

A F R I C A N M U S I C ,

E D U C A T I O N

A N D

T H E S C H O O L C U R R I C U L U M :

A P P E N D I C E S

A N D

M U S I C E X A M P L E S

(V O L U M E T W O)

B Y

ROBERT MAWUENA KWAMI

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APPENDIX I: THE FIELDWORK QUESTIONNAIREPART ONE: (General)

- 1 Are you a professional or non-professional musician?
- 2 Which one of the following are you?
 - (a) an instrumentalist
 - (b) a vocalist/singer
 - (c) a dancer.
- 3 What role(s) [for example which instrument(s)] do you play in an ensemble?
- 4 (a) Has anyone taught you how to sing/play music?
YES/NO
(b) If yes, name your teacher(s).
- 5 How did you learn music?
- 6 What did you learn/what were you taught?
- 7 How long did this learning take?
- 8 In your village, are there any traditional institutions for learning music?
- 9 Name any renown local musicians that you know, their address, and the instrument(s) that they play.
- 10 Name all the traditional styles/types of music that you know.
- 11 Which of these styles/types can you perform, and what part(s) do you play in them?

PART TWO: (Instrumentalists)

- 1 Name all the traditional Ghanaian instruments that you know.
- 2 Can you group Ghanaian instruments according to musical form, type or style? For each category, please list the instruments used.

- 3 Which tribe or ethnic group do you belong to?/Where do you come from?/Where is your home-town?
- 4 Can you grade the music categories that you have listed in order of difficulty?
- 5 Can you show me the rhythms that each instrument plays in each of the categories that you have listed [above]?
- 6 What type of music do you enjoy best?
- 7 Do you enjoy Western, as much as African, music?
- 8 (a) What is the name/title of your favourite music?
(b) Why do you like it? Is it the rhythm, melody, lyrics, dance-steps, or what?
- 9 How do you feel when you enjoy music: does music make you feel emotions such as sadness and happiness?
- 10 Can you enjoy music while performing and listening with others? Please explain.
- 11 (a) Does the structure and form of Ghanaian music appeal to you? YES/NO
(b) either (i) If yes, how does this work/operate? or (ii) If no, what appeals to you in Ghanaian music and how does it affect you?
- 12 Do you know any African drumming (playing of instruments) that does not involve singing?
- 13 Do you know of any unaccompanied African singing?

PART THREE: (Dancers)

- 1 Name all the traditional Ghanaian dances that you know.
- 2 (a) Can you group these dances according to ethnic group or tribe?
(b) Which ethnic group or tribe do you come from?
- 3 Can you grade these dances according to difficulty (starting from the easiest and ending with the most difficult)?
- 4 Can you show me the basic steps for some of the major dances that you know?
- 5 (a) Which dance do you enjoy best?
(b) Why?
- 6 Do you enjoy dancing to Western music as much as African music?
- 7 (a) What is the name of your favourite music?
(b) Why do you like it? Is it the rhythm, melody, lyrics, dance-steps, etc?
- 8 How do you feel when you enjoy music: does the music make you feel emotions such as sadness and happiness, or is it necessary for you to dance before you can enjoy music fully?
- 9 Can you enjoy music while dancing in a group just as much as when dancing on your own? Please explain.
- 10 Does the structure and form of Ghanaian music appeal to you? YES/NO
either (a) If yes, how does this work?
or (b) If no, what in particular appeals to you in Ghanaian music and how does the music affect you?

PART FOUR: (Singers)

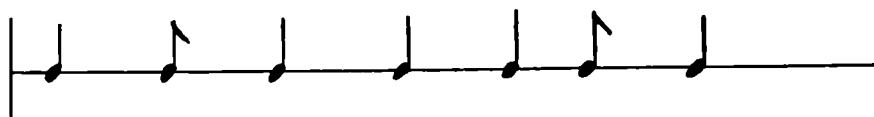
- 1 Name all the traditional Ghanaian song types that you know.
- 2 (a) Can you group these song types according to ethnic groups or tribes?
(b) Can you grade the above song types according to their difficulty?
- 3 Please sing ^{for} me an example of each type of song.
- 4 Which type of song do you enjoy best?
- 5 Do you like Western songs as much as African songs?
- 6 (a) What is the name of your favourite song?
(b) Why do you like it? Is it the rhythm, melody, lyrics, dance-steps, etc?
- 7 How do you feel when enjoying music: does music make you feel emotions such as sadness and happiness?
- 8 Can you enjoy music while performing and listening with others? Please explain.
- 9 Does the structure and form of Ghanaian music appeal to you? YES/NO
either (i) If yes, how does this work?
or (ii) If no, what appeals to you in Ghanaian music and how does it affect you?

APPENDIX II: AN AGBADZA STORY

(Narrated by Johnson Keme and adapted by Robert Kwami;
cf Nketia [1962] & Chernoff [1979].)

Once upon a time, there lived a musical family called the Agbadza family. The members of this family were gankogui (a double clapperless bell), axatse (an enmeshed rattle), kagan (a small drum, the rebel in the family) , kidi (a medium-sized drum, kagan's elder brother) and sogo (a master drum), the eldest and head of the family. (Some members of the family have been given nicknames: for example, gankogui is also known as gatigoe, axatse is also called akaye, and kidi is quite happy to be called kpetsi.)

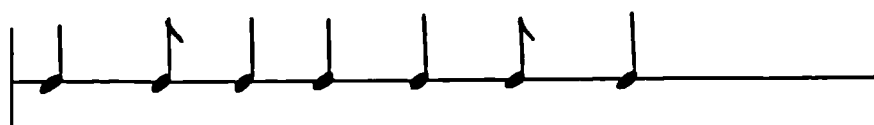
One day, sogo tells his family that they all have to go on a journey. Gankogui, sogo's right-hand man and spokesman, happens to be a smart individual. He is normally the first to be off the mark, and he makes a start immediately. He is the time keeper of the family because he is very good at walking in time. He calls out to axatse:



Va mi - dzo, mi - yi mo dzi

(Come let's go, let's go on a journey).

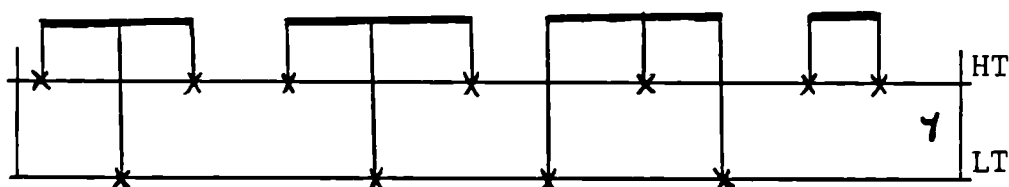
At the same time, gankogui also tells the others:



Me - dze mo xo - xo, mi - dzo

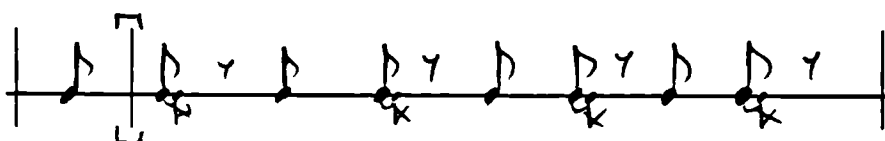
(I have already started [on the journey], let's go.)

Since the others take long to start, gankogui keeps on repeating both musically similar phrases. After some time, axatse responds by following in the footsteps of gankogui. Axatse is a stylish person and in his imitation of gankogui, he plays his own variation of the basic pattern:



Pa - ti pa - pa ti - pa ti - pa ti - pa ti - pa pa

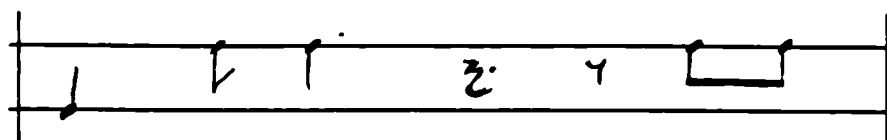
While this is going on kagan, with a dissenting voice, says to his brother:



tro - va, tro - va, me - ga yi o!

(turn back, turn back, do not go oh!)

But sogo, admonishing kagan, says:

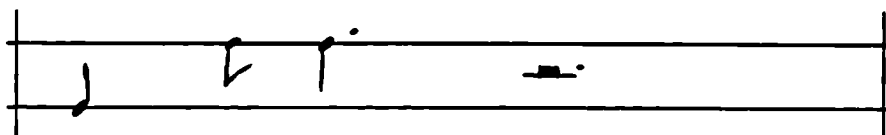


Va mi - dzo,

mi - dzo

(Come let's go,

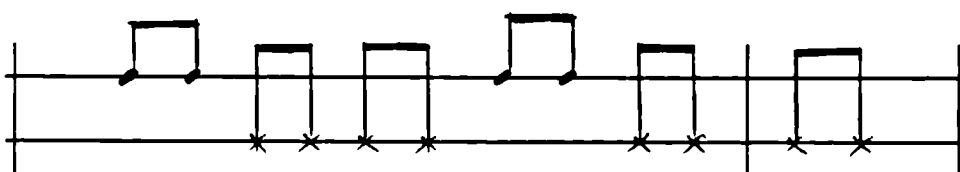
let's go,



va mi - dzo!

(come let's go!)

