, 2013). The exploration landed on folk songs across Ghana, made up of the Akan, Ewe, Ga and Dagomba languages. Nineteen (19) songs were collected and analysed, each for mode, rhythms, progressions, melodies and harmonies as well as performances. Video clips and audio recordings on Ghanaian traditional musical performances were collected, watched and analysed for instrumentations, performance contexts and tonalities. Elements gathered from the analysis were recorded in a notebook. Data gathered were grouped and crosschecked for its consistencies and its significance to the work.

3.9 Method of Data Analysis

In analyzing the data, formal, contextual and thematic analytical procedures were used. Stories collected were studied and those stories which were found common among the four traditions were selected and woven into drama form to align the lines with the chosen characters. The stories were also translated into Akan language and sporadically interspersed with songs in the other three languages. The translation into Akan language became necessary since the researcher is most convenient with the speaking of the language. The selected stories were stringed into one work for the composition. This involved putting the stories into acts and scenes.

Similarly, folk songs and other art compositions relative to the work explored from books and compact disks were analysed for their rhythms, melodies, modes and harmonies and adapted for the composition. The criteria for selection depended on : 1) suitability of texts to the act, 2) use of simple and compound duple meters, 3) call and response style [including *ebibindwom*] 4) melodic ostinato, and 5) two-part and three-

part harmonies. Some popular dances of each tradition, including its theatrical resources, which were found significant for the performance of the work, were chosen as prelude, interludes and postludes to the major work.

CHAPTER FOUR

PRESENTATION OF DATA

THE CORPUS

4.0 Preamble

This chapter is the presentation of the corpus, which includes the various media that constituted, in this case, the resource materials collected for the composition. The data were collected through interviews and document analysis. The data cut across stories, musical ensembles and their instrumental set-up as well as the performance of some of the songs.

4.1 Results of Interview

As already stated, 16 folk stories were collected from four respondents among four linguistic ethnic groups as below:

Table 1: Titles of stories from the field

C/N	Respondent 1 (Ewe)	Respondent 2 (Dagomba)	Respondent 3 (Akan)	Respondent 4 (Ga)
1.	*Gliwo me Kɔsu* (Hero of folktales)	*Nasia yɛmdana* (The wise Nasia)	*Siantsir a Gyata yɛ mbowa nyina hen* (Why the Lion is the King of all animals)	*Ananse bi mantsɛ bi yoo eshi* (Ananse marries the chief's daughter)
2.	*Kpɔ̃ nuklela la* (The greedy Hyena)	*Kpatinariga bo nabipuginga* (Ananse marries the princess)	*Ananse na nyansa kutu* (Ananse and the wisdom pot)	*Kakalɔi yɛ adesatamɔmli* (folktales hero)
3.	*Ayiyi nuklela la* (Ananse the greedy one)	*Kpatinariga minihankali dugubila* (Ananse and the wisdom pot)	*Kodzisɛm hen* (Hero of folktales)	*Adopɛ tue gbɔlɔ* (The stubborn dwarf)
4.	*Ayiyi ɖe Fiavinyonu* (Ananse marries the Princess)	*Salima gandammoli* (Hero of folktales)	*Woana n'edziban a?* (Whose food?)	*dŋenlɔigbɛ* (The wisdom pot)

For easy description and identification, cell numbers (C) and respondent (R) were used with reference to the stories in the table. For instance C1R1 will refer to *Gliwo me Kɔsu* (Hero of Folktales) while C3R4 is *Adopɛ tue gbɔlɔ* (The Stubborn Dwarf). From the table, it is clear that some of the stories are most popular within each of the communities. For instance the story titled *Ananse marries the Princess* was narrated by three of the respondents (C4R1, C2R2 and C1R4) whereas Hero of Folktales was narrated by all the respondents (C1R1, C2R4, C3R3 and C4R2). The following shows the number of times each story appears in the narrations as translated in English language.

Table 2: Table of frequency of the Stories

S/N	Title of Story	Identification Code	Frequency
1	Ananse marries the Princess	C4R1, C2R2, C1R4	3
2	Whose food is it?	C3R1, C4R3	2
3	The Wise Nasia	C1R2	1
4	Hero of folktales	C1R1, C2R4, C3R3, C4R2	4
5	The greedy Hyena	C2R1	1
6	Ananse and the wisdom pot	C3R2, C2R3, C4R4	3
7	Why the Lion is the King of all animals	C1R3	1
8	The stubborn Dwarf	C3R4	1
Total			**16**

Source: Field data (2018

As already indicated, some of the stories were narrated by two or more of the participants, therefore, the frequency criterion was used to select the stories for the composition. The assumption was that those stories are common in the communities than the others. The following table shows the selected stories.

Table 3: Selected stories for the Composition

S/N	Title of Story	Frequency
1	Hero of folktales	4
2	Ananse marries the Princess	3
3	Ananse and the wisdom pot	3
4	Whose food is it?	2

Source: Field data (2018

These selected stories were collected in prose form, rearranged into drama and dovetailed sequentially to assume a string of stories into one whole. In the arrangement, it begins with *Whose Food*, when Ananse throws dust into the eyes of his colleagues, outwits them to have the food meant for all of them to himself. This is followed by a meeting with all the animals for positions where he was rejected of any office and so he decided to become a *hero of folktales*. Of course, he became a hero and a royal and capitalized on that to marry a beautiful *princess* everybody had wished for as a wife. The final section is seen in his greediness to have in his custody a *fountain of wisdom* of the world packed in a pot. This musical drama was titled, *Hɛn Anansesɛm.*

4.1.1 Characters in the drama - Hɛn Anansesɛm
The following are the characters and their roles in the *Hɛn Anansesɛm*.

Aboafo – The attendants of the princess *Yaa Ahoɔfɛw*

Agyin - One of the three friends of Kweku Ananse in the "whose food is it" episode.

Ansɛrwa (Bird) – A lady – soprano singer

Akowaa I – A young lady – a soprano soloist

Bonnie - One of the three friends of Kweku Ananse in the "whose food is it" episode

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Dancers- They perform various musical ensembles before during and after the
production.

Elders- In their mid sixties and are the opinion leaders in the community and advisors
to the chief

Ɔhen - Yaa Ahoɔfɛw's father (Chief)

Gyataber (Lioness) – Alto singer

Kofi Tse – One of the three friends of Kweku Ananse in the "whose food is it"
Episode.

Kweku Ananse – The main character and a baritone singer in his thirties

Member in audience – A lady – soprano singer

Musicians- They provide traditional and Western instruments to accompany the songs
and give special sound effects at certain portions of the production.

Nana Nyame – The Supreme Being – A bass singer

Narrator – A lady in her fifties who can also perform adowa dance

Ndowa (Bees) – About 5 soprano and alto singers

Nkowaa II – Two young ladies – soprano and alto singers

Ntsikuma – A young boy teenager, son of Kweku Ananse in the wisdom pot

Nyin (Python) – A bass voice

Nyin -Python

Princess' Attendants – Two young ladies

Singers – made up of a cantor and chorus

Yaa Ahoɔfɛw – a very pretty lady in her twenties who is the princess and who marries
to Kweku Ananse in the unfolding story.

Yaa maame – Mother of *Yaa Ahoɔfɛw*

ACT I - SCENE I

(Scene opens to reveal a dry patched area. No greeneries).

KOFI TSEA

Honestly, I don't know how much longer I can hold up. The only thing I've had all day is water. This is just too much.

BONNIE

What sort of life is this?

AGYIN

You call this living? For days now, we've had nothing to eat; do you still call this living?

ANANSE

You make it sound as if the whole essence of life is eating.

AGYIN

Isn't it? Right from dawn till dusk, man toils and sweats, for what reason? Is it not just so he can have something for himself and his family to eat? Why else do we suffer?

BONNIE

I sneaked out of my own house at dawn because, I can't stand the sight of hungry children looking up to me in the hope that, their father will provide them with something to eat, when I know deep down, there is no way I can provide what they want.

AGYIN

So what is the essence of living now? Even the most basic role of parenthood, we've failed at! Aaaah, what a life!

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ANANSE

Instead of sitting here and complaining, shouldn't we be thinking of ways to find something to eat and feed our families?

KOFI TSEA

Do you have a family to think of? You have only yourself to think about, that is why you haven't realized the gravity of the situation. If you had children and a wife asking you for food to eat at such a crucial moment, you'll understand how grave the matter at hand is.

ANANSE

I'll pretend you didn't just say that. I do know how grave the situation is. That is the reason why instead of complaining like a little girl, I took it upon myself to find us a way out of this situation.

AGYIN

And have you found one?

ANANSE

Of course I have, else my name isn't Ananse.

(*Hurriedly and full of hope, the others rush to him*)

KOFI TSEA

Tell us.

BONNIE

Tell us

AGYIN

Hurry up and tell us!

ANANSE

Don't be in such haste. Calm down. I have come up with a plan that will ensure that we all get food to eat.

AGYIN

Ananse, I don't trust you. I hope you don't by any chance expect us to steal the food.

Because if that is the case, count me out.

ANANSE

I honestly don't understand why you all insist on insulting me. I won't mind you.

The truth is that I have spoken to Osika.

KOFI TSEA

The man who owns the plantation close to the forest?

ANANSE

Yes! He has agreed to feed us if we work on his plantation.

AGYIN

That is great news. We might even be able to get something for our familes.

BONNIE

So when do we start?

ANANSE

Right now if you are ready.

KOFI TSEA

We are ready! In fact, very ready.

ANANSE

Then let's go. But I'm not sure which part of the farm we are supposed to work on.

KOFI TSEA

So let's go and ask him.

AGYIN

All of us?

BONNIE

Why not?

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ANANSE

No, don't worry, I will. Wait here for me. I'll be back soon.

AGYIN

Don't be long ooo…

BONNIE

The earlier we finish, the earlier we can go and have our meal.

KOFI TSEA

Exactly! You know we are all very hungry. The reason we are still on our feet is the

hope that we'll be fed soon so please hurry.

ANANSE

Don't worry friends. I'll be back before you know it.

AGYIN

Good! We are waiting here for you.

(Lights fade out as Ananse exits. Lights fade in on the compound of Osika).

ACT I - SCENE II

ANANSE

Agooo…

AKOWAA

Ameee…

ANANSE

Good day. I'm Ananse. I want to see Osika.

AKOWAA

My master is busy now and he can't see anyone. What do you want to see him for?

ANANSE

That's between me and him. If he knew who I was, he'd want to see me. Just tell him

Ananse, one of his labourers is here to see him.

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AKOWAA

He can't see anyone now. Just leave your message; I'll give it to him so you come for

your reply later.

ANANSE

I need to ask him which part of the farm we'll be working on.

AKOWAA

Oh yes, he asked me to tell you to clear the land, starting from the huge baobab tree,

right down to the stream.

ANANSE

OK. We'll do that.

AKOWAA

Good.(he turns to leave)

ANANSE

And our food?

AKOWAA

It will be brought to you later on the farm.

ANANSE

Ok. Please ask whoever is in charge of the food to deliver it to "you all" when it's
done.

AKOWAA

Who?

ANANSE

You all.

AKOWAA

Ok. Thank you. Now go and finish the work. The food will be brought by midday.

You should be done with the work by then.

ANANSE

Don't worry, the work will be done. Just make sure the food is very good and it's as much as it should be.

(*Lights fade in on Ananse and his friends on the farm*).

ACT I – SCENE III

KOFI TSEA

Now we are done with the work and it's been almost an hour but the food is still not in!!

AGYIN

Ananse, Ananse!!

(*Ananse doesn't answer*).

Why are you not answering me? Were you not the one who went to ask for the directions and when the food will be ready?

ANANSE

Yes I did.

AGYIN

Then why hasn't the food arrived yet, even though we are done with the work.

BONNIE

And it is long past midday too.

ANANSE

Relax all of you; the food will definitely come. I'm sure there's a reason it's delayed but it'll come. In fact, I have an idea.

KOFI TSEA

Yes, we are listening.

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ANANSE

Let's all write our names on a paper so when the food comes they'll know how to

give it out without any complications.

BONNIE

That's a smart idea; I like it. I'll start.

KOFI TSEA

As for you, that's all you know. Someone came up with the idea and you won't even

allow him to write his name first.

ANANSE

Oh I don't mind. Let him go ahead. You guys finish writing your names; I'll write
mine last.

BONNIE

Good! (Ananse fetches a paper from his pocket and hands it to Bonnie who hurriedly

writes his name and then gives it to the others).

KOFI TSEA

So is this food never going to come? We have finished writing our names and it's still

not here. I think we should go to Osika's house and ask him for it ourselves.

ANANSE

Oh have patience Kojo. It'll soon be here.

(Two girls carry the food in).

BONNIE

Finally! Can we be served now?

ANANSE

Wait, we have to use the list. (Ananse hands the list over to one of the girls).

NKOWAA

We were instructed to give the food to "YOU ALL". (Going through the list).

BONNIE

Oh at last! Thank you.

ANANSE

I am you all.

KOFI TSEA

(*He laughs*) This is not the time for jokes Ananse. Please serve us our food

ANANSE

Nobody is joking here. They said they were instructed to give the food to you all. Is your name you all?

BONNIE

Is your name you all? Let us eat Ananse, I'm hungry.

ANANSE

We wrote our names down, didn't we? (He asks of his name on the list and the girls hand over the food to him)

ANANSE

(Smiling broadly). Thank you very much.

(*The others walk off the stage amidst insults and curses for Ananse while the food mistakenly falls off his hands*).

LIGHTS FADE OUT

ACT II – SCENE I

The scene opens with all animals in a confab to elect its leaders. Almost all the positions were given to the big and strong animals. Ananse felt cheated and insulted. Everybody leaves except Ananse. The spot light picks him, but for about 30 seconds he is seen oblivious to his environment. There is an eerie sound from within which gets Ananse to his feet.

ANANSE

(In a somber mood, he paces up and down on the stage)

Ɔdomankoma Nyame!

Supreme Being

Creator of the universe

The sky, the sea and the earth

See how you have spread in the limitless blue nothingness

With thousand eyes and more at night;

NANA NYAME

You who caresses us with your cool breeze of air at day and night

When in anger you grease the land with heavy tears of rain.

Ɔdomankoma, I am at your feet this day.

I am helpless. I need your help.

Suddenly a thunderous sound is heard. Ananse quivers… He hears the voice of Nana Nyame

NANA NYAME

Ananse!, Ananse! Ananse! What is it that you call?

I have over time observed all that goes in your land.

I am the Creator of all things.

What do you ask that I cannot give?

What do you seek that I cannot help you find?

What do you need Ananse?

ANANSE

(He stutters) Great one I am at your feet for a favour

NANA NYAME

Speak, I am all ears

I am he whose breast milk satisfies both the elephant and the ant

My son, just say what you want and it shall be yours.

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ANANSE

Ɔdomankoma, your son seeks for one thing

NANA NYAME

One thing?

ANANSE

Yes great one. That you put in the minds of your storytellers, I mean all people that I be made the main character in all folktales.

NANA NYAME

You have spoken Ananse. What you ask is a difficult one? Your request would be only granted if you pass a series of tests.

ANANSE

(*He quickly expresses his readiness*)I shall gladly do the tests.

NANA NYAME

Alright Ananse. Now listen carefully to the tests. The tests are three and you must ensure that you are flawless in all. The first test is "You need to bring before me a living python on your next visit". The second one you must pass is to fetch a gin bottle filled with live bees. The third which will be your final test, you are to bring before me a live lioness and that will earn you that which you request.

ANANSE

(He is shocked at the tests given. He calmly accepts the challenge.)

Great one I will distinguish myself in these challenges.

NANA NYAME

Can you Ananse?

ANANSE

Well I will try my best. When is the deadline Great one?

NANA NYAME

As soon as, you are done with the three tests. You may go and begin it now. *(Ananse leaves to begin his tasks)*

ACT II - SCENE II

(Early the next morning, Ananse went into the forest and cut a long pole. He carried the pole on his right shoulder and walked all the way to the territory of the python. He stood at the spot still with the long pole on his shoulder and started shouting.)

ANANSE

They are, they aren't, they are, they aren't, they are, they aren't……. (Suddenly a big python emerges from it hole furious)

NYIN

Who is there? Eh! Can't one have respite after a long night hunt for food? (In an attempt to release venom, Ananse shout out its name)

ANANSE

It's me Ananse. Sorry to disturb your sleep.

NYIN

You silly Ananse, why should you come to my territory early morning like this and be shouting unnecessarily thereby depriving me of my peace of mind.

ANANSE

They are, they aren't, they are, they aren't… please help me my friend.

NYIN

Get lost from my sight or I will discipline you fatally….

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ANANSE

(Ananse meekly apologized to python and quickly sought its (python's) audience for the explanation of his (Ananse's behaviour)

I am very sorry for my unwarranted disturbance at your place this morning. Friend it isn't I intentionally crafted this warrant your fury. The fact is that as I came to fetch this pole from the forest this morning for some repair works on my building, I met a young man called *Dompe* who was saying that the Ghanaian python is far shorter than that of the Kenyan. *(Python fumes and begins to whisk it tail)*

NYIN

Do you mean *Dompe* made such rash statement about me? Where is he now?

ANANSE

Oh calm down my good friend. *Dompe* had the impudence to compare you with this pole. In fact the least I say the better for us. (*Python's eyes become wide awake and hiss rhythmically to its body movement*). As if that is all, Knowing how giant and long you are I opposed him and entreated him to say rather that at least you and my pole are equal in length. Thus when I said, they are at least equal, *Dompe* said they aren't, I said they are; he said they aren't… So, friend, this is the reason for the disturbance.

NYIN

Thanks so much for the defence. I shall reward you one of these days.

ANANSE

Don't mention friend but you know to make *Dompe* and all others who might have heard us argue on this unfavourable comparison, I wish kindly stretch out your full length on this pole to disprove the assertion made about you.

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NYIN

(*Without any inclination Python offered to stretch along the pole*)

Ananse, kindly place the pole down and observe as I stretch along the pole.

ANANSE

At your service my good friend. (*He places the pole down*)

NYIN

Ananse your pole is very slippery.

ANANSE

Oh you know what to do. Kindly try with all your skills in climbing. Or should I help you?

NYIN

That will be great.

ANANSE

I shall help with your tail to get stuck firmly on the pole. You know what friend, I shall give you inspiration by singing for you. (*Ananse begins to sing as Python stretches along the pole. Ananse pulls out a long rope, ties it at the tail of Python. He subsequently winds it across the whole body and ties the knot firmly at its head*)

NYIN

(Screams out loud) Ananse what have you done to me. Untie me immediately or ….

ANANSE

Or what? You are my game tonight. Keep calm as the Creator has need of you. (*With smiles and dancing, Ananse presents Python to Nana Nyame to accomplish the first test*).

ACT II – SCENE III

In a reflective mood, Ananse paces up and down to ascertain the appropriate scheme to pass the next test. Suddenly he clinches his fist and bends his arm with grin of an affirmation of the right scheme to pass the test. The next morning, Ananse took an empty gin bottle and went near a bee hive. As soon as he saw one of the bees coming towards him, he started, "they can, they can't, they can, they can't……

ANANSE

(Running and shouting). Stop your nonsense! They can, they can't oh. I say they can…

ADOWA

Ananse whom are you arguing with that you nearly had a sting from me? What is it?

ANANSE

Can you imagine what Dompe said about you?

ADOWA

Who is Dompe and where are you going with this bottle in your hand this early morning? I hope you're not up to any mischief?

ANANSE

You're rather being mischievous. I was on my way to buy kerosene from the next village and I run to Dompe, whom you say you don't know, teasing you and your swarm that you are too many that you can't fill this small bottle in my hand.

ADOWA

Who is that Dompe? If he was to be here I would have given a sting for him to realize if he hasn't seen death he would be careful of how he sleeps.

ANANSE

The more I tried to correct this false impression he has about you, the more unwavering he becomes. So I decided to pass by to see if it will be prudent to try and get your swarm fly into this small bottle to prove him and others who might have heard our argument about you wrong?

ADOWA

 (*Bee calls out the swarm who by then were angry and wanting to vent their anger on Dompe*)

We shall gladly prove to you and that Dompe or whatever his name is that irrespective of our number we can fill this small bottle and even the smallest of this.

ANANSE

(*Coyly he seems to care about them*)Oh dear bees I am even surprised why that Dompe is so envious of you. Anyway as you have agreed to make me prove your critics wrong, I will open this bottle for you now to enter. (*Immediately all the bees entered the bottle, he corked it tightly as he dances to Nana Nyame in passing the second test*)

ACT II – SCENE IV

ANANSE

Is there anything too hard for Ananse to do? Absolutely nothing! I am Kweku Ananse the master schemer off times. I am the (cups his mouth with his hands)All-knowing cunning one.

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MEMBER IN AUDIENCE

Stop this useless trick on innocent people. Why would you always want to sacrifice others for your own parochial interest? What at all has your good friends done to deserve such treatment? No wonder you're always neglected.

ANANSE

You see why I am always complaining. These are the people who do not want his brother to progress. Enemies of progress indeed! Again, it is as a result of these pretentions liked ones that have kept me away.

(*Mbogu is sung and dance performed to inspire Ananse to have the right strategy to outwit lioness to be presented before Nana Nyame*)

Thank you very much *Agofomba* for your splendid performance. This is just in time to accomplish my third and final task to earn me that request put before *ɔdomankoma* Nyame. (He feigns anger at the audience). How can you be so forgetful? Don't you remember I want to be known in all folktales as the most valuable character in which the story revolves? Hahahaha! Two down one more to go and I will be there.

ANSƐRWA

Good morning Ananse. What brings you out so early this morning? Mmmm… I hope you are not out here to create any mischief.

ANANSE

Morning! Does this concern you? When did you start to care about me? You better keep that okro mouth of yours shut or I will shut it for you.

ANSƐRWA

I am just being concern about your life. I think by now you should know the territory that you are in.

ANANSE

Whose territory, gossip?

ANSƐRWA

The queen of the forest.

ANANSE

So what? Please let me be. Leave me alone to have my peace of mind. Vanish, you gossip! (*Ananse is now assured that he is at the territory of the lioness. He shouts at Ansɛrwa to leave. Ananse threaded a needle and went to hide in the bush along the route of the lioness. When he saw the lioness come closer along the route, Ananse started running at top speed ahead of the lioness*)

Help, help, help ooooooo…Leave me alone!

GYATABER

What is the matter Ananse?

ANANSE

Ghost. It is a ghost pursuing me… (Lioness ignorantly chases its own shadow into Ananse's plan)

GYATABER

(Panting)Who is after you Ananse? You scared me to the bone. Anyway, who the hell is it that is pursuing you this early morning? Tell me …

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ANANSE

(He gasps for breath) Oh queen of the forest, pardon me for intruding and disturbing your peace.

GYATABER

Cut the ceremonies and tell me who is pursuing this early hour of the morning.

ANANSE

If you saw what my eyes saw you would be far gone. As I speak with you …(He screams and runs for cover in the bosom of the lioness)

GYATABER

(She begins to be frightened at Ananse's antics) Ananse kindly tell me what all this shouts and screams for help all about?

ANANSE

My queen, the reason for my shouts is just that right behind us is "Death" coming for us. (He screams the more to frighten Lioness) When I saw you emerge behind me, I thought death was chasing you too hence I doubled my speed. Meanwhile, since I don't want to go blind either, I am running to the tailor to have my eyelids sewn so that after death has passed, I can remove the thread from my eyelids and see again

GYATABER

Do you have any way possible to avert this unpleasantness?

ANANSE

Was I having water in my mouth when I spoke earlier? Anyone who sees it dies but the blind are not dying because they cannot see it.

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GYATABER

So what are you waiting for? Run with me to the tailor before I see death and die.

ANANSE

You are our queen and it would be improper for you to be seen running with me. These gossips around here will broadcast it all over. Sometimes I wonder whether they are even paid.

GYATABER

Alright! There isn't much time. Kindly do the needful for us to escape death.

ANANSE

With the greatest of respect my queen let us enter into these bushes and help you out.

GYATABER

I am very grateful Ananse. I shall reward you bountifully during our next festival.

(Having succeeded in blindfolding the lioness, Ananse further deceitfully pretended to be leading the lioness to her palace and ended up with her in the presence of God)

ANANSE

May you live long queen of the forest! (There was a great knock at Nana Nyame's door. Immediately there was a great shout of joy at the sight of Ananse and the Lioness)

NANA NYAME

Well done! My son Ananse

You have proved to me that you are indeed great and wise

Today I confer on you not only your request

Of being the main character in folktales

I have imputed on the minds of my storytellers

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But to be my personal adviser

Chief linguist and messenger

And divine strategist.

ACT III – SCENE I

NARRATOR

Many, many, many, many undefined years ago, in this beautiful village called *Ohiamankyen*, there lives a beautiful princess. The princess is so elegantly beautiful that several men, usually very rich come to propose marriage to her but she turns all of them down. Deep down the princess' heart, she is looking for not simply a rich man but a passionate, adventurous and daring-spirited one to marry. Of course, she does not at all mind her suitor being rich! His riches would be an added bonus!

Meanwhile, KA has heard of the famed princess' beauty and has always wished to 'win' the princess from all the rich men. He however is unable to approach the beautiful lady to tell his intention. But, if you know KA, he always has a scheme well laid out! One day, while on his farm, KA sees the beautiful princess and two other ladies harvesting firewood at a distance. So he decided to capitalize on his victory from Nana Nyame, claiming to come from a royal family, to draw nearer to them. As he gets closer, he sees the princess herself with an axe, cutting firewood bigger than herself so KA humbly offers to help the princess.

Reluctantly, the princess gives the axe to him to help cut the firewood. KA then persuades the princess to sit under a nearby tree and be resting which the princess

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does not object to. Just a few minutes into cutting the wood, KA lets out a scream to raise the dead!

PERFORMERS

Eeeiiiii!

NARRATOR

With shouts of '*Agyei*! *Agye*i! KA falls to the ground. The princess and her entourage rush to the scene to find out what had happened to their kind volunteer. On arrival at the spot, KA complains of having been bitten by a snake.