To this, kagan's more sensible brother (kidi) says:



Mi-dzo gi-di-gi-di, mi-dzo ko-ko - ko-ko!

(Let's go certainly, let's go definitely/by all means)

Poor kagan is once more over-ruled and left on his own through the African system of consensus. The Agbadza family is all the more stronger because they have remained united. And this, perhaps, confirms the adage: United we stand divided we fall!

APPENDIX III: THE AGE-GENDER CLASSIFICATION

In instancing the age-gender classification introduced in Chapter 3 (see Figs 3 & 4), the boxes below will first be numbered:

AGE			
	MAY NOT BE ACCESSIBLE FOR CHILDREN		
Adults	4a	4b	4c
Adolescents	3a	3b	3c
Children	2a	2b	2c
All Community Members	1a	1b	1c
	Mixed	Female	Male
	GENDER		

Obviously, some adult musics are not accessible for children to listen to and/or participate in include traditional religious, and cult musics; since they would not be allowed in the classroom, they will be excluded.

Work songs can be performed in various contexts (see Chapter 3) and appear in all the boxes above so they can be introduced at any appropriate stage in the curriculum. Here then are two examples, the first of which involves an anthropomorphosis:

(An Annang Work Song)

UTOM ETE NNYIN IKUT

(THE WORK OF OUR FATHER TORTOISE)

CALL:

Utom ete nnyin ikut

(The work of our father tortoise)

RESPONSE:

Kpa mfin

(Certainly today)

CALL:

Utom me ikureke

(If the work is not finished)

RESPONSE:

Kpa mfin

(Certainly today)

CALL:

Inanam ika iso

(We will continue it)

RESPONSE:

Kpa mfin

(Certainly today)

[Music Ex 1]

(This song was collected for me by Monday Udom from the village of Atai Essien, Ikot Ekpene in the Akwa Ibom State of Nigeria. I have included the word "certainly" into the original translation to show the emphatic role of the word "kpa".)

(A Paddling Song)

OKOYOM UDEN

(YOU WANTED TO PADDLE)

CALL:

Okoyom uden

(You wanted to paddle)

RESPONSE:

Son ubok wat - o

(Keep on rowing - o)

CALL:

Akpaneka Uden

(Eldest brother of Uden)

RESPONSE:

Son ubok wat - o

(Keep on rowing - o)

[Music Ex 2]

(I collected the above song from the village of Mbribit in Itam, Nigeria and it was translated by Boniface S Akpan.)

The following list of songs from the Akwa Ibom and Cross River States of Nigeria:

FOR ALL COMMUNITY MEMBERS:

1a,b,c - for mixed, female and male groups

Life Cycle Songs

Mbre

Work Songs (see Chapter 3)

FOR CHILDREN:

2a - for mixed groups

Mbre

Work Songs

2b - for girls

Mbre - Abang

Work Songs

2c - for boys

Work Songs

ADOLESCENTS:

3a - for mixed groups

Mbre - Ekong

Work Songs

3b - for girls

Mbre - Abang

Mbopo

Work Songs

3c - for boys

Work Songs

FOR ADULTS:

4a - for mixed groups

Mbre

Work Songs

4b - for women

Mbre

Mbopo

Ebre

Iban Isong

will now be instanced. Boniface Akpan helped to translate songs collected from the village of Mbribit in Itam while Monday Udom translated songs collected

from Atai Essien in Ikot Ekpene.

LIFE CYCLE SONGS: (1a)

i. (An Efik birth song)

MKPOFIOFIOK EBIET EYEN AMANADE

(IF I KNOW WHERE A CHILD HAS BEEN BORN)

Mkpofiofiok ebiet eyen amanade

(If I know where a child has been born)

Mkpokono eka mkpo eyen utom.

(I will go and give the child's mother a gift.)

Mkpofiofiok ebiet eyen amanade

(If I know where a child has been born)

Mkpokono eka mkpo eyen utom.

(I will go and give the child's mother a gift.)

[Mus Ex 27; I collected this song from Mbribit.]

ii. (An Efik naming song)

EYEN EDI UBON KE ERERIMBOT

(A CHILD IS A SYMBOL OF HONOUR ON EARTH)

Eyen edi ubon ke ererimbot

(A child is a symbol of honour on earth)

Eyen edi ubon ke nsinsi

(A child is a symbol of honour forever)

Eyen edi ubon ke ererimbot

(A child is a symbol of honour on earth)

Eyen edi ubon ke nsinsi

(A child is a symbol of honour forever)

[Mus Ex 28; this song was also collected from Mbribit.]

iii. (An Ibibio toilet training song)

EYEN TIETIE KE ASANA

(CHILD, SIT ON THE CHAMBER POT)

Eyen tietie ke asana

(Child, sit on the chamber pot)

Eyen ka ikot ke asana

(Child, "go to the bush" on the chamber pot)

K'usu uka ikot ke ison

(Never "go to the bush" on the floor [or the ground])

Eyen - o - o - o - o

(Child - o - o - o - o)

Omokop - o - o - o - o ?

(Have you heard - o - o - o - o ?)

Omokop - o - o - o - o ?

(Have you heard - o - o - o - o ?)

[Mus Ex 29]

(The above song, collected from Mbribit, was sung four times without a break. The phrase **ka ikot** is a polite way of saying "defecate"; in Nigerian parlance, people normally go to the bush to ease themselves.)

iv. (An Ibibio crawling song/recitation)

EYEN - O

(CHILD - O)

CALL:

Eyen - o

(Child - o)

RESPONSE:

Nyon, nyon, nyon

(Crawl, crawl, crawl)

CALL:

Eyen - o

(Child - o)

RESPONSE:

Di mbo iyak - o

(Come and get fish - o)

CALL:

Eyen - o

(Child - o)

RESPONSE:

Sosop di - o

(Come quickly - o)

CALL:

Eyen - o

(Child - o)

RESPONSE:

Di mbo ibat - o

(Come and get ibat - o)

[Mus Ex 30]

(This song was collected from Mbribit Itam. **Ibat** is a type of fish known locally as "million fish".)

v. (Annang walking song/recitation No 1)

SANNA ISAN UNO IYAK ATA

(WALK AND I WILL GIVE YOU FISH TO EAT)

Ntaa! ntaa!

(Ntaa! ntaa!)

San iki kpeke ukot iwon

(Let's go and bring down the palm-wine and drink)

Ukot isineke

(There is no palm-wine)

San iyono

(Let's go back)

Ntaa! ntaa!

(Ntaa! ntaa!)

Ntaa! ntaa!

(Ntaa! ntaa!)

Sanna isan uno iyak ata

(Walk and I will give you fish to eat)

Musanake isan utaha iyak

(If you won't walk you can't eat fish)

Ntaa! ntaa!

(Ntaa! ntaa!)

Ntaa! ntaa!

(Ntaa! ntaa!)

[Mus Ex 31]

(This song was collected from Atai Essien in Ikot Ekpene. The phrase **Ntaa! ntaa!** is onomatopoeic of the sound of a child crawling.)

vi. (Annang walking song/recitation No 2)

SONHODA YAK MFAKA EKPAN

(STAND STILL LET ME REMOVE THE SPOON)

Sohoda yak mfaka ekpan

(Stand still let me remove the spoon)

Eyen

(Child)

Sohoda yak mfaka ekpan

(Stand still let me remove the spoon)

Sohoda yak mfaka ekpan

(Stand still let me remove the spoon)

Sohoda yak mfaka ekpan

(Stand still let me remove the spoon)

Sohoda yak mfaka ekpan

(Stand still let me remove the spoon)

Sohoda yak mfaka ekpan

(Stand still let me remove the spoon)

Sohoda yak mfaka ekpan

(Stand still let me remove the spoon)

[Mus Ex 32]

(It is more appropriate to refer to this song, collected from Atai Essien, as a "learning to stand" song.)

vii. (An Ibibio walking song/recitation)

ISAN - O

(WALK - O)

CALL:

Isan - o

(Walk - o)

RESPONSE:

Nta - nta

(Nta - nta)

CALL:

Adaka isan - o

(Stand and walk - o)

RESPONSE:

Nta - nta

(Nta - nta)

CALL:

Sana di

(Walk and come)

RESPONSE:

Nta - nta

(Nta - nta)

CALL:

Di mbo iyak

(Come and get [some] fish)

RESPONSE:

Nta - nta

(Nta - nta)

CALL:

Isan - o

(Walk - o)

RESPONSE:

Nta - nta

(Nta - nta)

[Mus Ex 33]

(In this song, the caller goes through the sequence: walk (a command), stand - walk - come - get, walk (a command). The song was collected from Mbribit, Itam.)

viii. (Annang Lullaby No 1)

EYEN DAIYA DOP UYO - O!

(CHILD, SLEEP DON'T CRY)

Eyen daiya dop uyo - o!

(Child, sleep don't cry - o!)

Uka aka ekpene ikot - o!

(Mother will go to the farm [bush] - o!)

Aka ekebuoko ikpon - o!

([Will go] To uproot cocoyam - o!)

Ada osok edep eyen

(To bring [cocoyam] for the child-nurse)

Edep eyen inua inua - o!

([The] Child nurse is useless [mouth-mouth] - o!)

O - o! o - o!

] REPEAT

O - o! o - o!

[Mus Ex 34]

(In the above song, the word **inua** means "mouth".

Apparently, the double use of the word here has something to do with the Ibibio phrase "only the mouth will acknowledge you as a child-nurse". This does not have as much personal significance as a more literal translation: "Child-nurse is mouth-mouth" which, in West African parlance, vernacular or pidgin English means that the child-nurse is someone who says things which s/he cannot or does not do, someone who boasts.)

ix. (Annang Lullaby No 2)

EYEN DAIHA YAK NKA IDEP NNO USO - O

(CHILD, SLEEP LET ME GO SLEEP WITH YOUR FATHER - O)

CALL:

Eyen daiha yak nka idep nno uso - o

(Child, sleep let me go sleep with your father -
o)

RESPONSE:

Mbak ama nke

(I fear the robbers)

CALL:

Uso okop odo enim usun ufik iwan - o

(Father has heard that and kept the door open - o)

RESPONSE:

Mbak ama nke

(I fear the robbers)

] REPEAT

(REPEAT THE SONG TWICE)

[Mus Ex 35]

(The first line can be more appropriately translated:

"Child, go to sleep so that I can go and sleep with your father"; and the third line as "Father has heard me and has kept the door open". According to Charles Isighe, the phrase **mbak ama nke?** means "which one do you like?"; this is obviously not the case here.

Literally, **usun ufok** means the "path to the entrance or door of the house".)

It could be assumed that the above song, which was collected from Ikot Ekpene, would be sung solely by a mother to her child; but it is in call and response form, and like other such songs its call can be sung by anyone who can perform it well.

Unlike the previous bed-time lullaby, the following one seems to be a day-time lullaby:

x. (Annang Lullaby No 3)

EYIN DAYA UKA INWAN

(CHILD SLEEP, LET MOTHER GO TO THE FARM)

Eyin daya uka aka inwan

(Child sleep, let mother go to the farm)

Aka akedad etok mkpo usok

(Go and bring something small for you)

Uma udiaha nyin idad idia

(If you don't eat [it] we will eat it)

Eyin mi - o, dop uyo ndien

(My child - o, be silent now)

Eyin mi - o, dop uyo ndien

(My child - o, be silent now)

Eyin mi - o, dop uyo ndien

(My child - o, be silent now)

Uka mfo asuk anyon inwan

(Your mother will soon return from the farm)

Ete mfo asuk anyon udua

(Your father will soon return from the market)

Aka akadep etok mkpo usok

(And buy something small for you)

Uma udiaha nyin ibo idia

(If you don't eat we will eat it)

Eyin daya uka aka inwan

(Child sleep, let mother go to the farm)

Eyin mi - o, dop uyo ndien

(My child - o, keep silent now)

[Mus Ex 36]

(This song was collected from Mbribit Itam. As is stated in the brackets above the title, it is in Annang dialect; note the spellings/pronunciation of words [eg eyen].)

MBRE: (Boxes 1a, 2a, 2b, 3a, 3b, 4a & 4b)

i. (An Annang story-telling song)

AMI NKETIE KE UDI NSO

(I WAS SITTING ON MY GRAND^NFATHER'S GRAVE)
Λ

SOLO:

Ami nketie keudi nso

(I was sitting on my grandfather's grave)

CHORUS:

Uwa mi - o

(My fate - o)

Uwa idem ida

(My own fate - o)

Uwa mi - o

(My fate - o)

SOLO:

Nyekop ntebon mkpo

(I heard the people shouting)

CHORUS:

Uwa mi - o

(My fate - o)

Uwa idem ida

(My own fate - o)

Uwa mi - o

(My fate - o)

SOLO:

Afre owo eme efene eka ndise

(Everybody ran to see what had happened)

CHORUS:

Uwa mi - o

(My fate - o)

Uwa idem ida

(My own fate - o)

Uwa mi - o

(My fate - o)

SOLO:

Ami mnekeme nka ndise

(I also went to see what had happened)

CHORUS:

Uwa mi - o

(My fate - o)

Uwa idem ida

(My own fate - o)

Uwa mi - o

(My fate - o)

SOLO:

Akema ete ke ami nwot Ndo

(There, I was accused of killing Ndo)

CHORUS:

Uwa mi - o

(My fate - o)

Uwa idem ida

(My own fate - o)

Uwa mi - o

(My fate - o)

SOLO:

Edep eke be no okpon - o

(Buy a large coffin - o)

CHORUS:

Uwa mi - o

(My fate - o)

Uwa idem ida

(My own fate - o)

Uwa mi - o

(My fate - o)

SOLO:

Akpema esin mien, esin Ndo - o

(Put me in it, put Ndo in it too - o)

CHORUS:

Uwa mi - o

(My fate - o)

Uwa idem ida

(My own fate - o)

Uwa mi - o

(My fate - o)

SOLO:

Owo isinanake eka, inama ete

(A person should not lack a mother and a father)

CHORUS:

Uwa mi - o

(My fate - o)

Uwa idem ida

(My own fate - o)

Uwa mi - o

(My fate - o)

SOLO:

Nketie ke udi nso - o

(I was sitting on my grandfather's grave)

CHORUS:

Uwa mi - o

(My fate - o)

Uwa idem ida

(My own fate - o)

Uwa mi - o

(My fate - o)

[Mus Ex 37]

(This moving song tells the story of an innocent orphan who is accused of Ndo was collected from Itam. For clarity, the phrase **Akpema esin mien, esin Ndo - o** may be translated as "In which to put me and Ndo - o".)

ii. (An Ibibio entertainment song)

UKOT NYIN - O

(OUR IN-LAW - O)

SOLO:

Ukot nyin - o

(Our in-law - o)

CHORUS:

Tit utinit unit

SOLO:

Ukot nyin - o

CHORUS:

Tit utinit unit

SOLO:

Mkpufiufiup atim usun

(The butterfly pounds foofoo)

CHORUS:

Tit utinit unit

SOLO:

Ntafion odoro ke ubiom akok ntuen - o

(The soldier ant mounts the kitchen shelf and
grinds pepper)

CHORUS:

Tit utinit unit

SOLO:

Akpan Udo-Udo asop nam

(Akpan Udo-Udo works fast)

CHORUS:

Tit utinit unit

CALL:

Mma akadep okpo edot adi amo

(So that he can go and buy the he-goat)

CHORUS:

Tit utinit unit

CALL:

Mfin ado usen akwa usoro

(Today is a big day to celebrate)

CHORUS:

Tit utinit unit

CALL:

Usoro akwa ete nyin Abasi-Ibom - o

(The ceremony of our Supreme God
[literally, "father of all the gods"])

[Mus Ex 38]

(The chorus is made up of nonsense syllables. **Foofoo** is a popular West African food made from carbohydrates [yams, cassava, etc] using a mortar and pestle. The song was collected from Mbribit in Itam.)

iii. (Ibibio "leisure" song No 1)

MME MKPE TIE-TIE - O ?

(SHOULD I SIT DOWN - O?)

Mme mkpe tie-tie - o?

(Should I sit down - o?)

Mme mkpe nana mbon akam?

(Should I sleep or pray?)

Obon, dikop uyo akam mi

(Lord, [come and] listen to my prayer)

Mkpa idoto usen - o

(Death has no fixed date - o)

Mkpa idoto usen udat owo

(Death has no fixed date for people)

Mkpa idoto usen

(Death has no fixed date)

Kere idem

(Think of yourself)

[Mus Ex 39]

(This song was collected from Mbribit Itam. It is an example of the kind of philosophical-cum-religious song

that a person could sing on his/her own.)

iv. (Ibibio leisure song No 2)

ADIAHA ASUKPON-EBOT

(ADIAHA ASUKPON-EBOT)

CALL:

Adiaha Asukpon-ebot - o

(Adiaha Asukpon-ebot - o)

RESPONSE:

Adiaha Asukpon-ebot - o

(Adiaha Asukpon-ebot - o)

CALL:

Adiaha Asukpon-ebot - o

(Adiaha Asukpon-ebot - o)

RESPONSE:

Adiaha Asukpon-ebot - o

(Adiaha Asukpon-ebot - o)

Asukpon-ebot - o

(Asukpon-ebot - o)

Asukpon-ebot - o

(Asukpon-ebot - o)

Asukpon-ebot - o

(Asukpon-ebot - o)

i - i

(yes, yes)

a - a

(yes, yes)

BOTH LINES ARE SANG
SIMULTANEOUSLY

Adiaha Asukpon-ebot - o

(Adiaha Asukpon-ebot - o)

Mkpo kiet ke esit ikot

(Something [literally, "one thing"] in the bush)

Akere anono eto

(Its name is [It is called] **anono** tree)

Inoho uduk ano nkon - o

(It doesn't give rope, only leaves - o)

Akekpenekpe amum - o

(If you delay the leopard will catch you - o)

[Mus Ex 40]

(**Asukpon-ebot** is a coined name; **ebot** means "goat" which in West Africa is sometimes used as a form of abuse.