PERFORMERS

KA *nyen O! Ɔnntsee da*!

NARRATOR

While the princess and her people wonder what to do, KA requests that the princess carry him at her back to her palace.

PRINCESS' ATTENDANTS

Hɛɛ! Abrɛntsɛ, w'enyi nnsɔ adze ehu? (Young man, don't you have respect?)

ANANSE

Where I come from, only a royal can carry a royal; especially when bitten by a snake!

PERFORMERS

Mmm! This is a tall one! We haven't heard the up and down of this before! Haaba!

YAA AHOƆFƐW

(*Aside to the audience*) There is something about this gentleman I like though I cannot tell what! (*To her attendants)* help me carry him to the palace. Abrɛntsɛ, what is your name, I failed to ask before?

ANANSE

(*As though in real pain)* KA, for now KA is all you need to know.

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YAA AHOƆFƐW

Yoo! KA; shall we? (*They all help him up but he rests an arm over the princess'*

shoulder for support; they exit).

NARRATOR

(*The Narrator and the performers burst into hilarious laughter followed by singing,*

drumming and dancing). *Anansesɛm tse dɛ abɛnkwan a woepiw, nnfa ntua wo tsir goa*

goa bi, eyɛn' nkakrankakra, tafer wo nsa ho na atse ne dɛw no yie! On arrival at the

palace, the chief and his wife as well as all other persons in the palace give a lot of

attention to KA, the handsome helpful stranger who helped the princess to gather

firewood. They give him medicine, feed him and put him in a very nice room.

Later in the afternoon, Ananse, the snake-bitten victim, insists on being carried to his

own house claiming that he has seen an ancestor in a vision warning him that he

would die soon if he stays on in the palace, adding that no other person should carry

him back home apart from the princess. The princess unwillingly carries KA at her

back to his home.

In his own house, KA demands that the princess cooks food for him to eat before she

goes back to her palace or else he would die. The princess does so. Other demands

from the patient include bathing, dressing, and singing, and then finally as evening

falls, KA's condition becomes worse; he begins to shiver with cold. The princess

covers him in blankets but KA will not be warmed by them!

THE PERFORMERS

KA *nyen' O! Ye nyim no dɛ hɛn nsayam'*!

NARRATOR

Asɛm noara nyen'! KA demands that the princess lies by him to give him body warmth, *annyɛ dɛm a, oruwu ara nyi! Otweaa*!

SOME OF THE PERFORMERS

She won't do it!

OTHER PERFORMERS

She will!

(*The debate as to whether the princess will oblige KA or not lingers awhile till the Narrator interrupts*)

PERFORMERS

(*For a moment, they all break into raucous laughter at his innocent query…*)

ACT IV – SCENE I

ANANSE

I am Kweku Ananse, the king of folktales

All wisdom belongs to me

The hero of folktales

I have struggled tirelessly for the wisdom of the world

I hold in custody the wisdom of the world in the pot

I am going to hang on this tree, so that men will not have sight of it

I am going to hide it in this tree, so that men will not have sight of it

I shall then pick it in bits and use it to suppress mankind

I shall deal with men and cheat them

I shall deal with men and disturb them intensely

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I shall disturb mankind, deceive them for I am the hero

The king of stories

I am going to hang this pot full of wisdom on the tree

NTSIKUMA

Who is this? Ei, Paapa

What are you up to?

ANANSE

Go away! What do you want here?

Stupid Boy

NTSIKUMA

But Paapa, how can you climb the tree when the pot is at your front?

Why don't you hang the pot at your back instead?

ANANSE

Stupid Boy! Go away!

(Aside) This means that some portion of the wisdom is left in this boy's head.

I definitely have to pick it from him

Hei! Wait for me, Stop there!

NTSIKUMA

Hei! Wait for me, Stop there!

ANANSE

Wait for me, Stop there!

NTSIKUMA

Wait for me, Stop there!

I am gone oo, I am gone, I am gone

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4.2 Results from Document Analysis

4.2.1 Musical Resources

Data collected from document analysis included instrumental set-ups of selected ensembles from the four major linguistic communities as well as other compositional styles from compact discs and books. The instrumental ensembles selected were *adowa, agbadza, apatampa, kpanlogo and bamaya*.

4.2.1.1 Instrumental set-up of Adowa

The *Adowa* ensemble comprises the following instruments: From left as in the figure below (Figure 4): A pair of *atumpan* (master drum), *Apentema (*supporting drum), *Petia (*supporting drum), *Donno* (hour glass drum)*, Dawuro* (bell) and *Torowa* (on top of *atumpan*).

Figure 4: Adowa drum set

Source: Ebeli (2018)

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4.2.1.2 Instrumental set-up of Agbadza

The following instruments are used in *agbadza* ensemble. From left as below: *Sogo*

(master drum), *kidi*, *kagan*, *gakogui* with its playing stick (bell) and *axatse* (rattle).

Figure 5: Agbadza drum set

Source: Ebeli (2018)

4.2.1.3 Instrumental set-up of Apatampa

Apatampa ensemble was used as *anansegorndwombuenyim* and therefore received

description. *Apatampa* ensemble *frikyiwa* (a pair of castanets) and clappers to keep

the time line. Others are *apentema*, *pati* (the smallest drum), *tamalen* (the framed

drum), *Adakaponpron* (wooden box) and a whistle. The instruments used in

Apatampa ensemble are *firikyiwa* (Castanet), *Adawa* (Banana bell a long one), *Abɛn*

(whistle), *Akonkon*, the *Tamaleen* (framed drum) and *Adakapronpron* (Wooden box).

Some people use pati which is a bit bigger than the *Akonkon* instead. The *Adawa* is

not always included in other groups probably it plays the same rhythmic patterns with

the *firikyiwa.*

Instruments of Apatampa **ensemble**:

Akonkon

Tamaleen

Adawa

Firikyiwa

Adakapronpron

Figure 6: *Apatampa* **ensemble instruments**

Source: Ebeli (2018)

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Table 4: *Apatampa* instruments and their functions

S/N	Local Name	English Name	Pitch Level	Function
1.	Firikyiwa	Castanet	High	Establishing the time-line
2.	Adawa	Banana Bell	Semi High	Reinforcing the time-line
3.	Abɛn	Whistle	High	Reinforces the time-line and keeps the whole ensemble on toes
4.	Akonkon	Barrel Drum	Medium	Supporting drum
5.	Tamaleen	Framed Drum	Medium	Supporting drum – interwoven with the bell pattern
6.	Adakapronpron	Wooden Box	Low	Master drum

Source: Field data (2018)

The whole performance is based on both simple and compound duple time with the first part in compound duple time and the second part in simple duple time. With the exception of the idiophones (*firikyiwa* and *adawa*), all the other instruments are given the opportunity to improvise on their rhythms as and when the chance is given. They sometimes do additional improvisations on both the slow $\frac{6}{8}$ time and the fast $\frac{2}{4}$ time movements. It may be when a new song is already introduced and the performance is getting on its peak. The whistle then sounds its pattern to boost the morale for instrumentalist and the dancers as well as the singers. All the instruments relate to the time-line established by the rhythmic pattern of the *firikyiwa* and *adawa*.

Example 1: Rhythmic patterns of *Apatampa* instruments

4.2.1.4 Instrumental set-up of Kpanlogo

The following instruments are used in *kpanlogo* ensemble: From left: Bongo drums –

1st three (played by one person), *kpanlogomi* (high, medium and low pitched),

tamalin, *shekeshe*, *ŋoŋota* and *pati*.

Figure 7: *Kpanlogo* drum Set

Source: Ebeli (2018)

4.2.1.5 Instrumental set-up of Bamaya

Two drums – *luŋa* and *guŋgoŋ* - are usually used in *bamaya* musical ensemble.

From Left: Luŋa and Guŋgoŋ

Figure 8: Bamaya Drum Set

Source: Ebeli (2018)

4.2.1.6 Scale Resources
Heptatonic and Pentatonic Scales

The scalewise arrangement for most *adowa* Kpanlogo and Agbadza songs are in the heptatonic scale while Bamaya songs are in the Pentatonic scale. This is shown in the examples below.
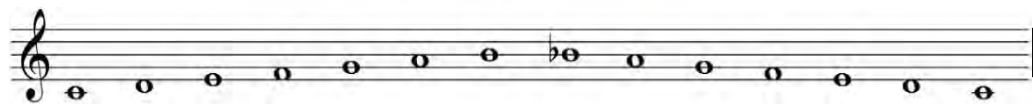
Example 2: The heptatonic scale

Example 3: The Pentatonic Scales

4.2.1.7 Melodic Resources

Triadic sequences from *adowa* and Bamaya songs were used as they are characterized by the regular use of triadic intervals. Like Benward (2014) stated, "the interval of third is heard as a predominant melodic interval". This is to say that primarily, the

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melodies of adowa and damba songs have the intervallic structure of thirds that fall

within the seven or five pitch class per octave as illustrated:

Example 4: Intervallic structures of folksongs melodies

The table below shows the titles of songs selected from books and compact discs.

Their melodies, harmonies and traditional styles were adapted and used in the work.

Table 5: Titles of songs Selected and Adapted

S/N	Title of Songs	English translation	Aspect used
1	ɔsee na W'ayɛ	He said it and has done it	Style
2	Klala Mee Madɔ	I will go to sleep in Calico	Melody
4	Mienya kpɔna	You look beautiful	Melody
5	Yɛg'ro	We are playing	Melody/ensemble
6	Asante Kɔtɔkɔ	Ashanti Porcupine	Melody/ensemble
7	ɔhemaa	Queen mother	Melody/ensemble
8	Sikyi hemaa	Queen mother of Sikyi	Melody/ensemble
9	Yɛr' bedzi agor akyerɛ hom	We are coming to entertain you	Melody/ensemble
10	Moo hye ye Boɔha	Have a look at my cloth	Melody
11	Mo ba hwɔ ye se	You come and share a bed with me	Melody
12	Mami Ayekoo	Mother, congratulations!	Melody
13	O, Jina	Oyi ee	Melody
15	Kuu Beɛ Yang Neɛ	Death has no period for us	Melody
16	Agoo	Knock in	Style
18	Beyuo zang bargbe daa	Beyou rejects sacrifice drink	Tune
19	Dantima		Style

Source: Field data (2018)

4.2.1.8 Harmonic Resources

Most of the songs of the traditions are harmonized in two or three parts with the use of unisons, fourths and thirds, depending on whether it is heptatonic or pentatonic. The heptatonic scale which is very common among the *Akan* of Ghana has its harmonies in unisons, thirds as well as sixths and ocassionally fourths and fifths parallels while some of the songs among Ewe, Ga and Dagomba move in fourths and sixths, characterized by cantor and chorus sections. An example is *Kundo* as illustrated below.

Example 5: Cantor and Chorus

There are parallel movements of 4ths and 3rds in the harmony. These harmonic movements are common in most of the indigenous songs which were employed in the work.

4.2.1.9 Rhythmic Resources

Rhythmic patterns used were adapted from the bells in some of the ensembles as well as the drum patterns. Most of the songs were in either simple duple or compound duple times. Syncopated pattern of *firikyiwa* was used. The rhythmic pattern of *firikyiwa* is a syncopation which starts as an anacrusis as illustrated below.
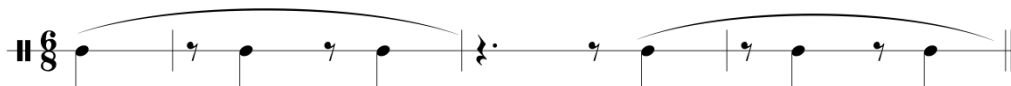
Example 6: The rhythmic pattern of *Firikyiwa*

By the nature of the work, hocket techniques, syncopations and melo-rhythms as well as many independent rhythms from the instruments (both membranophones and idiophones) and the songs were collected. One typical adaptation is the use of adowa adowa bell and hand clapping rhythms as shown below.

Example 7: Adowa bell and hand clapping patterns

4.2.1.10 Call and Response Resources

Call and response is predominantly a unique feature in the musical fibre of most traditional music in Ghana. Hickok (1989) is of the view that call and response involves repetition of short melodic phrases. There is usually a cantor and chorus

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alternating fragments or the whole of the song. This was found in *Agoo,* explored from *Asomdwee Hen.*

Agoo

C.W.K.Mereku

Example 8: Excerpt of Agoo illustrating call and response

(Source: *Asomdwee Hen* by C.W.K Mereku)

4.2.1.11 Ebibindwom Singing Style Resources

Ebibindwom (Akan sacred lyrics) singing style, which is peculiar to the Akan of Ghana was adapted and used as a technique in some of the pieces. Amuah (2014) observed that *Ebibindwom* arose from the attempt to set Christian lyrics to existing traditional tunes from some of the existing musical traditions such as *Asafo*, *Adenkum and ɔmpɛ.* Similarly, Amuah and Arthur (2013) described *ebibindwom* as the first authentically indigenous musical style to emerge in the course of the evolution of Ghanaian church music. Notably, it is characterized with call and response as well as cantor and chorus as illustrated:

Example 9: *Ɔsee na W'ayɛ* illustrating *Ebibindwom* singing style
(From *Asomdwee Hen* by C.W.K Mereku)

4.2.1.12 Falling Tones and Spoken Texts Resources

One traditional feature found in some of the pieces is the use of falling tones and spoken texts to depict the tonal inflections of the language used. These were seen in *Bamaya* songs of *Dagomba*, *Asafo* songs of the Akan and *atrikpi* of the Ewe. Spoken texts are usually rendered spontaneously with varied tones and voice textures.

4.2.1.13 Voice textural Forms Resources

Various voice textures such as Soprano and tenor solos, baritones, female chorus and male chorus as well as mixed chorus embedded in the documents analysed were identified to be used to reveal theatrical conflicts and the characterization of the plot of the story.

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4.2.2 Theatrical Resources and Pre-performance Directions

The structure included traditional Ghanaian ensembles which were adapted as *anansegorndwomenyim*, *anansegorndwomfinimfin* and *anansegordwomekyir*. It also includes acts and scenes which combined folk resources, indigenous and Western compositional styles as well as instrumentation. However, the following directions in relation to the performance of the work are suggested.

4.2.2.1 Costume

For *Agbadza*, the women wear *kaba* while their male counterparts wrap a female cover cloth over their outfit. Some of the males also wrap the cloths around their waist and twist the edges as they fold them into a lump in their front. In *adowa* among the women two pieces of cloth of different colours are used. One is wrapped around the body from the chest to knee level while the second piece of cloth is worn so that one end of the cloth is thrown over the left shoulder leaving the longer end of the cloth to hang behind the performer. This is done with special head make-up as well as beads worn on the body, hands and the legs. Ebeli (2018) describes an alternative method of putting on the cloth:

> The second method is made up of a piece of cloth preferably kente which is tied around the body from chest to knee level. Another piece is then folded into a smaller width and tied around the midriff. With this style, a greater part of the upper torso is exposed and decorated with precious beads, gold ornaments and clay designs. The ornaments are worn around the head, shoulder, elbows and just below the knees as well. (p.54)

Kpanlogo also has its females tying a piece of cloth around their chest and another piece around their waist with a silk or rayon head scarf. Similarly, the female dancers usually stuff their buttocks to protrude. The name of this stuff buttock is *antofo* and it is meant to portray that women have large buttocks to attract men. Additionally, the exposed part of the body is decorated with white or red clay, using a bottle cork or

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match box for the designs on their chest, arms and legs. For the males, they put on shorts with either a shirt or bare chest, depending on their choice. With *bamaya* dance, the women wear skirts around the waist and put on *Mokuru*, a headgear or hat which is used on the head. They also put on rattles around their ankle to emphasize the dance movement. Additionally, large earrings are also worn.

4.2.2.2 Make-up

By the nature of the story, make-up needs to be applied on various performers to give them a character and an identity. The cast should be made-up to enhance their appearance on stage. Braiding of hair to depict an old lady of the narrator, depending on the way it has been braided. Talc perfume powder to be applied on the bodies and faces of the chief priests, maids of the princess and Ananse himself to give them their respective identification. Kaolin could also be used in the black hair of the narrator, to look like an old lady.

4.2.2.3 Properties

The props should give meaning to the production by showing the role or identity of the character; for instance, when the princess goes to the farm to fetch firewood, she will need to still look like a princess and should have a simple carved cutlass. Kweku Ananse, roaming in the farm should not be too farm-like since his aim was to attract the princess.

4.2.2.4 Light and Sound

The lighting on the stage should be made it possible for the audience to watch and analyze the performance as well as for the casts to see and perform on the various directions of the stage. The light should show the various scenes and moods in the

drama. A flood light on the entire stage mostly suggests happy mood and should show various activities going on at the same time.

A red spot light on individual performers should give a mood of danger or spiritual connotation. A flicker of red and blue light may be good to be used at the forest setting. The sound of the accompaniment must be kept in minimal magnitude to enable the singers project their voices. The voices of the singers must be heard with pronunciations and enunciations of the texts clearly communicate to the audience. The chief's palace scene should show a solemn mood as they will be sympathizing with the injured Kweku Ananse. Mixed music of the sound of crickets, owls, birds suggests a night scene in the forest. Thunder from mixed music also gives the impression of suspense on impending situations.

4.2.2.5 Set Design

The set gives the setting of the production. Every set could be the use of projections, flats to build the set or backdrops depending on the type of production and the direction of the characters. The stage should be maximized, set to make room for the performers on stage especially when they are using props or entering the performance stage performing various roles on different directions of the stage. A huge tree is placed at up-stage centre where Ananse could climb and hang the wisdom pot.

4.3 Summary of the Chapter

The chapter documented the source materials for the novelty which included stories, musical ensembles, costumes, songs and instrumental patterns. Some of the melodies of the songs selected were adapted and used while the harmonies depicting the sound cultures of the ethnic groups were adhered to. Various voice textures and traditional

singing styles used as compositional techniques were also adapted appropriately in the novelty to align with the acts and scenes of the unfolded string of stories. As already stated in chapter three, both traditional and Western instruments were chosen based on their pitch compatibilities and sonorities. Some of the instruments were used as not only accompaniment but also as part of the acts to emphasize theatrical effects where appropriate. The following are the instruments selected: *atɛntɛbɛn*, keyboard synthesizers, trumpet, *gyile*, *seperewa* as well as the drum sets of *agbadza*, *adowa*, *kpanlogo* and *bamaya*.

CHAPTER FIVE

HƐN ANANSESƐM MUSICAL SCORE

The following table shows the titles, literal translations, medium and the pages of the pieces in *Hɛn Anansesɛm*

Table 6: Songs in the opera

S/N	Title of Song	Literal Translation	Medium	Pages
1.	Yer'bedzi agor akyerɛ hom	We are coming to entertain you	Cantor, chorus Apatampa ensemble	100 -111
2.	Kodzisɛm wɔnngye nndzi	Stories are not believed	Adowa style	112 -125
3.	Ɔkɔm dzem'	I am hungry	Male quartet	126-146
4.	Osika fie	Osika's house	Baritone and soprano duet	147-156
5.	Obunumankoma	Obunumankoma	Cantor and chorus	156 -158
6.	Mami ayekoo	Congratulations	Cantor and chorus	159
7.	Yeewie edwuma yɛ	We have finished working	Male trio	160 -164
8.	Adze resa	Darkness is falling	Male solo and chorus	165 -172
9.	Hom nkyerɛw hom dzin	Write your names	Adowa style	173
10.	Hom ntsie hom dzin	Listen to you r names	Adowa style	174 - 178
11.	Hɔn nyina	You all	Male voices against female voices	179 -195
12.	Awerɛhow ndwom	Song of lamentation	Baritone solo	196

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13.	Me yam' hyehye me		Baritone solo	196 - 201
14.	Afrɛfrɛ	Calls	Baritone solo with traditional drums accompaniment	202 - 209
15.	Bisa me	Ask me		210 - 220
16.	Tsie wo nsɔhwɛ	Listen to your test	Call and response (Bass and Tenor voices)	221 - 229
17.	Meda wo ase, mbɔkɔ	Thank you, I shall go	Solo – agbadza style	230 - 232
18.	Evua do gbe loo	The dance has announced its presence	Cantor and chorus	233
19.	Ɔwar kyɛn no	It is longer than that	Two baritones – duet	234 - 238
20.	Nsɔhwɛ a odzi kan	First test	Duet	239 - 249
21.	Nkonyim a odzi kan	First victory	Duet	250 - 251
22.	Ndowa nsɔhwɛ	Bees test	Cantor and chorus	252 - 269
23.	Gyae saa yɔ	Stop doing that	Chorus	270 - 271
24.	Agofomba	Performers	Chorus	272 - 273
25.	Medzen' brɛbrɛw	I take it little by little	cantor and chorus	274 - 276
26	Nkonyim a otsia ebien	Second victory	Solo and chorus	277 - 278
27.	Kweku na Ansɛrwa	Kweku and Anserwa	Duet	279 - 281
28.	Ananse na Gyataber	Ananse and Lioness	Duet	282 - 293
29.	Nkonyim a otsia ebiasa	Third victory	Cantor and chorus	294 - 295
30.	Ayekoo	Congratulations	Chorus	296

31.	Ananse na Yaa	Ananse and Yaa	duet	297 - 301
32.	Mienya kpɔna		Chorus	302
33.	Due	Sorry	Cantor and chorus	303 - 307
34.	Ɔwɔ akam'	Snake has bitten me	Solo and duet	308 - 312
35.	Medze no bɔkɔ	I will take him	Soprano solo and chorus	313 - 315
36.	Kosɛ	Sorry	chorus	316 - 319
37	Agoo mayi afe	Allow and let me go home	Chorus - agbadza	320
38.	Muruwu	I am dying	Solo and duet	321 - 322
39.	Mbɔkɔ me fie	I will go to my hhouse	Solo , duet and chorus	323 - 328
40.	Yɛ edziban ma me	Cook for me	Solo and duet	329 - 332
41.	Bra na bedzidzi	Come and eat	Solo and duet	333 - 334
42.	Munntum mennyɛ hwee	I cannot do anything	Solo and duet	335 - 336
43.	Moba hwɔ ye se		chorus	337
44.	Guar me	Bath me	Solo and duet	338
45.	Nyansa kutu	Wisdom pot	Solo and duet	339 -351
46.	Yeyi Asante kɔtɔkɔ	We have chosen Asante the porcupine	Cantor and chorus	352

Anansegorndwombuenyim

(*Apatampa Agofomba* dressed in *apatampa* costume)

Song 1: Yer'bedzi agor akyerɛ hom

Yer' bedzi agor akyerɛ hom

Yer' bedzi agor akyerε hom

Yer' bedzi agor akyerɛ hom

Yer' bedzi agor akyerɛ hom

Yer' bedzi agor akyerɛ hom

Yer' bedzi agor akyerɛ hom

Yer' bedzi agor akyerɛ hom

Yer' bedzi agor akyerɛ hom

Yer' bedzi agor akyerɛ hom

Yer' bedzi agor akyerɛ hom

PRELUDE AS RENDERED BY NARRATOR

One day Ananse's daughter Yaa Ataa asks her mother *Yaa Ahɔɔfɛw* (literally Yaa the beautiful slender one) why the axe that hangs high up on a wall in their house has never been used. *Yaa Ahɔɔfɛw* says the axe carries a delightful secret that shall be revealed in time. After much cajoling and persuading antics from *Yaa Ahɔɔfɛw*, she recounts the enthralling stories of a greatest folktale hero that ever lived! Oops! Did I say "lived"? Consider that a slip of my mind because this ubiquitous, unpredictably predictable hero is timeless; he cannot ever die! So, I should have said the greatest folktale hero that ever lives! Ahaa, that's it! In fact, it is believed, it is said, errrr, they say that Uncle Owuo (death) even takes to his heels at even the sound of his footsteps, let alone his name! This story is…

Yoo! This…ei, our story is the beginning of a lace of stories that sees a fascinating fusion of music, dance and recitative, truly reminiscent of Ghana's epic narrative heritage. Welcome to our world of the perpetual present tense! Where the past, the present and the future meet right now! Yaaaaay!

(*There are shouts of affirmation followed by dancing, singing and drumming. In conventional epic style the story unfolds seamlessly with performers stepping in and assuming roles to live out the stories that dovetail from one story into the other and the other and the other until there is no story to tell…only for a season. The narrator introduces the story in an adowa traditional style with the "kodzisɛm wɔnngye nndzi, wɔgye sie"*).

Song 2: Kodzisɛm wgye nndzi, Wɔgye sie

Kodzisɛm wɔnngye nndzi, wɔgye sie

Kodzisɛm wɔnngye nndzi, wɔgye sie

115

Kodzisɛm wɔnngye nndzi, wɔgye sie

Kodzisɛm wɔnngye nndzi, wɔgye sie

117

Kodzisɛm wɔnngye nndzi, wɔgye sie

Kodzisεm wɔnngye nndzi, wɔgye sie

Kodzisɛm wɔnngye nndzi, wɔgye sie

kwaa - ba   dze - ba   Gha - na   'nan-se-sɛm   Yɛ-ma-homa-kwaa-ba   dze - ba   Gha - na

mbew - do   ko - dzi-sɛm   yi   yɛ - dze-ndwom-a - wen o_____

120

Kodzisɛm wɔnngye nndzi, wɔgye sie

N-dɛ-ko - dzi-sɛm yi woa-to - ne - dzin - dɛ Ko - dzi - sɛm-a___ A -

nan - se - yer tow - e Ye-bo-hu ko - dzi - sɛm yi ntoa - toa - do-ntoa - toa -

121

Kodzisɛm wɔnngye nndzi, wɔgye sie

Kodzisɛm wɔnngye nndzi, wɔgye sie

Kodzisɛm wɔnngye nndzi, wɔgye sie

124

Kodzisɛm wɔnngye nndzi, wɔgye sie

Kodzisɛm wɔnngye nndzi, wɔgye sie

126

Woana Nedziban a? (Whose Food?)