Adiaha is the name given to the first daughter in Efik families. To me, the phrase **Inoho uduk ano nkon - o** suggests that the **anono** tree is not used for making ropes, it only produces leaves.)

v. (An Oyo entertainment song)

ININ-ININ UYO

(SWEET-SWEET BISCUIT)

CALL:

Inin-inin uyo

(Sweet-sweet biscuit)

Ntata ndok ekpeme

(I chew and throw [the bottle] away)

Ntata ndok ekpeme

(I chew and throw [the bottle] away)

Ntata ndok ekpeme

(I chew and throw [the bottle] away)

Ntata ndok ekpeme

(I chew and throw [the bottle] away)

Inin-inin uyo mi - o

(My sweet-sweet biscuit - o)

CALL:

Eno mi

(Give me)

Eno mi saridin - o, nda mbre oyo

(Give me saridin
[a velvet cloth used by Ibibios] - o,
to use for performing oyo)

Eno mi saridin - o, nda mbre oyo

(Give me saridin - o, to use for performing oyo)

Eno mi saridin - o, nda mbre oyo

(Give me saridin - o, to use for performing oyo)

Eno mi saridin - o, nda mbre oyo

(Give me saridin - o, to use for performing oyo)

CALL:

Mkpo emi okoworo fi nso - o?

(What did this mean for you?)

RESPONSE:

O - o - nda mbre oyo

(O - o - to use for performing oyo)

CALL:

Oworo mmeye nkan ebe fo

(It means that I am more attractive than your
husband)

RESPONSE:

O - o - nda mbre oyo

(O - o - to use for performing oyo)

CALL:

Nsibi-iton adod iban uku - o

(Nsibi-iton giver of prestige to women)

RESPONSE:

O - o - nda mbre oyo

(O - o - to use for performing oyo)

CALL:

Nyenye nkan ebe fo

(I am more attractive than your husband)

RESPONSE:

O - o - nda mbre oyo

(O - o - to use for performing oyo)

CALL:

Mkparawa ison obio nyin - o

(Our young men of the land
[literally, "soil" or "ground"] - o)

RESPONSE:

O - o - nda mbre oyo

(O - o - to use for performing oyo)

CALL:

Eson ubok ekwo, eson ubok emum - o

(Sing the song strongly, chant it firmly - o)

RESPONSE:

O - o - nda mbre oyo

(O - o - to use for performing oyo)

CALL:

Ase mi iso, onyuhio mi nso - o?

(Why are you looking at my face,
starring at me - o?)

RESPONSE:

O - o - nda mbre oyo

(O - o - to use for performing oyo)

CALL:

Oworo mmyeye nkan ebe fo - o

(It means that I am more attractive than your
husband)

[Mus Ex 41]

(The phrase **inin-inin** means "very sweet". Boniface was not sure about the translation of the phrase **Ntata ndok kpeme**; it seems to me that "the bottle" stands for the container for the drink that is consumed with the biscuit rather than for the biscuit. **Nsibi-iton** is a type of boil which is not painful, a malformation around the neck, probably goitre.)

Since **mme mbre** (plural for **mbre**) is an Ibibio concept that embraces all recreational and leisure activities (see Chapter 3), **mbre** appears in all mixed gender columns in the above classification; and I have given some examples of **mme mbre** (including **Uko**) which are accessible for all.

(A Mbopo song)

IKPA UKOT EBE MI AYERE MBAT (Boxes 3b & 4b)

(MY HUSBAND'S SHOES ARE DIRTY)

CALL:

Ikpa ukot ebe mi ayere mbat

(My husband's shoes are dirty)

RESPONSE:

O - o - o] TOGETHER/ALTERNATELY
E - e - e	

CALL:

Ofon idem ebe mi ayere mbat

(My husband's shirt is dirty)

RESPONSE:

Iyo - o - o - o - o - o - o - o - o - o

[Mus Ex 43]

(The point of this song is: a father's girl says that her husband's shoes and shirt are dirty. This means that she has not been properly trained to look after, and keep a husband. This song was collected in Mbribit, Itam. A more accurate translation of the line: **Ikpa ukot ebe mi ayere mbat** is "My husband's (leather) shoe is dirty".)

Mbopo is an initiation into womanhood and marriage and, as stated earlier in Chapter 3, **mbopo** maidens have their own singing groups as well as their own **Ekong-Mbopo** masquerade.

(Ebre song No 1)

INO OKOP UYO NKPO (Box 4b)

(THE THIEF HAS HEARD THE SHOUT)

Ino okop uyo nkpo

(The thief has heard the shout)

Oduk ikot osoro

(And entered the bush to squat)

Akpe obop eyin obop uton

(So he closed his eyes, closed his ears)

Akpe obop eyin obop uton

(So he closed his eyes, closed his ears)

Akpe obop eyin obop uton

(So he closed his eyes, closed his ears)

[Mus Ex 44]

(The full significance of this song, collected from

Atai Essien, is not clear. It appears that when the shout is raised to catch a thief, s/he runs to the bush and pretends that s/he was defecating at the time of the theft.)

(Ebre song No 2)

EBE AKE NNO NDIAT OKUKU - O (Box 4b)

(MY HUSBAND GAVE ME A RUN-OFF SLOPE - O)

Ebe ake nno ndiat okuku - o

(My husband gave me a run-off slope - o)

Akpakpa ifono

(The corn doesn't bloom [flower])

Nkon efere ifono

(The pumpkin doesn't bloom [flower])

'Ake nno ndiat okuku - o

('Gave me a run-off slope - o)

Akpakpa ifono

(The corn doesn't bloom [flower])

Nkon efere ifono

(The pumpkin doesn't bloom [flower])

[Mus Ex 45]

(In this song, a woman sings about the poor land that her husband has given her to farm. Perhaps, the husband has given the woman's rival(s) better land so she complains publicly about it. The song was collected from Atai Essien.)

(Ebre song No 3)

OKPODO OBO KE IDEHE INNO (Box 4b)

(IF YOU SAY YOU ARE NOT A THIEF)

Okpodo obo ke idehe inno

(If you say you are not a thief)

Kat ubok ise

(Show your hand)

Obo ke idehe inno

(You say you are not a thief)

Obo ke idehe inno

(You say you are not a thief)

Obo ke idehe inno

(You say you are not a thief)

Obo ke idehe inno

(You say you are not a thief)

Obo ke idehe inno

(You say you are not a thief)

[Mus Ex 46]

(This song was collected from Ikot Ekpene. Although Ebre is a gentle women's dance, the examples given here show that its song texts provide a rich source of social comment and advice.)

A sharper women's group than Ebre is the Iban Isong group which comments on topical and moral issues within a community as the following songs demonstrate:
(Iban Isong song No 1)

NWA NNE - O! (Box 4b)

(NWA NNE - O!)

CALL:

Nwa nne - o!

(Nwa nne - o!)

RESPONSE:

O - o

Nwa nne - o!

O - o

Nwa nne - o!

O - o

Nwa nne - o!

O - o

Nwa nne - o!

CALL:

Nwa kubo ikpon udia

(Nwa, don't accept cocoyam for eating)

RESPONSE:

O - o, Nwa nne

CALL:

Nwa ama deme akedia kpon

(Nwa did not heed the advice and ate cocoyam)

RESPONSE:

O - o, Nwa nne

CALL:

Nkom eti eyem okpo item ono eka

(A good child will heed advice for his/her mother's sake)

RESPONSE:

O - o, Nwa nne

CALL:

Idiok eyen okpokpo oduono

(A bad child will hear and not obey)

RESPONSE:

O - o, Nwa nne

O - o, Nwa nne

[Mus Ex 47]

(This song, collected from Atai Essien, advises girls to obey their mothers.)

(Iban Isong song No 2)

AMI MBOUFEN NTIE MBOK EYEN (Box 4b)

(I SUFFERED AND REARED A CHILD)

CALL:

Ami mboufen ntie mbok eyen

(I suffered and reared a child)

Nsin eyen nwed - o

(I sent the child to school - o)

Eyen ikpon ima ete ke idoho odom

(The child matured [became an adult] and refused to marry)

Ika typing - o!

(She wants typing - o!)

Ika typing - o!

(She wants typing - o!)

RESPONSE:

Ika typing ake tuak oyomo eyen

(Instead of typing she got pregnant)

Ika typing - o!

(She wants typing - o!)

[Mus EX 48 (partial transcription)]

(This song, collected from Attai Essien, talks about the immoral behaviour of school girls. A girl's reason to her mother for not wanting to marry is to learn "typing". But instead of typing, she gets pregnant. The word "typing" occurs in the Ibibio version and is obviously an example of assimilation (from the English language); the whole phrase Ika typing - o! reads better when translated as: She wants to learn typing - o!)

APPENDIX IV.i: A GRAPHIC AGBADZA SCORENotes:

- 1 The **kagan** part is represented without **atsia** [style].
- 2 Bar 2 may be omitted.
- 3 See bar 5 for **sogo**'s opening formula.
- 4 See bar 14 for **sogo**'s closing formula.
- 5 All instruments end on the first pulse of bar 15.