Song 3: Ɔkɔm dzem'

woana n'edziban a?

128

woana n'edziban a?

woana n'edziban a?

woana n'edziban a?

woana n'edziban a?

woana n'edziban a?

woana n'edziban a?

tum nnhwɛ fie hɛn mba ru - su.

tum nnhwɛ fie hɛn mba ru - su.

tum nnhwɛ fie hɛn mba ru - su.

Dza yɛ-re-ke-ka yi nn-kɔ-fae - dzi-ban bia - ra

'ba hom mma yɛn-dwen nhwɛ kan yɛn-dwen nhwɛ kan mbrɛ ye-ben-yae - dzi-ban

134

woana n'edziban a?

a-ma hɛne-bu-sua yi en-ya bie - dzio

Strumming

Angrilly

E - bu-sua bɛn na e-wɔ? nn-yi yer nn-yi mba nn-yi haw koraa nn-yi haw koraa.

Me-bu-su-a wɔ

135

woana n'edziban a?

KA: me-yam' mma - nnhyɛ - me 'bu-fuw ka w'a-no tom' ma men-kyerɛ wo kwan no.

AD: Yɛ-re-ka

KT: Hɛn na yɛ-tse o-gya no ho ye-|nyim mbrɛ ɔ-hye-

BN: Hɛn na yɛ-tse o-gya no ho ye-|nyim mbrɛ ɔ-hye-

AD: mma nka bi yɛ-ro-kɔa mma nkɔ bi hɛn na yɛ-tse o-gya no ho yen-|nyim mbrɛ ɔ-hye-

136

woana n'edziban a?

woana n'edziban a?

woana n'edziban a?

woana n'edziban a?

ka no ntsɛm - tsɛm   ka kye-rɛ hɛn

ka no ntsɛm - tsɛm   ka kye-rɛ hɛn

Hom nya-'bo-tar   -   a-bo-tar   tu-tu nko-koaa   -   -   -

E - mi menn-gye wo nn -

Hom mma homa-ko - ma   ntɔ hom yam' naa - dwen yi dzee - dzi-ban bɛ - ba.

140

woana n'edziban a?

woana n'edziban a?

Kwe-ku dwe brɛww mma nnka-sa bio

Pan-yin nyem' hwɛ w'a-no yi e na 'sɛm a-nn to wo.

Ma ɔ - tse kwaa-na

ka dza yɛn - yɛ

o-ye no-kwa-sɛm nye dɛ men-ye O-si-ka 'ka-sa

woana n'edziban a?

KT: no noa?

KA: N-yew noa -raa ɔ-se yɛ-kɔ-dɔw noa, ɔ-bɛ-ma hɛne -dzi-ban e -dzi ma yɛa-mee.

AD: ɔ-yɛa-sɛm pa-pa do-dow ye-ben-ya bi-ri bi dzea -kɔ-fiea-kɔ-ma hɛn mba.

BN: Kwe-ku yɛ-re -hyɛa-

143

woana n'edziban a?

woana n'edziban a?

Hom mma hɛn nyi-na

hom mma mon-kɔ na mon-kɔ-bi-sa O-si-ka mbrɛ ha-ban no wɔ

nkoɛ!

Yoo

Yoo

Yoo

Daa - bi mon-ko mbɔ-kɔ hom ntweɔn me ha 'ra me-re bi-saa ba

145

woana n'edziban a?

At Osika's Place

Song 4: Osika fie

Osika fie

Osika fie

Osika fie

Osika fie

Osika fie

Osika fie

Osika fie

Osika fie

bɛ - ba no   ɔm - bɔ   mbɔ - dzen   nhwe - hwɛ   dza   wɔ - frɛ   no   hɔn   nyi -

na   no   ɔm - fae - dzi - ban   no   nsi ne nsam'   naɔ - bɛ - ma   hɔn   nsa

ɔ - yɛ woa - na   bɔ   dzin   no bio

'kao   hɔn   nyi - na   hɔn   nyi - na

156

Osika fie

Song 5: Obunumankoma

Obrumankoma

Obunumankoma

Obrumankoma

Anansegorndwomfinimfin

(To be performed by the drummers and singers)

Song 6: Mami Ayekoo

The Cantor takes the entire melody followed by the chorus

160

Song 7: Yeewie edwuma yɛ

Yeewie edwuma yɛ

Yeewie edwuma yε

Yeewie edwuma yɛ

Yeewie edwuma yɛ

Song 8: Adze Resa

Adze resa

Adze resa

KT

BN

AG

KA

tsir a e - dzi - ban   noa - kyɛr   me - kae   dɛ   wɔ - kaa   dɛ o - bia - ra   nkye - rɛw   ne - dzin   na   wɔn -

Pn

KT

BN

am - pa

AG

KA

yɛo - bia - ra   ne   dze   nko   a - mao - bia - ra   dze   ne   dze a - kɔ   fie

Pn

Adze resa

Adze resa

Adze resa

Adze resa

173

Song 9: Hom nkyerɛw hom dzin

174

Song 10: Hom ntsie hom dzin

Hom ntsie hom dzin

176

Hom ntsie hom dzin

Hom ntsie hom dzin

Hom ntsie hom dzin

Song 11: Hɔn nyina

180

Hon nyina

Hon nyina

na woa-na n'e - dzi-ban ni?

Wɔ-se yɛm-fa mbrɛ hɔn nyi-na hɔn nyi-na dʒea

182

Hon nyina

E-mi na wɔ-frɛ m' hɔn nyi-na   e-mi na wɔ-frɛ m' hɔn nyi-na   hom mfae-dzi-ban no mbrɛ - me

Hon nyina

Hon nyina

Hon nyina

Hon nyina

Hon nyina

Hon nyina

Hon nyina

Hon nyina

Hon nyina

yaa - be-rɛ

yaa - be-rɛ

yaa - be-rɛ

Da bi wɔ bɛ-ka hɔna-sɛm wɔ mma wɔn-kɔ   wɔa   be-rɛ 'gu wɔ mma wɔn-kɔ

Hon nyina

Hon nyina

Hon nyina

me - da homa - se - enn - sao   a - he - ne - wa   homa - yɛ - bia - ma meo

Hon nyina

ACT II – SCENE I

The scene opens with all animals in a confab to elect its leaders. Almost all the positions were given to the big and strong animals. Ananse felt cheated and insulted. Everybody leaves except Ananse. The spot light picks him, but for about 30 seconds he is seen oblivious to his environment. There is an eerie sound from within which

gets Ananse to his feet and starts sobbing with the following song.

196

Song 12: Awerɛhow ndwom

Song 13: Me yam' hyehye me

Me yam' hyehyem'

Me yam' hyehyem'

Me yam' hyehyem'

me hɔ

A - ko - gye tum

me-dzee - be - dzi hɔn do wo bo hu?

mbɛ-yɛ kɛ-se paa____

wo hɔn mu

Nya-me bɛ-yɛ me kɛ - se

200

Me yam' hyehyem'

Nya-me bɛ-yɛ me kɛ - se Na-na Nya - me bɛ-yɛ me kɛ - se

Me yam' hyehyem'

Song 14: Afrɛfrɛ

Afrɛfrɛ

Afrɛfrɛ

Afrεfrε

Afrɛfrɛ

Afrefrɛ

Afrεfrε

209

Afrefrɛ

210

Song 15: Bisa me

Bisa me

Bisa me

Bisa me

Bisa me

Bisa me

Bisa me

Bisa me

Bisa me

Bisa me

Bisa me

Song 16: Tsie wo nsɔhwɛ

Tsie wo nsɔhwɛ

Tsie wo nsɔhwɛ

Tsie wo nsɔhwɛ

Tsie wo nsɔhwɛ

KA

NY

ni   Na-na   mbɛ-yɛ   do-dow   Na-na   mbɛ-yɛ   do-dow   Na-na   sɛ___ o-tu

Pn

KA

NY

tow a___   ɔ-tow   wɔ   ba-rim-ba   no   bo mu   Na-na   sɛ___ o-tu

Pn

Tsie wo nsɔhwɛ

Tsie wo nsɔhwɛ

Tsie wo nsɔhwɛ

KA: Dza ɔ - tɔ - do   e - bien   nye   dɛ

KA: Fa   bɔ - dam - bɔ   a   n - do - wa   'yɛ   mu   ma   so   bra   men - yim

Tsie wo nsɔhwɛ

Song 17: Meda wo ase, mobɔkɔ
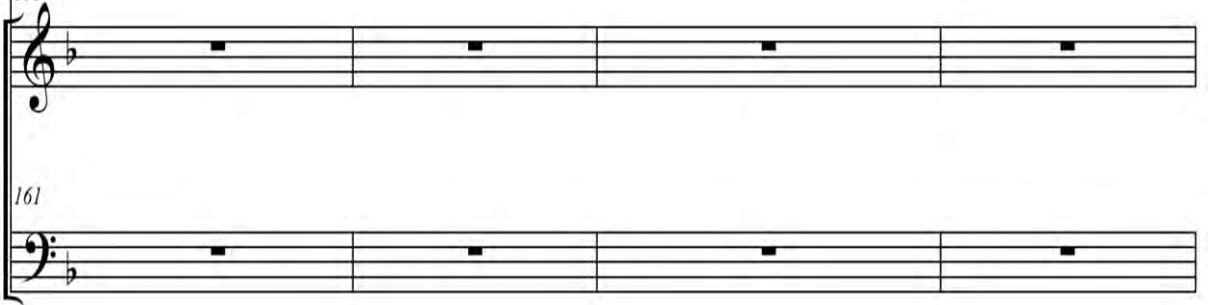
KA: Sɛ i - dzi nyim a___ mbɛ-yɛ w'e - bi - sa-dzea - ma wo mbɛ-yɛa-ma wo

O -
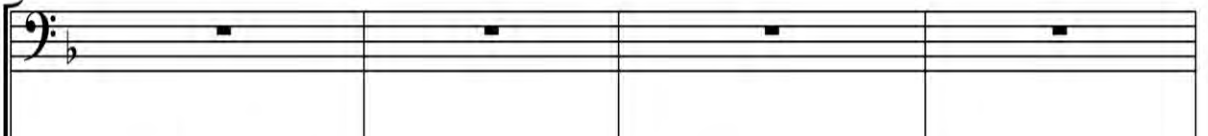
NY: ko - kro - ko Nya - me me - da w'a - se___ ɔ - do - man - ko - maE-gyae me - da w'a - se

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Meda wo ase, mbɔkɔ

Lyrics under staff (measure 169): N - tsi mbɔ - kɔ   Me - dzen' brɛɛ - brɛw   mbɔ - koa - kɔ - yɛ m'a - dwu - ma   yi   e -

Lyrics under staff (measure 173): dwu - ma   yi som me   bo   oo____   mbɔ - koa - kɔ - yɛ   m'a - dwu - ma   yio____

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Meda wo ase, mbɔkɔ

Song 18: Eʋua do gbe loo

Song 19: Ɔwar kyɛn no

Ɔwar kyɛn no

Ɔwar kyɛn no

Ɔwar kyɛn no

Ɔwar kyɛn no

Song 20: Nsɔhwɛ a odzi kan

KA: me pa wo kyɛw fa kyɛ meo me pa wo kyɛw fa

ON: no mbo-ku wo fi men-yi do fi

KA: kyɛ meo na tsie dza me-re-ka yi menn-dze noa - dwen bɔn bia - ra ma-dwen mu

ON: ka-sa

Nsɔhwɛ a odzi kan

Nsɔhwɛ a odzi kan

Nsɔhwɛ a odzi kan

KA

a-bo-tar a-bo-tar a-bo-tar a dwe-brɛww Dom-pe dze omm-bua-dze omm-

ON

kye-rɛ me bee-bia   ɔ-wɔ

Pn

KA

bua-dze ɔ-dze Ken-ya nyin bɔ-to to wo-ho   ɔ-wo so   e-tserɛw e-war i-bɔ-si

ON

N-tsi   e-kaa

Pn

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Nsɔhwɛ a odzi kan

Nsɔhwɛ a odzi kan

Nsɔhwɛ a odzi kan

wa me-da wa-se da wa-sea-hen - wa amm-ma men-yim en-gua-se me-da wa-se da wa-seo a-hen-wa

Mo - so mbɛ-yɛ wo pa - pa a-hyɛa-nan - mu mbɛ-yɛ wo pa pa a - hyɛa-nan

Nsɔhwɛ a odzi kan

Nsɔhwɛ a odzi kan

Nsɔhwɛ a odzi kan

Nsɔhwɛ a odzi kan

Song 21: Nkonyim a odzi kan

Nkonyim a odzi kan

Song 22: Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

Hom bo-tum a - kɔ-hyɛm' koraa

hom bo-tum a - kɔ-hyɛm' koraa   hom bo-tum a - kɔ-hyɛm' koraa   'mi - dze

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Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

The score shows two systems of the composition, with staves labeled Atn. 1, Atn. 2, AD, ND, KA, and Gy.

Lyrics (KA part): N - tsi maa-yɛ ma -

Lyrics (KA part, second system): dwen de___ hom bɔ-kɔa-kɔ-hyɛ me bɔ-dam - bɔ-yi mu na mee-dzi ho da-se___ a -

Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

Ndowa nsɔhwɛ

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Song 23: Gyae saa yɔ

Gyae gyae gyae saa __ yɔ wo yɛ si - si foɔ gyae

Gyae saa yɔ

Kwe-kuA - nan - se gyae saa___ yɔ wo si - si nkrɔ - foɔ mba

Dɛɛn na wo pɛ dɛɛn na wo-hwe-hwɛ

pɛ - sɛ - man - kom - ya be - bre - bei' gyae saa___ yɔ

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Song 24: Agofomba

Agofomba

Song 25: Medɛe no brɛbrɛw

Me-dzen' brɛ - brɛw   bɔ - kɔa - kɔ - yɛ m'e-dwu-mao___   e - dwu-ma no yɛ dzen am-

Medze no brεbrε

Medze no brɛbrɛ

dwu - ma no yɛ dzen am - paa - rao＿＿＿ ɔ - dzen' brɛ - brɛw

bɔ - kɔ o ɔ - bɔ - kɔ a - kɔ - yɛ - dwu - mao＿＿＿

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Song 26: Nkonyim a otsia ebien

Nkonyim a otsia ebien

Song 27: Kweku na Ansɛrwa

Kweku na Ansɛrwa

KA: wo dɛn mee-wia wa-dze a - naa? kɔn - kɔn - san-yi An-sɛr - wa wa-no ka-gye

Ans: me ma-no ka-gye ka - gye wo su-rom - po wo su-rom - po
KA: ka-gye mo bɔ - bɔ doa-maw' mo-bɔ-bɔ-doa - maw'

Ans: mɛ yɛ wo pa-pa a - ha ye hu 'ti fi ha kɔ tie nea me-re-ka yi a-ha yɛɔ -
KA: pa-pa bɛn? na mon-kɔ hen?

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Kweku na Anserwa

Song 28: Ananse na Gyataber

Ananse na Gyataber

Ananse na Gyataber

Ananse na Gyataber

Ananse na Gyataber

Ananse na Gyataber

Ananse na Gyataber

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Ananse na Gyataber

Ananse na Gyataber

Ananse na Gyataber

Ananse na Gyataber

KWEKU TIES THE EYES TIGHTLY

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Ananse na Gyataber

Song 29: Nkonyim a otsia ebiasa

Nkonyim a otsia ebiasa

Anansegorndwomfinimfin by *agofomba*

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Song 30: Ayekoo

Song 31: Ananse na Yaa

Ananse na Yaa

Ananse na Yaa

Ananse na Yaa

Ananse na Yaa

Song 32: Mienya kpɔna

(You look beautiful)

The cantor takes the entire music followed by the chorus

Cantor
Mie-ny kpɔ-na   Ga-hu viwo   Mie-nya kpɔ na_____   Mie-nya kpɔ an   Ga-hu viwo

Chorus
Mie-ny kpɔ-na   Ga-hu viwo   Mie-nya kpɔ na_____   Mie-nya kpɔ an   Ga-hu viwo

Can
mie-nya kpo-na   Dzo-ko-to   ga-le wo-si   wo-do-na,   Fɔ kpa kpe ɖe ŋu   Nya-ɖe   dzɔ le Dzo-dze

Cho
mie-nya kpo-na   Dzo-ko-to   ga-le wo-si   wo-do-na,   Fɔ kpa kpe ɖe ŋu   Nya-ɖe   dzɔ le Dzo-dze

Can
dua-me   lo_____   Mie - nya   kpɔ - na_____   Ga-hu - viwo   mie - nya   kpɔ   na_____

Cho
dua-me   lo_____   Mie - nya   kpɔ - na_____   Ga-hu - viwo   mie - nya   kpɔ   na_____

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Song 33: Due

Due

Due

Ananse na Yaa

Ananse na Yaa

Song 34: Ɔwɔ akam'

Ɔwɔ akam'

Ɔwɔ akam'

Ɔwɔ akam'

Ɔwɔ akam'

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Song 35: Medze no bɔkɔ

Lyrics (Ya line, measures 60–65): hom-gyae no na me-dze no bo-kɔ hom ngyae no ____ hom-mboa me na me-dze no bo-kɔ

Lyrics (Ya line, measures 66–): hom mboa meo hom mma yen-suo ne mu na me-dze no bo-kɔ hom nsuo ne muo ____

Medze no bɔkɔ

Medze no bɔkɔ

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Song 36: Kosɛ

Kosɛ

Kosɛ

Kosɛ

OH: bi ndzi mma noe-dur bi nyɛ kɔ hɔ-ho dan no mu na

YA: Yoo Pa - pa mbɛ-yɛ Pa - pa mbɔ-kɔ

OH: hom nsie sie ho hom nhwɛ na hom mfa no nto yie mma noe-dur bi nyɛ

YA: Pa - pa mbɔ - kɔ

Anansegorndwomfinimfim

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Song 37: Agoo mayi afe

Song 38: Muruwu

Muruwu

Mbɔkɔ me fie

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Song 39: Mbɔkɔ me fie

Mbɔkɔ me fie

Mbɔkɔ me fie

Mbɔkɔ me fie

Mbɔkɔ me fie

KA: bɔ-kɔ me fi-e o_____ am-ma menn-wu me-dzen' brɛ-brɛw bɔ-kɔ me fi-e o

KA: Ye-dzen' brɛ-brɛw bɔ-kɔ fie o_____ am-ma enn-wu yɛ-dzen' brɛ-brɛw bɔ-kɔ me fi-e

Ya: Ye-dzen' brɛ-brɛw bɔ-kɔ fie o_____ am-ma enn-wu yɛ-dzen' brɛ-brɛw bɔ-kɔ wo fie

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Mbɔkɔ me fie

Song 40: Yɛ edziban ma me

Yɛ edziban ma me

Yɛ edziban ma me

Yɛ edziban ma me

Song 41: Bra na bedzidzi

Bra na bedzidzi

Song 42: Munntum mennyε hwee

Munntum mennyɛ hwee

Song 43: Mo ba hwɔ ye se

Song 44: Guar me

Song 45: Nyansa kutu

Nyansa kutu

nyansa kutu

nyansa kutu

nyansa kutu

nyansa kutu

mbɛ-yɛ hɔn a - dze   mbɛ-tsee - tsee hɔn a_____   ma

mbɛ-tsee - tsee hɔn a - daa - daa hɔn e-

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nyansa kutu

nyansa kutu

nyansa kutu

nyansa kutu

nyansa kutu

na wo bɛ - yɛ dɛn a - fow?   fa wo ku - tu yi   sɛn we - kyir   bo - tum a - fow

a - bo - fra __ bɔn   fi ha kɔ

du - a no

nyansa kutu

nyansa kutu

Anansegorndwomekyir

Song 46: Yeyi Asante Kotoko

The contor sings the entire melody followed by the chorus

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CHAPTER SIX

ANALYSIS OF *HƐN ANANSESƐM*

6.0 Preamble

This chapter is a guide to help the reader understand the aesthetics component as well as the researcher's application of folk materials in making the novelty authentically African. This could only be done through analysis. Analysis is the resolution of musical structure into relatively simpler constituent elements, and the investigation of the function of those elements within that structure (Bent, 1994). Analysis is also dependent on what one is looking for in a piece of work (Cook, 1999). My aim, therefore, was to unearth the folk materials that were used to create the work within the context of the African society. This includes bringing out to readers the indigenous materials as well as the traditional compositional techniques used in the novelty. The analysis therefore focuses on indigenous compositional devices as well as other folk media contained in the work. To make readers appreciate the novelty, and situate it within the African context, the aesthetic value of the work was also delineated. Meanwhile, the work was mostly written in the key of C major, however, in the course of the music, other related and non-related keys were introduced depending on the ranges of the voice choices. Thus, G major, F major, B-flat major and E-flat major, A minor and D minor keys were used intermittently.

6.1 Indigenous Compositional Devices Used

The work is characterized with the elements of African music, dance and folktales in such a way that it can be called our own. Although Western techniques such as counterpoints, modulations, imitations, fugal expositions, staccatos and cadential extensions were used in the work, it was predominantly based on African idiomatic

styles such as falling tones, use of spoken text, unisons, call and response and *ebibindwom* singing style, rhythms, melodies, use of African modes, voice textural forms and harmonies. Other idioms include African instruments, dance, stories and costuming.

6.1.1 Use of Falling Tones

The use of falling tones to depict the tonal inflections of the texts and lay emphasis depending on the context within the setting of the story used in the work was common. The pitch levels of certain spoken texts usually descend and become falling tones. This technique is found in many languages in Ghana and Africa as a whole. In the work, this was denoted with glissando. The following is an excerpt from the work.

Example 10: Falling tones

6.1.2 Use of Spoken Texts

In representing some features of African compositional style, it is sometimes difficult to ensure exactitude of notes juxtaposing particular text in a composition. It can easily be performed but difficult to notate since the text may be well understood by speaking

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instead of singing in the course of the performance. This is usually rendered spontaneously with varied tones and voice textures as seen in *asafo* music performances of the Akan (Acquah, 2013). This indigenous technique was used to situate appropriately the context of the plot of the story. An example is found in the opening *apatampa* musical performance as illustrated below.

Example 11: Spoken text

6.1.3 Use of Polyrhythm

The work was written in the times of simple duple $\frac{2}{4}$ and compound duple, $\frac{6}{8}$ which were used interchangeably throughout the piece effecting a free rhythm in some of the portions of the work. This is because most songs collected were in either $\frac{2}{4}$ or $\frac{6}{8}$. It was used in both the accompaniment and the lines of the characters, creating patterns of varied polyrhythmic structures that characterize traditional drumming. The excerpts below show these rhythmic usages.

Example 12: Polyrhythm

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6.1.4 Use of Unison

In traditional musical performance of Ghana, two or more musical parts sometimes sound the same pitch or at an octave interval, usually at the same time. There is usually other rhythmic patterns which are homorhythmic and which form the unison. This was used in creating the novelty. An example is the excerpt below.

Example 13: Unison

6.1.5 Use of Call and Response

Call and response is predominantly a unique feature in the musical fibre of most traditional music in Ghana. Hickok (1989) is of the view that call and response involves repetition of short melodic phrases. There is usually a cantor and chorus alternating fragments or the whole of the song. This was carefully employed as a compositional technique in most parts of the work. The following are excerpts from the work to exemplify the call and response technique.

Example 14: Call and Response

It could be seen that there is alternation of dialogue between Ananse and the chorus depicting call and response. This was used when Ananse was mentioning their names written on the paper in anticipation for the food that was being brought from Osika's residence.

6.1.6 Use of Ebibindwom Singing Style

Ebibindwom (Akan sacred lyrics) singing style, which is peculiar to the Akan of Ghana was adopted and used as a technique in some of the pieces. Amuah (2014) observed that *Ebibindwom* arose from the attempt to set Christian lyrics to existing traditional tunes from some of the existing musical traditions such as *Asafo*, *Adenkum and ɔmpɛ*. Similarly, Amuah and Arthur (2013) described *ebibindwom* as the first authentically indigenous musical style to emerge in the course of the evolution of Ghanaian church music. Notably, it is characterized with call and response as well as cantor and chorus. This technique was used in Act I when the characters had finished working in the farm and were waiting for their food.

Example 15: *Ebibindwom* **Style**

6.1.7 Use of Scale and mode

"A scale is an ascending or descending pattern of half and whole steps within the range of octaves (Ferris, 2013, p.40). Pitts and Kwami (2002) also defined a scale as series of pitches arranged in order from low to high or high to low. These arranged pitches may be major, minor or pentatonic (5 tones), heptatonic (7 tones) depending on the number of notes within the scale or the intervallic structure of the successive pitches. Kwami also described mode as a seven-note scale created by starting on any of the seven note of a major or a melodic minor scale.

Pentatonic Scale   Heptatonic Scale

Example 16: Scale and Mode

Both scales were used in the work. A typical example is the "humming song" Kweku Ananse sang when he had the plan to see *Ɔdomankoma* to make him a hero of folk tales as shown below a melody in the pentatonic mode.

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Humming Song

Example 17: A short humming song depicting pentatonic scale

6.1.8 Use of Voice Textural Forms

There are three basic musical textures namely, monophony, polyphony and homophony (Hickok 1989). Monophonic music consists of a single melodic line with no accompaniment while a musical composition that involves melody in more than one line simultaneously is polyphonic in texture. The resulting combination of pitches produces harmony, but all of the voices are singing a melodic line. On the other hand, when a melody is accompanied by other voices that produce harmony, but that are not primarily of melodic significance, the texture is homophonic. All these textures are found in the Ghanaian traditional singing and which were adopted in the work.

The work made use of baritones, male chorus, mixed chorus, male trio, female chorus and soprano solos to reveal the theatrical conflicts and the characterization of the plot of the story. The work is unavoidably affected by the thought of these voice textural forms in African indigenous music performance. This creative practice was done to pay attention to the performance of music and the close cooperation between the creation of music and the story.