PULSE	1	2	3	4	5	6	7	8	9	10	11	12
GADKOGULI	•		•	•		•		•		•	•	
AXATSE	•		•	•		•		•		•	•	
KAGAD	•		•	•		•	•		•	•		•
KIDI	X	X	•	•	X	X	X	X	•	•	X	X
SOGO	X GE	X DE	X GE	X DE	X GE	X DE	X GE	X DE	X GE	X DE	X GE	X DE

PA
TI

PULSE	1	2	3	4	5	6	7	8	9	10	11	12
GADKOGULI	•		•	•		•		•		•	•	
AXATSE	•		•	•		•		•		•	•	
KAGAD	•		•	•		•	•		•	•		•
KIDI	X	X	•	•	X	X	X	X	•	•	X	X
SOGO	GA •		X DA	X GE			GA •		X DA	X GE		

PA
TI

PULSE	1	2	3	4	5	6	7	8	9	10	11-12
GADKOGULI	•		•	•		•		•		•	•
AXATSE	•		•	•		•		•		•	•
KAGAD	•		•	•		•	•		•	•	•
KIDI	X	X	•	•	X	X	X	X	•	•	X
SOGO	GA •	X DA	X GE				GA •	X DA	X GE		

PA
TI

PULSE	1	2	3	4	5	6	7	8	9	10	11	12
GADKOGULI	•		•	•		•		•		•	•	
AXATSE	•		•	•		•		•		•	•	
KAGAD	•		•	•		•	•		•	•		•
KIDI	X	X	•	•	X	X	X	X	•	•	X	X
SOGO	GA •		X DA	X GE			GA •		X DA	X GE		

PA
TI

PULSE	1	2	3	4	5	6	7	8	9	10	11	12
GADKOGUI	•		•	•		•		•		•	•	
AXATSE	•		•	•		•		•		•	•	
KAGAD	•		•	•		•	•		•	•		•
KIDI	x	x	•	•	x	x	x	x	•	•	x	x
SOGO	GA •	x DA	x GE				GA •	x DA	x GE			

PA
TI

PULSE	1	2	3	4	5	6	7	8	9	10	11	12
GADKOGUI	•		•	•		•		•		•	•	
AXATSE	•		•	•		•		•		•	•	
KAGAD	•		•	•		•	•		•	•		•
KIDI	x	x	•	•	x	x	x	x	•	•	x	x
SOGO	GA •	x DA	x GE				GA •	x DA	x GE			

PA
TI

PULSE	1	2	3	4	5	6	7	8	9	10	11	12
GADKOGUI	•		•	•		•		•		•	•	
AXATSE	•		•	•		•		•		•	•	
KAGAD	•		•	•		•	•		•	•		•
KIDI	x	x	•	•	x	x	x	x	•	•	x	x
SOGO	GA •	x DA	x GE				GA •	x DA	x GE			

PA
TI

PULSE	1	2	3	4	5	6	7	8	9	10	11	12
GADKOGUI	•		•	•		•		•		•	•	
AXATSE	•		•	•		•		•		•	•	
KAGAD	•		•	•		•	•		•	•		•
KIDI	x	x	•	•	x	x	x	x	•	•	x	x
SOGO	GA •	x DA	x GE				GA •	x DA	x GE			

PA
TI

	1	2	3	4	5	6	7	8	9	10	11	12
PULSE												
GADKOGUI	•		•	•		•		•		•	•	
AXATSE	•	•	•	•	•	•	•	•	•	•	•	•
KAGAD	•		•	•		•	•		•	•		•
KIDI	x	x	•	•	x	x	x	x	•	•	x	x
SOGO	GA •	x DA	x GE			GA •	x DA	x GE				

PULSE	1	2	3	4	5	6	7	8	9	10	11	12
GADKOFUI	•		•	•		•		•		•	•	
AXATSE	•		•	•	•	•	•	•	•	•	•	
KAGAD	•		•	•		•	•		•	•		•
KIDI	x	x	•	•	x	x	x	x	•	•	x	x
SOGO	•	•				•	•	•				

[illegible]

APPENDIX IV.ii: THE TYPE OF AGBADZA SCORE INTERNALISED

BY A MASTER DRUMMER [Mus Ek 23/24]

	①	
GADKOGU		
AXATSE		
* KAGAD		
* KIDI		
* SOGO		

* ↑ = strong hand, ↓ = weak hand.

②

GA

A.

KA.

KI.

So.

③

G

A

KA

KI.

So.

mi-dzo

mi-dzo

mi-dzo

Smile

④

G

A

KA

KI

S

mi-dzo

ko-ko

ko-ko,

gi-di

⑤

G

A

KA

KI

S

gi-di

Smile

gi-di

GE

DE

GE

DE

GE

DE

GE

DE

GE

DE

GE

DE

⑥

G A KA KI S.

Va mi-dzo, va mi-dzo, etc

⑦

G A KA KI S.

va mi-dzo, va mi-dzo

⑧

Handwritten musical score for system 8. The system consists of a vocal line and a piano accompaniment on a grand staff. The vocal line is written on a single staff with a treble clef, featuring a melody of eighth and quarter notes. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand plays a series of chords and single notes, while the left hand plays a bass line with eighth and quarter notes. The lyrics "va mi-dzo, va mi-dzo," are written below the vocal line.

va mi-dzo, va mi-dzo,

⑨

Handwritten musical score for system 9. The system consists of a vocal line and a piano accompaniment on a grand staff. The vocal line is written on a single staff with a treble clef, featuring a melody of eighth and quarter notes. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand plays a series of chords and single notes, while the left hand plays a bass line with eighth and quarter notes. The lyrics "va mi-dzo, va mi-dzo" are written below the vocal line.

va mi-dzo, va mi-dzo

(10)

va mi-dzo, va mi-dzo

(11)

va mi-dzo, va mi-dzo

(12)

va mi-dzo, va mi-dzo,

(13)

va mi-dzo, va mi-dzo,

①④

G
A
KA
KI
S

CLOSING FORMULA

①⑤

G
A
KA
KI
S

The above excerpt has snippets of opening and closing formulae (which are always present in communal performances).

APPENDIX IV.iii: A SOGO/KIDI DIALOGUE IN AGBADZA

①

GANKOGUI

AXATSE

* KAGAN

* KIDI

* SOGO

Va mi-dzo, va mi-dzo

* \uparrow - strong hand \downarrow = weak hand.

②

G A KA KI S

mi-dzo, va mi-dzo,

③

G A KA KI S

mi-dzo, va mi-dzo

④

Handwritten musical score for system 4, featuring five staves labeled G, A, KA, KI, and S. The score includes various musical notations such as notes, rests, and accidentals, along with the lyrics "mi-dzo, va" and "mi-dzo".

⑤

Handwritten musical score for system 5, featuring five staves labeled G, A, KA, KI, and S. The score includes various musical notations such as notes, rests, and accidentals, along with the lyrics "Va", "mi-dzo,", "Va", and "mi-dzo".

⑥

Handwritten musical notation on five staves labeled G, A, KA, KI, and S. The notation includes various musical symbols such as notes, rests, and asterisks. The KA staff has handwritten text "Va" and "mi-dzo" below it. The KI staff has handwritten text "Va" and "mi-dzo" below it. The S staff has handwritten text "Va" and "mi-dzo" below it.

Notes

- 1 = sogo statement
 - 2 = kidi response
 - 3 = sogo varies the same statement
 - 4 = kidi conforms to sogo's previous change
 - 5 = sogo changes once more
 - 6 = kidi conforms to sogo's previous change
- (etc)

Three important points can be made about the above illustration. Firstly, the prime areas of interest are the third and fourth pulses in the twelve-pulse gankogui pattern; for it is here that all instruments may "coincide" or align themselves.

Secondly, the first three pulses in each gankogui cycle are either the same as those on sogo or they are left blank for muting purposes. These blank spaces are important in improvisation. The master drummer primarily uses these spaces to keep the ensemble together, by reminding the other players about the first two notes/sounds in the gankogui pattern. And he does this by damping or muting during his improvisations.

APPENDIX V: THE MIDZO, DABLA MIDZO WORD-PHRASE AND THE
AGBADZA ENSEMBLE

Note:

This excerpt shows that rests on **sogo** are damped on
kidi: see the **gankogui** pulses 5,6/11,12 from bar 2ff.

GANKOGUI

AYATSE

KAGAN

* KIDI

* SOGC

mi-dzo, da-bla mi-dzo,

GANKOGUI

AXATSE

KAGAN

KIDI

* SOGC

mi-dzo, da-bla mi-dzo etc

* ↑ = strong hand, ↓ = weak hand.

GANKOGUI

AVATSE

KAGAN

KIDI

SOGO

The first system of the musical score consists of five staves. The top staff, GANKOGUI, contains a series of eighth notes. The second staff, AVATSE, features a sequence of eighth notes with a final quarter note. The third staff, KAGAN, is filled with eighth notes and includes several accidentals (sharps and flats). The fourth staff, KIDI, shows a mix of eighth and quarter notes with some accidentals. The bottom staff, SOGO, begins with a double bar line, followed by a sequence of eighth and quarter notes with various accidentals.

GANKOGUI

AXATSE

KAGAN

KIDI

SOGO

The second system of the musical score also consists of five staves. The top staff, GANKOGUI, continues with eighth notes. The second staff, AXATSE, shows a sequence of eighth notes with a final quarter note. The third staff, KAGAN, continues with eighth notes and accidentals. The fourth staff, KIDI, features a mix of eighth and quarter notes with some accidentals. The bottom staff, SOGO, begins with a double bar line, followed by a sequence of eighth and quarter notes with various accidentals.