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6.1.9 Use of Traditional Harmonies

Whittall (1999) described harmony as "a simple craft, based on a few rules of thumb, derived from facts of history and acoustics – rules simple to learn and apply…" (cited in Butterworth, 1999, p. xi). Harmony in thirds, particularly with "thirds chains" is found in particular density in a certain region of Africa, including Ghana. The largest patch of harmony in thirds is found in Western Central Africa and comprises most of Angola and South-Western Congo-Kinshasa. Another important section of the thirds area branches off along the West African Coast. This is an observation made by Kubik (1975), cited in Amuah and Acquah (2013). Apart from the thirds, African traditional harmonies are also characterized with the movements of fourths and fifths. Most of the harmonic progressions adhered to some basic harmonics techniques in African indigenous music. Parallel 3rds and 4ths were commonly used while 5ths were used sparingly although conventional harmony dominated the piece with intermittent appearance of atonal harmony.

The following shows some excerpts of these progressions.

Example 18: Harmonic Progressions 1

Example 19: Harmonic Progression 2

Example 20: Harmonic Progression 3

6.1.10 Use of Adowa Dance Style

Adowa dance is the most widespread and most frequently performed social musical type of the Akan speaking people of Ghana. It forms an integral part of all vital facets of the life cycle (Anku, 2009). It is performed during naming ceremonies, puberty rites, marriage, religious ceremonies, festivals and other social occasions. Adowa movement patterns as a style were used appropriately in the work blending with a bell pattern and hand clapping in the drama. The following illustrates this style.

Example 21: Adowa Style I

Example 22: Adowa Style 2

The piece reveals the composer's capacity to unify the elements of both the *adowa* music and that of the Western in a more embellished or modernized way.

6.2 Use of Indigenous Instruments

The work made use of *Atɛntɛbɛn*, *gyile*, *seperewa* and *atumpan* to play specific roles in the unfolding story. The various instrumental set-up of *Adowa*, *Agbadza*, *Kpanlogo*, *apatampa* and *Bamaya* were used in the full ensemble at the *anansegorndwombuenyim*, *anansegorndwomfinimfin* and *anansegorndwomekyir* which are all strands of *Mbogu* but *atɛntɛbɛn* and *gyile* (xylophone) were used as accompaniment while *seperewa* and *atumpan* were used to give appellations to the

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Supreme Being in the story being told. The prominence given to these instruments was an indication of an African contextual dramatic setting.

6.3 Use of Indigenous Folk Media

The folk media used include folktales, folksongs and costume. The stories used are indigenous stories emanating from the Ghanaian community. The musical ensemble performances that appeared intermittently in the drama were all drawn from the existing dances in Ghana. Costumes are the attire worn by the characters (casts) on stage to give them an identity with the help of make-up and props. These costumes to be worn by actors and actresses depict a typical Ghanaian traditional story telling tradition as well as the contextual setting of the story. The narrator, for instance, dressed in a typical casual old lady *costume* tells the story using *ebibindwom* singing style. The costume may also be based on the artistic license and symbolic representation of the character. For instance, Kweku Ananse, after becoming victorious could put on white to represent purity and victory over the tests.

6.4 Aesthetics of *Hɛn Anansesɛm*

In my opinion, when a work is an excellent one, it can lead the audience to a remarkable appreciation and cause them to have deeper level of emotional meaning to the work. The work is such a potential, which can touch on the emotions of the audience to express their inner feelings and expectations. This work has paved the way for appreciation for a musical drama situated in the African cultural setting laying the foundation for future establishment of an African oriented opera industry in Ghana. The melody of the work was carefully chosen from the simple, beautiful, impressive, emotional, and inspiring indigenous music. The rhythm is strong and

consistent with the tastes of the Ghanaian audience. The piano accompaniment was carefully written to alternate with the voice to create that strong consistent rhythmic taste. Combining *agbadza* rhythmic patterns with that of *adowa* in some instances gives a feel of Ghanaian traditional music that inspires and connects the character and emotions and the conflict between the plot of the story. Indeed, the work, from the ideological content as well as the technical design of the work gives a sense of African oriented musical drama that is worth emulating. The choral songs as well as the solo pieces created in the novelty organically connect the plot, and organically integrate with the content of the drama.

CHAPTER SEVEN

SUMMARY, CONCLUSION AND RECOMMENDATIONS

7.0 Preamble

This chapter is the concluding section of the study. It encompasses the summary of the major findings of the work and draws conclusions emerging out of it. It also contains recommendations based on the conclusions drawn and suggests some areas for further research to assist or encourage creative ethnomusicologists to expand the frontiers of musical drama compositions within the context of the African.

7.1 Summary

The rationale behind this research was to contribute to the body of musical theatre literature by exploring the fundamental constitutive musical practices that transform a composer's work into a performance. It was set out to create a nonlinear musical dramatic composition that is culturally contextualized and which is characteristically African. The stated objectives were prompted by the fact that such works are not in existence as against proliferation of choral music and other few instrumental forms. Perhaps, the non-existent of such works is due to the difficult nature of the creative process of such a novelty. In this regard, the study, which was rooted within the multicultural framework and the stage theory of the creative process, reviewed theories that brought concepts together to establish a conceptual model for creating African musical drama. In approaching such a creative ethnomusicological research, the design embodied exploratory bibliographic, discographic, narrative and creative designs to collect the data and create the work. In line with the first research question which sought to create and develop a model for creating African traditional musical drama, a model for a composition has emerged - *Anansegorndwom* conceptual model

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– which gives directions to the constituents and the process for creating a linear or non linear musical drama within the cultural milieu of the African. Through the review of the related literature, this model was conceptualized and established as a compositional model as well as an emerged local name for an African operatic artefact.
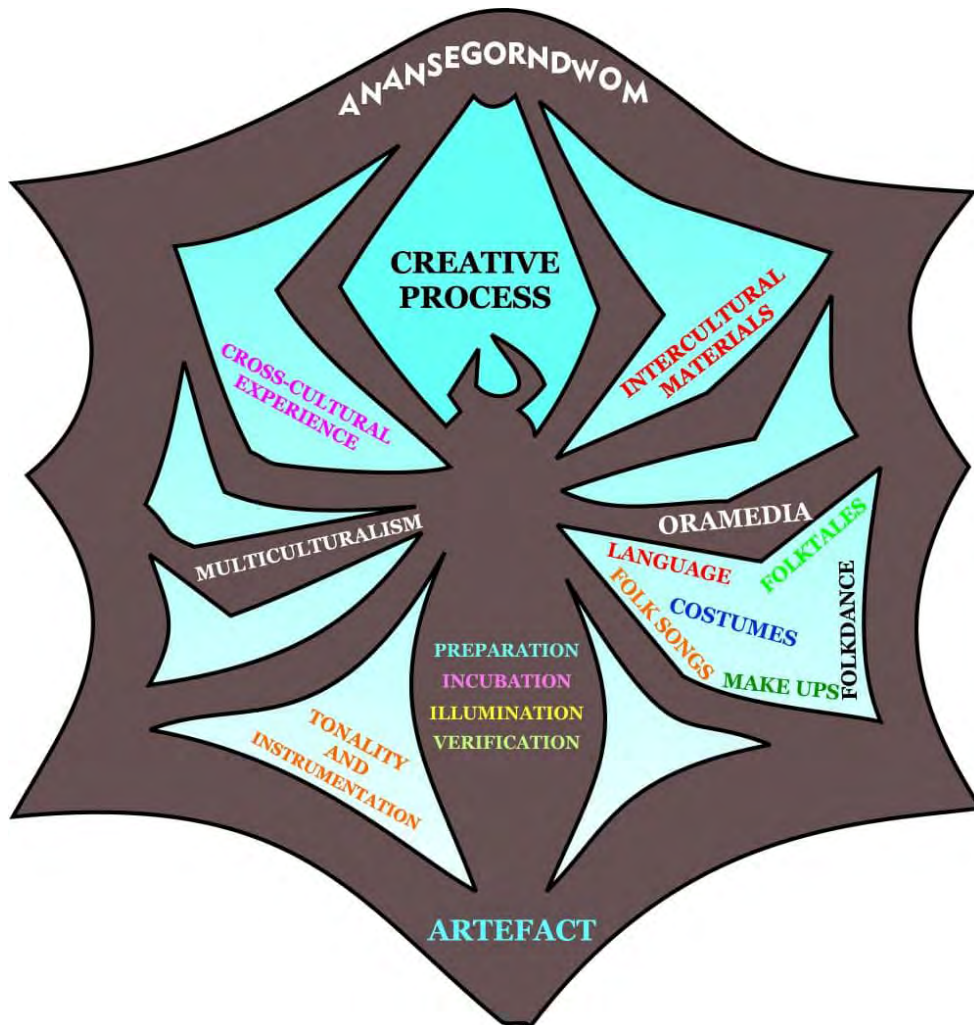
Anansegorndwom conceptual model (E.O.Acquah, 2018)

In line with the conceptual model, the second research question examined selected musical elements and indigenous resources embedded in the arts as tools for the artefact. The study therefore examined folk resources that could be used to create a musical artefact to be appreciated in the contemporary times. This included folk tales,

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folk dances, folk music, traditional musical elements as well as other folk media among the communities of four linguistic cultures in Ghana – Ewe, Akan, Ga and Dagomba. It identified contemporary art style devices and compositional techniques embedded in the indigenous traditional music and merged with scenery, properties, lighting, sound, costumes and make-up to be presented live on stage or filmed in a movie style to be enjoyed by both African and Western audiences. Four stories were stringed together as one. In the unfolding story, there was a severe famine in a village where Ananse and some other animals lived. At that time, only few wealthy individuals had food crops on their farms and continued to cultivate more. One day, Ananse called some of the animals together and suggested that they went together to weed one of the wealthy people's farms to get food to eat. Ananse led his colleagues to the farm and having worked till mid-day and expecting food to arrive the next moment, he assembled his colleagues and demanded that everybody put his name on a sheet of paper towards orderly sharing of the food which was just about to come. As tricky as he was, he gave his name as *You All*. Sooner or later, the food was brought.

All his colleague labourers came surrounding the food, only for Ananse to ask the maid "whose food is it?" The waitress answered: "The food is for *You All*. Ananse therefore took all the food. This infuriated all other animals and so there was a confab to elect their leaders. Almost all the positions were given to the big and strong animals. Ananse felt cheated and insulted. He therefore had a plan to outwit them: To be considered a hero of all folktales. Kweku Ananse, by his nature is very witty and would always find means of having advantage over all others.

He decided to visit God to make a request; to be the main character in most folktales. On arrival before God, Ananse greeted God humbly and when God enquired about his mission, Ananse said, "God Almighty, I have come to request that you put it into people's mind that they make me the main character in most of their folktales". God responded by informing Ananse that his request would be granted if only he could pass three tests. Ananse quickly expressed his readiness for the tests. God assigned the three tests to him and amazingly, he passed all the tests so his request was granted by God. He was named after all folktales in such a way that his name should be mentioned when stories are being told.

Ananse capitalized on his popularity to trickily marry a young beautiful princess everyone, especially, rich men had wished for as a wife. The story ended with an episode of the wisdom pot. Ananse again, as selfish and greedy as he was, wanted to own all wisdom into a big (earthenware) pot. At the end of the collection expedition, Ananse thought it wise to go and hide the wisdom pot on top of the tallest tree in the world; a tree which happened to be at the outskirt of his own village. Ananse went climbing the tree without knowing that his son, Ntsikuma followed and watching him silently. Ntsikuma observed his father hanged the pot on his belly between him and the trunk of the tree. As such, climbing was becoming very difficult since he had to protect the pot from breaking.

His son, Ntsikuma shouted: "Papa, please may you hang the pot at your back rather than on your belly in order to make climbing easy for you"? On hearing this from his son, Ananse realized that there was still a bit of wisdom remaining in his son. He therefore got disappointed at his world-wide effort and decided to descend hurriedly

to collect that bit of wisdom from his son. In doing so, the pot hit the tree and broke into pieces on the ground. In effect, the pieces of wisdom scattered back to their respective sources. This is how come everybody still has some level of wisdom.

Indeed, the prose collected was re-written into drama as the third research question sought to achieve. The drama was set to music combining folk songs, folk dances as well as other traditional theatrical elements to give birth to the novelty titled, *Hɛn Anansesɛm* (Our story), a musical drama that unfolds laces of Ghanaian stories in songs mainly in Akan language and slightly macaronic in other dialects of the major linguistic traditions in Ghana. In order to situate the novelty within the cultural setting of the African, the work was analysed in terms of its indigenous constituents. It was revealed that the work is characterized with indigenous compositional elements which included simple melodies, polyrhythms and harmonies of parallel 3rds, 4ths, 5ths and 6ths. There was also predominant use of falling tones style, *ebibindwom* singing style, spoken text technique, unisons, and voice textural forms in African music performances, predominant use of local instruments and the use of other folk media such as stories, dance styles and folksongs.

It was also revealed in the analysis that the work is of aesthetic value which can lead the audience to a remarkable appreciation and satisfy their emotions. This is seen in the impressive and inspiring African music elements employed in the work with the accompaniment from both local and Western instruments.

7.2 Conclusions

It is imperative to state that the study with reference to the establishment of a conceptual model for creating a dramatic work in music is a master piece. It adds to the paucity of literature in indigenous musical drama compositions in Africa. The creation of the model sets a pace for further debates in music composition and demystifies disillusions of operatic compositions in Africa. As the model ascribes, stories for the musical dramas can be created, taken from already documented folktales or collected from the field but the content needs to reflect the philosophies, expectations and historical facts of the African cultural context.

Again, the folk media or the folk resources in our traditional setting are available to create works we can call our own. It is also palpable and possible to merging two or more indigenous stories into a drama to be performed on the stage while the simple and repetitive nature of the folksongs can be used as *mbogu* in the dramas. Dramas crafted from oral rendition of folktales are a major resource for creating a musical drama. Furthermore, phrases of folk songs are shorter, and are organized within intervallic movements of seconds and thirds with occasional leaps of fourths fifths and sixths. The rhythmic patterns of Ghanaian traditional drumming are simple by its individual patterns but complex as a result of its resultant factors portraying polyrhythmic patterns in the performances. Indeed, contrary to the Western musical tradition, the melodies of the folksongs used was a clear indication that indigenous African music conveys messages than just delivering the sound elements such as melodic interest, harmonic patterns, rhythmic complexities and textural forms.

It is worth concluding that our Ghanaian folktales feature human or non-human actions which are anthropocentric. They are vignettes on the vicissitudes of social life which comment on human nature and its effect on interpersonal relationships and social cohesion. As forms of entertainment, the tales are also powerful vehicles of social cohesion, through which people are warned that, at base, humans are self-seeking, and that unless they submit to an ideology, which emphasizes reciprocity and moderation, they will live in a state of isolation. Aptly, despite the preponderance of modern means of relaxation in Ghana, storytelling still persists. Some folktales are common to the communities as experienced in this study. Stories such as *Hero of Folktales, Ananse marries the Princess*, *Ananse and the Wisdom Pot* and *Whose Food is it?* are common stories found in the major linguistic communities in Ghana. In the main, folktales are always recast in the country "for the purpose of injecting new meanings, new ideas, and new values based on contemporary historical experiences and relations which can be tapped and recreated for musical dramatic works.

Furthermore, *Hɛn Anansesɛm* is an explicit demonstration of how the African and Western musical idioms can be fused together in one composition without losing both musical identities. The composition is very consistent with the indigenous musical features as it was also based on both the pentatonic and the heptatonic scales. The work was also based on the imitations of the tonal inflections and rhythmic patterns of the traditional percussive instruments and therefore can be called an African musical artefact. It can therefore be concluded that the *Anansegorndwom* created sublimates the framework of the whole drama plot of the hero of Ghanaian and African folktales, Kweku Ananse (The Spider). It sets the pace for the creation of more African dramatic works that are significant to generate employment

opportunities for all within not only the music industry but the film industry. With the rapid development of modern society in the 21st century, the cultural pattern appreciated by people also trends to be simple and quick because modern people pursue for a simple and refreshing mode of recreation as well as simple excitement beyond the work and life pressure. The extremely emotional artistic form like *Hɛn Anansɛsɛm* is likely to grasp the inward emotions of this world of modern audiences because it conforms to the aesthetic demands of the Ghanaian cultural heritage. In effect, composers need to create their music with a traditional function in mind to maintain the idioms because, culture embodies the local idioms inherent in the traditional music and that the Western classical music elements and compositional techniques are just the acquired knowledge.

Finally, it is important to note that the analysis of *Hɛn Anansesɛm* was done by revealing the traditional elements in African music, therefore, it is possible to analyze a work of art based on its cultural elements in order to establish where it can be placed. For instance, the discussion on the indigenous compositional devices, which includes its aesthetics, affords one the opportunity to explain the inspirations and events surrounding the composition. It is indeed worth stating that plots and objects expressed in the work are meant to leave an imaginary space for the audiences due to its communal nature. To sum up, I draw a final conclusion that the realization of an artistic work such as this musical drama is dependent on creativity, re-creativity, perseverance, resourcefulness, experience, instinct and mentorship but the overriding engine that propels the birth of this artefact is our stories.

7.3 Recommendations

The study suggests options that will guide African musical drama composition using materials and techniques from folk media in a contemporary society. It is therefore recommended that more musical dramas are created using the *Anansegorndwom* conceptual (compositional) model to expand the repertoire in that respect. This postulated conceptual platform can receive more debates and adapted for other non-Western musical traditions that will foster and encourage creativity among scholars of creative ethnomusicology using traditional musical styles; and finally, adding to the repertoire of African art musical dramas in Ghana and Africa as a whole.

Also, this study also supports the feeling about African musicians who have used traditional tunes to develop art music identified with their local idioms. As the study revealed enormous existence of folk media that can be harnessed for more creative works beyond choral and instrumental, it is recommended that composers of African art music across the world awake and become conscious of cultural ideals in Africa to go beyond the musical arts in existence today. Today we need music to tell our most important stories because words quite often lie in our culture, and the more skillful the lies become, the harder it is to recognize them. In fact, "music can't lie; you always know what it's saying, even without words" (Miller, 2007, p.238).

The work, has given birth to not only the musical drama but a drama that can be used in schools and colleges. Obviously, the work does not become complete if it is not performed either as stage drama/musical drama or as a movie. For the work to reach its significance for being created, it is important that it receives a performance attention where the emerging theatre art departments in Ghanaian

Universities collaborate with the music departments to put the work on stage or assisted by the film industries to convert them into movies. More innovative ways to stimulate national development and growth can be done by paying close attention to the creative industry and this is one way Ghanaian economy can thrive. The film industry in Kumasi, Ghana's second capital is said to be appreciably vibrant and therefore offering employment to many (Brew-Riverson, 2016).

The analysis of the work revealed a great deal of styles embedded in the work. The work contains various voice textures that can be adapted for schools and universities as teaching materials. It is therefore recommended that teachers and various cultural coordinators who wish to select art songs and two part pieces for performances use the materials. Availability of art songs in the work should encourage examination bodies such as the West African Examinations Council (WAEC) to utilize such art works to increase their existing prescribed pieces. Of course, the work is also the beginning of strengthening performance of musical dramas in Ghana. It is envisaged that these constituents of dramatic musical styles are exposed to wide range of students studying compositions to enable them write more dramatic works that will serve the taste of the 21st century audience.

7.4 Suggestions for Further Research

I am sure with perfect certainty that this research is just the beginning of creating an African opera house in Ghana in the near future that will uncover accounts of more productions. The possibility of such establishment is a fertile ground for researchers. Furthermore, the folksongs and the stories provided in this study should serve not only as a contribution to the multi-cultural music materials now available, but also serve as a model for future compilations of, and research in African traditional music.

The study was limited to the four major linguistic cultures in Ghana. Further research could be undertaken to explore issues from other Ghanaian communities. This is because, the study has shown that traditional composers have a guide to their activity and that each community has its own inherent musical features.

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APPENDICES

Appendix A

Sample of Guiding Questions for the participants

- What folktales exist in your community?

- Organization of folktales in your community

- Some folktales in your community with Ananse as the protagonist

- Some of the songs used in story telling tradition in your community – before, during and after

- Those involved in the story telling tradition in your community and their roles

Appendix B

Pronunciation Chart

The following is a guide to the pronunciation of the libretto in the work. Tonal

inflections have been adhered to in the music set to the texts.

A a	B b	D d	Ð ḍ	Dz dz	E e	Ɛ ɛ	Ə ə	F f
[a]	[b]	[d]	[ḍ]	[ʥ]	[e]	[ɛ]	[ə]	[f]

Ƒ ƒ	G g	Gb gb	Ɣ ɣ	H h	I i	K k	Kp kp	L l
[ɸ]	[g]	[gɓ͡]	[ɣ~ʁ]	[h]	[i]	[k]	[kp͡]	[l]

M m	N n	Ny ny	Ŋ ŋ	O o	Ɔ ɔ	P p	R r	S s
[m/m̩]	[n]	[ɲ]	[ŋ]	[o]	[ɔ]	[p]	[r]	[s]

T t	Ts ts	U u	V v	Ʊ ʊ	W w	X x	Y y	Z z
[t]	[ts]	[u]	[v]	[β]	[w]	[x]	[y]	[z]

Other letters/letter combinations

ã	dy	dzi	ẽ	ĩ	ŋw	õ	si	ty
[ã]	[ḍ]	[ʥi]	[ɛ̃]	[ĩ]	[ŋw͡]	[ɔ̃]	[ʃi]	[tʃ]

tsi	ũ	zi
[tʃi]	[ũ]	[ʒi]

Source: https://www.google.com/search?q=pronunciation+chart+for+ghanaian+languages

Appendix C

Transcriptions of some Folk tunes

Kuu Bɛɛ Yang Neɛ

(Death has no period for us)
The cantor sings the entire song and responded the same way in chorus.

Kuu bɛɛ yang neɛ daae yee_____ bii Kuu bɛɛ yang neɛ daae yɛɛ -

- bii Kuu - bɛɛ yang neɛ daae kuu wa - wa O wa - naa baa - ri_____

Mo Ba Hwɔ Ye Se

The cantor takes the entire melody before the chorus

Cantor

Mo ba hwɔ ye se neo___ tsɛ mi nyɔn yɔɔ ke ma la ko___ li yo

Chorus

Mo ba hwɔ ye se neo___ tsɛ mi nyɔn yɔɔ ke ma la ko___ li yo

Can

mo ba hwɔ ye se Neo___ tse mi nyɔɔ nyɔɔ ke ma la___

Cho.

mo ba hwɔ ye se Neo___ tse mi nyɔɔ nyɔɔ ke ma la___

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Oo Jina

Moo Hye Ye Booha

(Have a look at my cloth)

(Chorus comes in after cantor)

Ɔhemaa

(Queen mother)

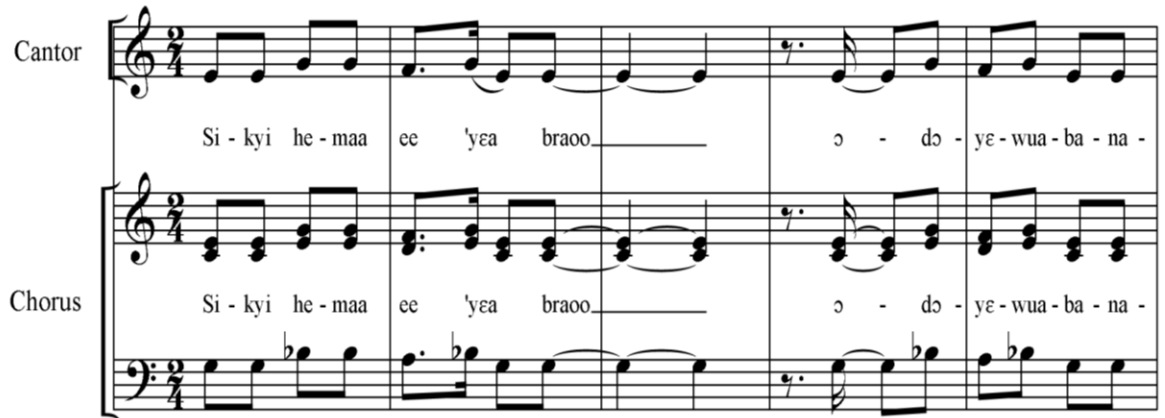*The cantor takes the entire melody followed by the chorus*

Sikyi Hemaa

(Queen mother of Sikyi)

The cantor sings the entire melody followed by the chorus

Cantor: Si - kyi he - maa ee 'yɛa braoo o - dɔ - yɛ - wua - ba - na -

Chorus: Si - kyi he - maa ee 'yɛa braoo o - dɔ - yɛ - wua - ba - na -

Can: bae 'yɛa - braoo o - dɔ - tɔ be - brea - se e - nwinu 'yɛa - bra

Cho: bae 'yɛa - braoo o - dɔ - tɔ be - brea - se e - nwinu 'yɛa - bra

Can: O - fo - sua - kɔ bɔ - maa gu ne kyei yɛa brao

Cho: O - fo - sua - kɔ bɔ - maa gu ne kyei - yɛɛ brao

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Yɛgro
(We are playing)

The cantor sings the entire melody followed by the chorus

Cantor

Yɛ - gro_____ yɛ-gro daa_____ ee____ wa-kɔ-faa - ba yɛ gro____

Chorus

1. Na-naO - sei a - kɔ-fa ba, yɛ gro daa Eee____ ɛ - yɛ wo dɛa____ gro bio____
2. Ma-ma E-va 'kɔ-fa ba yɛ gro daa

Klala Mee Madɔ

(I will go to sleep in Calico)

Lead singer: Kla-la me ma-dɔ__ a-dzo-tso ŋu-tsu vio kla-la me ma-dɔ kla-la me ma-dɔ__ A-dzo-

Chorus

Ls (6): tso ŋu tsu vio kla-la me ma-dɔ__

cho (6): Kla-la me ma-dɔ__ a-dzo-tso ŋu-tsu vio

Ls (12):

cho (12): kla-la me ma-dɔ kla-la me ma-dɔ__ A-dzo-tso ŋu-tsu vio kla-la me ma-dɔ__

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Dantima