GANKOGUI

AYATSE

KAGAN

YIDI

SOGO

mi-dzo, y mi-dzo, y mi-dzo, y y

GANKOGUI

AYATSE

KAGAN

YIDI

SOGO

mi-dzo, mi-dzo, mi-dzo, y y

GANKOGUI

AYATSE

KAGAN

FIDI

SOGO

mi-dzo, mi-dzo, mi-dzo

da-bla

GANKOGUI

AYATSE

KAGAN

KIDI

SOGO

mi-dzo, da-bla mi-dzo

APPENDIX VI: THE TEXTS OF AKPESE/BORBORBOR SONGS

(1) AGBE MAVO (EVERLASTING LIFE) [Mus Ex 17]

Agbe mavo yome mati,

(I shall quest for everlasting life,)

'Fisi dzudzo le!

(Where there is rest!)

Mayli vevie age de me,

(I shall wrestle for it and enter into it,)

Adakpoe blibo!

(And will get it fully!)

Mo haha, ke mazo dzi;

(Even though the path be narrow, I shall walk on it;)

Megbodzo, Yesu be:

(I am weak, Jesus said:)

Megavo o; nado dzi ko sede nuwuwu!

Be not afraid; be courageous until the end!)

(The above hymn is in Hadzigbale na Ewe-Kristo-Hame

[1924/1966] No 453 on p 381.)

(2) WO NU NYUIE (DO GOOD DEEDS) [Mus Ex 18]

Wo nu nyuie x 3

(Do good deeds) x 3

Amesi wo nu nyuie

(Anybody who does good deeds)

Gale xonyelawo dome

(Is still my friend)

Gale baba do nam oa?

(And is still comforting me - oa?)

(Literally, the phrase Gale xonyelawo dome means "Is in the midst of my friends".)

(3) AMEGBETO (HUMANKIND) [Mus Ex 20]

CALL:

Amegbeto****

(Humankind)

RESPONSE:

Ao,

(Ao,)

Megale novi de fume o

] x 2

(Do not antagonise your brother)

Mawu mele ame de fume

(God does not antagonise man)

Mele ame de fume

] x 2

(Does not antagonise man)

Mele ame de fume o

(Does not antagonise man o)

Amegbeto**, megale novi de fume o**

(Human being, do not antagonise your brother o)

(4) MIVA (COME) [Mus Ex 21]

CALL:

Miva, miva, miva

(Come, come, come)

RESPONSE:

Miva, miwo Mawudo la

(Come, let's do God's work)

Miva, miwo Mawudo la ko!

(Come, let's do only God's work)

CALL:

Do ga kpokpo Mawu gbo wo tso

(The finding of great works comes from God)

RESPONSE:

Migatsi dzi de enu o

(Do not be anxious about it)

Mawu nuto ne no ngo le nusianu me!

(Let God himself lead (you) in everything)

CALL:

Vihie tsitsi Mawu me wo tso

(Vihie tsitsi comes from within God)

RESPONSE:

Migatsi dzi de enu o

(Do not be anxious about it)

Mawu nuto ne no ngo le nusianu me!

(Let God himself lead (you) in everything)

CALL:

O Yesu ko!

Oh, Jesus only!

No nye dzime

(Stay within my heart)

L'agbe kple ku me ha!

(In life and in death)

(RESPONSE, ETC.)

(The word "vihie" is obscure; this is probably due to the unclear diction of the singers or poor recording. The song continues beyond my transcription. The section starting from the last call is strongly suggestive of a church hymn.)

The following song (or cry) is also syncretic. Some of its words are in Akan while others are in Ewe:

(5) OSEI YE (OSEI YE) [Mus Ex 22.ii]

CALL:

Osei ye!

(Osei ye!)

RESPONSE:

Ye, ye!

(Ye, ye!)

Egble-o!

(If it is bad!)

Enyo-o!

(If it is good!)

O-hee!

(O-hee!)

(Osei ye! is a battle call of Akan origin. Ohee! is a cry which means "who cares?")

Like some other Akpese songs, the following two examples have a religious subject-matter:

(6) YEHOWA ENYE KPOLANYE (JEHOVAH IS MY SHEPHERD)**Yehowa enye kplolanye**

(Jehovah is my shepherd)

Naneke mehiaa~~m~~ o (etc)

(I do not want (anything)) (etc)

[Mus Eg 22.iii]

(Kplola literally means "guide". The above words are obviously taken from the Ewe Bible published by United Bible Societies (1931: 479, Psalmowo 23, 1).)

(7) TSO, 'LABE ZA DODO GE

(GET UP FOR THE NIGHT IS COMING) [Mus EX 22.iv]

Tso, 'labe za dodo ge

(Get up for the night is coming)

Tso kple agudzedze!

(Get up with the morning dew)

Nawo do le ndi kanya,

(Work early in the morning)

Hafi za nado!

(Before night falls!)

Wo do le ndo kekle me,

(Work in the hot afternoon,)

Nadze gome kaba

(And start it promptly)

Tso, 'labe za dodo ge

(Get up for the night is coming)

Magate nui o!

(So that you won't be exhausted).

[The above text is the first verse of the hymn No 160
from Hadzigbale na Ewe-Kristo-Hame (1924/1966: 160).]

APPENDIX VII. i : EWE DRUM MNEMONICS AND CURRICULUM
STRUCTURING

STROKES	ELEMENT(S)		
	ONE	TWO	THREE
o = open	GA1 (m)	DZI2 (m,si)	RE (o+se)
m = muted	GA2 (o)	TO (m,si)	VLO (mo/m, si+se)
se = se- quen- tial	GE (o)	TON (om,si)	GLEN (o+o, si+ m,se)
si = si- mul- ta- neous- ly	TE	GRE (o+se)	
	DE	VLE (o+se)	
	BE	TO (m,si)	
	ZE	DZA (o,si)	
	ZI	NNN ("om")	
	GI1	GI2 (om?)	
	GI2	RE (o+se)	
	DZI1	KRE (o+o)	
	KI	GLE (o+o,si)	
	KPA	VLO (om+si?)	
	DI		
	DA		
	<u>NNN</u>		

In the above list, there are two main types of strokes: open and mute. In addition, there is a distinction between sequential elements (mostly add-ons, occurring after some time) and simultaneous elements (occurring immediately after a main stroke).

APPENDIX VII.i7: EWE DRUM MNEMONICS AND THEIR MANNER
OF PRODUCTION

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4	LEVEL 5
ONE STICK	ONE HAND	ONE STICK & ONE HAND	TWO STICKS	TWO HANDS
TE	GA1	KRE	RE	
DE	GA2	GLE		
BE	GE	TEN		
ZE	GI1]	DEN		
(RE)	DA	GLEN		
KPA	GI2	TO]?		
TSI	DZI1]	TON]?		
	DI	TO		
	DZI2	VLE]		
	KI	GRE		
	<u>NNN</u>	VLO		
		DZA		

The parentheses in the above figure are used for mnemonics whose techniques appear to be the same. Mnemonics yet to be placed (as a result of insufficient information) are TU and TSA. In the "one stick and one hand" category, it has been deduced that the "N" [at the end of a mnemonic] indicates muting. Mastery at Levels 1 and 2 are advisable before progressing to Level 3. I have identified only one mnemonic at Level 4 and none at Level 5.

APPENDIX VIII: A SUPPLEMENT TO THE AFRICAN MUSIC

CLASSIFICATION FOR THE WESTERN CURRICULUM

The first three stages in Figs 28 and 29 can be instanced with the following notated music pieces and their adaptations. Most of the excerpts are taken from my compositions and most of them have actually been performed in Ghana or Nigeria.

(A) AN APPROPRIATE WESTERN SONG OR A HYMN

DZIDZO NKEKE [K 3]

Words and music by R Kwami III (1973)

The musical notation is handwritten on two systems. The first system is in 4/4 time and ends with the word 'FINE'. The lyrics are 'E - gbe nye dzi-dzo-ke-ke mi dzi ha ka-fui.' The second system also ends with 'D.C. al Fine'. The lyrics are 'E - la-be-na e-kp6 mi to-g3-dzi la me,'. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

The tune has a range of a major sixth, and it can be transposed to suit other voice ranges; for example, down a fourth (into C major).

Even more traditional African songs than the following are performed in Ghanaian and other West African churches (eg see Dumedeo 1983).

KRIS'MAS DODZI VO [K 8] Words and music by R Kwami III

(26/4/1975)

(♩. = 72)

Ma-wu-do-la'o gbo-ra, mi-do dza-lé-lé,

mf

Ma-wu-do-la'o gbo-na,

Ma-wu-do-la'o gbo-na,

Ma-wu-do-la'o gbo-na,

cresc

Ma-wu-do-la'o

mi-do dza-lé-lé,

gbo-na,

dza-lé-lé

Ma-wu-do-la'o gbo-na,

Kris'-mas do-dzi vs, mi-do dzi-dzo yli e-

mf Kris-mas do-dzi mf Kris'-mas do-dzi do-dzi vs do-dzi

gbe yli mi-do dzi-dzo vs e-gbe sia hã, ga-fo-fo sia ke me,

gbe sia hã, ga-fo-fo sia ke me,

ga-fo-fo sia ke me, (stac.) ye-yi-xia do-dzi vs loo, ye-yi-xia do-dzi vs loo, (legato)

me. (stac.) ye-yi-xia do-dzi vs loo, ye-yi-xia do-dzi vs

Ad Lib Mi-se Ma-wu-do la-wo fe gbe

ye-yi-xia do-dzi vs loo e-do-dzi vs (legato) Ma-wu-do-

looo

mi-se Ma-wu-do-la-wo fe gbe

wo le ha dzim le dzi-fo boo, he le abo-golm

la-wo fe gbe daa rit

wo le ha dzim le dzi-fo boo, he le gos-golm

na a-me-gbet, be *a tempo* *cresc*

ye-yi-xia do-dzi vo, ye-yi-xia do-dzi vo, ye-yi-xia do-dzi vo

na a-me-gbet, be

Very rhythmic, sweetly and joyfully

loo e-to e-dzi a-zi ju-ti

k-k-e na Ma-wu e dzi-fo boo, ju-ti

k-k-e na Ma-wu e dzi-fo boo, e-ye

ju-ti fa-fa a-va nyi-gba la dzi, a-me-

53 ghe-to a- kps nu-dze-dze nyue le, e-ye mp

57 nyue

Mo-wu do-la'o gbo-na

Mo-wu do-la'o

61 mi-do dza-le-le gbo-na

Ma-wu do la'o gbo-na

65 Ma-wu do la'o gbo-na

mi-do dza-le-le

Ma-wu do la'o gbo-na

69 Ma-wu do la'o gbo-na

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The contexts for using Kris'mas dodzi vo are limited because it is really a Christmas carol; but this does not make it inappropriate to perform it in Church or just before Christmas. The section cited below is self-contained and can be performed on its own.

Glo-ry be to God in the deep hea—vens, Glo-ry
 be to God in the deep hea—vens, And peace will come
 to the earth, And hu—man kind will be
 well pleased. And well pleased.

After it has been learnt, the original version can also be learnt:

Nu-ti kō-kōe na Ma-wu le dzi-fo boo, Nu-ti
 o-kōe na Ma-wu le dzi-fo boo, E-ye nu-ti-fa-
 fa a-ra 'nyigba la dzi, A-me-gbe-tō a-kpō nu-dze-dze
 yuie le, E-ye nyuie le.

Both of the above versions may be performed with or without the following (piano/keyboard) accompaniment:

Nu-ti kō-kōe na Ma-wu le dzi-fo boo, Nu-ti
 o-kōe na Ma-wu le dzi-fo boo, E-ye nu-ti-fa-
 fa a-ra 'nyigba la dzi, A-me-gbe-tō a-kpō nu-dze-dze
 yuie le, E-ye nyuie le.

(B) A COMPOSED AFRICAN TUNE OR "ART" MUSIC

Dzigbodi (Patience) (K2):

Words and music by R Kwami III

Ji'fo'bi

Handwritten musical score for "Dzigbodi (Patience)" in 6/8 time. The score is written on two systems of staves. The first system has two staves, and the second system has two staves. The lyrics are written below the staves. The music is in 6/8 time, indicated by the '6' over the first staff. The lyrics are: "Nziri-nye(w)o, mi-do-to ne mia-se nya sia na mi loo, Nziri-nye(w)o, mi-do-to ne mia-se nya sia na mi loo, Nziri-nye(w)o, mi-do-to ne mia-se nya sia na mi loo, Nziri-nye(w)o, mi-do-to ne mia-se nya sia na mi loo."

Handwritten musical score for "The Song of the Weaver" (Mwanzo wa Mwanafabiano). The score is written on ten staves, organized into five systems of two staves each. The lyrics are in English and Swahili. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are:
 System 1:
 English: No - vi - nyewe, No - vi - nyewe
 Swahili: Mwanafabiano, Mwanafabiano
 System 2:
 English: mi-na mia, mi-na mia
 Swahili: mi-na mia, mi-na mia
 System 3:
 English: mi-na mia, mi-na mia
 Swahili: mi-na mia, mi-na mia
 System 4:
 English: mi-na mia, mi-na mia
 Swahili: mi-na mia, mi-na mia
 System 5:
 English: mi-na mia, mi-na mia
 Swahili: mi-na mia, mi-na mia

ALL VOWELS ARE SHORT, EXCEPT Ø AND É. THE STROKE (') SIGNIFIES A SYLLABIC BREAK. (Ed.)

48. 52

da-ha
No - vi
ingelwo
ka-ka ko-ko

No - vi
ingelwo
ka-ka ko-ko
No - vi

54

myelwo
mi-ma mia
da-ha
ka-ko ko-ko

Mi-gbada d'anyi
Mi-gbada d'anyi
Mi-gbada d'anyi
Mi-gbada d'anyi

60

Mi-gbada d'anyi
Mi-gbada d'anyi
Mi-gbada d'anyi
ka-ka ko-ko

Mi-gbada d'anyi
Mi-gbada d'anyi
Mi-gbada d'anyi
Mi-gbada d'anyi

Mi gba di d'anyi, ke ke ko!
 Mi gba di d'anyi, ke ke ko!
 e-la-va nyo e-la-va nyo

E-la-va nyo ke ke ko,
 No-va nyo ke ke ko

E-la-va nyo ke ke ko,
 E-la-va nyo ke ke ko

Mi gba di d'anyi ke, e-la-va nyo
 ke ke ko

Dzigbodi (K6)

Handwritten musical score for "Dzigbodi (K6)". The score is written on ten staves, with lyrics in English and some handwritten notes in a non-English script.

Staff 1: Soprano (12/8). Lyrics: Dzigbodi, dzigbodi e-nye. A box labeled "VERSE 1" is written below the staff.

Staff 2: Alto (12/8). Lyrics: Dzigbodi, dzigbodi e-nye.

Staff 3: Alto (6/8). Lyrics: Dzigbodi, dzigbodi e-nye.

Staff 4: Obbligato (12/8). Lyrics: (2).

Staff 5: Tenor (12/8). Lyrics: (2).

Staff 6: Xylophone (12/8).

Staff 7: Triangle (12/8). Lyrics: simile.

Staff 8: Rattle (12/8). Lyrics: simile.

Staff 9: Drum (12/8). Lyrics: simile.

[illegible]

Handwritten musical score for a choir and instruments. The score is written on multiple staves, with lyrics in Italian. The lyrics are: *gbo di la nu venie no nue to-nue wo mi gbo di la mi* and *do nu do loo to-nue wo, dai-gbo di la nu, venie no nue, mi-va se*. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Piano, Keyboard, Bass). The notation is handwritten, with notes, rests, and lyrics clearly visible. The lyrics are written above the vocal staves. The piano accompaniment is written on the lower staves. The score is divided into two systems, with the first system ending with a double bar line. The second system begins with a double bar line and continues the musical notation.

Vocal Parts:

- Soprano (S): *gbo di la nu venie no nue to-nue wo mi gbo di la mi*
- Alto (A): *Dai-gbo di la ve-via wo nue mi do-di di*
- Tenor (Ten.): *do nu do loo to-nue wo, dai-gbo di la nu, venie no nue, mi-va se*
- Bass (B.): *mi do-du do dai-gbo-di la me mi-va se*

Piano Accompaniment:

- Piano (P): *do nu do loo to-nue wo, dai-gbo di la nu, venie no nue, mi-va se*
- Keyboard (K): *do nu do loo to-nue wo, dai-gbo di la nu, venie no nue, mi-va se*
- Bass (B): *do nu do loo to-nue wo, dai-gbo di la nu, venie no nue, mi-va se*

Handwritten musical score for a song, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Lute, Xyl., Tr., P., Dr.). The score includes lyrics in French and a section labeled "VERSE".

Vocal Parts:

- Soprano (S):** *mi-va se* (first system), *mi-va se* (second system).
- Alto (A):** *mi-va se* (first system), *mi-va se* (second system).
- Tenor (Ten):** *mi-va se* (first system), *mi-va se* (second system).

Instrumental Parts:

- Lute (Lute):** *mi-va se* (first system), *mi-va se* (second system).
- Xyl. (Xyl.):** *mi-va se* (first system), *mi-va se* (second system).
- Tr. (Tr.):** *mi-va se* (first system), *mi-va se* (second system).
- P. (P.):** *mi-va se* (first system), *mi-va se* (second system).
- Dr. (Dr.):** *mi-va se* (first system), *mi-va se* (second system).

VERSE

mais to be hummista' m' - - - - -

de. - - - - -

Handwritten musical score for measures 27-29. The score includes staves for Soprano (S), Alto (A), Bass (B), Tenor (Ten.), and Xylophone (Xyl.). The Bass and Tenor parts are active, while the Soprano and Alto parts are mostly empty. The Xylophone part has a melodic line. The measure numbers 27, 28, and 29 are indicated at the top of the staves.

Handwritten musical score for measures 30-32. The score includes staves for Soprano (S), Alto (A), Bass (B), Tenor (Ten.), and Xylophone (Xyl.). The Soprano and Alto parts are mostly empty. The Bass and Tenor parts are active. The Xylophone part has a melodic line. The measure numbers 30, 31, and 32 are indicated at the top of the staves. The text "(refrain to be sung to words)" is written in the Soprano staff for measure 32.

Handwritten musical score for a choir and piano, consisting of two systems of staves.

System 1 (Measures 33-35):

- Voices:** Soprano (S), Alto (A), Tenor (Ten.), and Bass (Bass). The Soprano and Alto parts are mostly rests. The Tenor and Bass parts have melodic lines.
- Piano:** Treble (Tr.), Right (R.), and Left (D.) staves. The Treble and Right staves have melodic lines, while the Left staff is mostly rests.

System 2 (Measures 36-38):

- Voices:** Soprano (S), Alto (A), Tenor (Ten.), and Bass (Bass). The Soprano and Alto parts are mostly rests. The Tenor and Bass parts have melodic lines.
- Piano:** Treble (Tr.), Right (R.), and Left (D.) staves. The Treble and Right staves have melodic lines, while the Left staff is mostly rests.

The score is written in a handwritten style with various musical notations including notes, rests, and bar lines. The page number 272 is in the top right corner.

Handwritten musical score for the song "The Rose Tree". The score is written on a system of seven staves. The top two staves are for vocal parts: Soprano (S) and Alto (A). The bottom five staves are for instrumental parts: Bassoon (Bass.), Tenor (Ten.), Xyl (Xylophone), Flute (Fl.), and Clarinet (Cl.). The music is in 4/4 time, as indicated by the time signature at the beginning of the first staff. The key signature has one flat (B-flat), indicated by a flat symbol on the B line of the first staff. The score consists of two measures. The first measure shows the vocal parts entering with a half note G4 (Soprano) and F4 (Alto). The instrumental parts provide accompaniment. The second measure continues the melody and accompaniment. The lyrics "The Rose Tree" are written below the vocal staves.

Handwritten musical score for "VERSE 3". The score is written on three systems of staves. The first system consists of a grand staff (treble and bass clefs) and a single bass staff. The second system consists of three staves, all with treble clefs. The third system consists of three staves, all with treble clefs. The notation includes various musical symbols such as notes, rests, and accidentals. A box labeled "VERSE 3" is present in the first system. The score is handwritten and appears to be a draft or a working manuscript.

Handwritten musical score for a choir and piano accompaniment. The score is divided into two systems, each with a rehearsal mark (95 and 98).

System 1 (Measures 95-97):

- Vocal Parts:**
 - Soprano (S):** Treble clef. Measure 95: "cti. (as verse 1) - - - - -".
 - Alto (A):** Treble clef. Measure 95: "cti. (as verse 1) - - - - -".
 - Alto (A):** Bass clef. Measure 95: "cti. (as verse 1) - - - - -".
- Piano Accompaniment:**
 - Left Hand (L.):** Treble clef. Measures 95-97: Accompanying the vocal parts with chords and single notes.
 - Right Hand (R.):** Bass clef. Measures 95-97: Accompanying the vocal parts with chords and single notes.

System 2 (Measures 98-100):

- Vocal Parts:**
 - Soprano (S):** Treble clef. Measure 98: "cti. (as verse 1) - - - - -".
 - Alto (A):** Treble clef. Measure 98: "cti. (as verse 1) - - - - -".
 - Alto (A):** Bass clef. Measure 98: "cti. (as verse 1) - - - - -".
- Piano Accompaniment:**
 - Left Hand (L.):** Treble clef. Measures 98-100: Accompanying the vocal parts with chords and single notes.
 - Right Hand (R.):** Bass clef. Measures 98-100: Accompanying the vocal parts with chords and single notes.

51

S
A

A

Luc.

Ten.

XyL

Tr.

R.

b.

rejoici - as en verset 2. - - -

rejoici - as en verset 2.

54

Handwritten musical score for a choir and orchestra. The score is divided into two systems, separated by a double bar line. The first system includes staves for Soprano (S), Alto (A), Tenor (Ten.), and Bass (B.), as well as woodwinds (Flute, Clarinet, Saxophone) and strings (Violin, Viola, Cello, Double Bass). The second system includes staves for Soprano (S), Alto (A), Tenor (Ten.), and Bass (B.), as well as woodwinds (Flute, Clarinet, Saxophone) and strings (Violin, Viola, Cello, Double Bass). The notation is handwritten, featuring various musical symbols such as notes, rests, and dynamic markings. The score is numbered 58 and 62.

System 58:

- Soprano (S): Treble clef, whole rests.
- Alto (A): Treble clef, whole rests.
- Tenor (Ten.): Treble clef, whole rests.
- Bass (B.): Treble clef, whole rests.
- Flute: Treble clef, whole rests.
- Clarinet: Treble clef, whole rests.
- Saxophone: Treble clef, whole rests.
- Violin: Treble clef, whole rests.
- Viola: Treble clef, whole rests.
- Cello: Treble clef, whole rests.
- Double Bass: Treble clef, whole rests.

System 62:

- Soprano (S): Treble clef, notes: G4, A4, B4, C5.
- Alto (A): Treble clef, notes: E4, F4, G4, A4.
- Tenor (Ten.): Treble clef, notes: C4, D4, E4, F4.
- Bass (B.): Treble clef, notes: G3, A3, B3, C4.
- Flute: Treble clef, notes: G4, A4, B4, C5.
- Clarinet: Treble clef, notes: E4, F4, G4, A4.
- Saxophone: Treble clef, notes: C4, D4, E4, F4.
- Violin: Treble clef, notes: G4, A4, B4, C5.
- Viola: Treble clef, notes: E4, F4, G4, A4.
- Cello: Treble clef, notes: C4, D4, E4, F4.
- Double Bass: Treble clef, notes: G3, A3, B3, C4.

(C) A NON-TRADITIONAL HIGHLIFE MUSIC

MFIN EDI ETI USEN (TODAY IS A HAPPY DAY)

Words and music by R Kwami III (11/01/1981)

[Efik translation by Aniedi Ekpa].

Moderato

Soprano I
Soprano II
Alto
Tenor I
Tenor II
Bass

M-fine e-di e-ti-y-sen, Yak, nyinn i-da-ra

M-fine e-di e-ti-y-sen, nyinn i-da-ra

Yak nyinn i-da-ra

M-fine e-di e-ti u-sen, e-ti u-sen, e-ti u-sen, e-ti u-sen,

M-fine e-di e-ti u-sen, e-ti u-sen, e-ti u-sen, e-ti u-sen,

Yak, Yak, e-ti u-sen, M-fine e-di e-ti u-sen

e-ti u-sen, e-ti u-sen, e-ti u-sen, e-ti u-sen,

Allegro con Spirito e animato:

13 Yak, nyinn i-da-ra.

Percussion build-up
for 2 or 4 bars
(ad libitum)

17 M-fin e-di e-ti u-sen, Yak, nyinn i-da-ra.

M-fin e-di e-ti u-sen, i-da-ra

Yak, nyinn i-da-ra.

21 M-fin e-di e-ti u-sen, Yak, nyinn i-da-ra.

Yak, nyinn i-da-ra.

2 M-fin e-di e-ti u-sen, M-fin e-di

Yak, nyinn i-kwo i-to-ro i-ro A-ba-si.

e-ti u-sen 2° a Coda M-fin e-di e-ti u-sen

nyinn i-kwo i-to-ro i-to-ro A-ba-si

Dolce religioso e piano:

33 Yak, Nyinn i-di mi, n-di-yom i-fiek,

Ad lib. style for percussion ensemble - change of 2-4 bars

34 Nyinn i-di mi, n-di-yom i-fiek,

41 Nyinn i-di mi, n-di-yom i-fiek,

45 I-to kpu-kpu, e-fak ye i-nuk i-yom u-nwa-
I-to kpu-kpu, i-yom u-nwa-

D.S. Nyinn i-di mi, n-di-yom i-
na
49 Nyinn i-di mi, n-di-

fiok,

53

Nyinn i-di mi n-di-yom i-fiok

Nyinn i-di mi, n-di-yom

Nyinn i-di mi n-di-yom i-fiok

57

Nyinn i-di mi n-di-yom

fiok,

Nyinn i-di mi n-di-yom i-fiok

61

fiok, Nyinn i-di mi n-di-yom i-fiok

Nyinn i-di mi, n-di-yom

I-to kpu-kpu, e-fak ye i-nuk i-yom u-nwa-

65

fiok I-to kpu-kpu,

fiok

e-fak ye i-nuk i-yom u-nwa-
I-to kpu-kpu,

69

e-fak, i-yom u-nwa-
e-fak ye i-nuk I-to kpu-kpu

a tempo

DS al :8!

⊕ Coda

73 *fina marcato* *p* M-fui e-di e-ti u-sen

74 *DS al :8!*

75 *Tsi cresc*

76 *⊕ Coda* M-fui e-di e-ti u-sen

77 *p* Yak, nyinn i-da-ra, *mp*

78 *mp*

79 Yak, nyinn

80 *morendo molto* i-da-ra

81 *p* Yak nyinn i-da-ra

82 *pp*

83 *ppp*

84 Yak nyinn i-da-ra

(D) A TRADITIONAL HIGHLIFE MUSIC

I have observed that songs that are categorisable as "Religious Syncretic" (ie Church musics) and "Recreational Syncretic" (ie non-traditional Highlifes) are sometimes performed as "Traditional Highlifes". Therefore, some of the examples given earlier (eg both compositions titled Dzigbodi) can be performed under this category provided that appropriate master drumming is included.

Mfin edi eti usen is acceptable here; it was originally performed with an instrumental ensemble in a recreational style under the direction of Master Drummer Emmanuel Ukoh. Therefore, it can be performed in the manner and style of a traditional Highlife.

I composed Azo la mi kata (Now thank we all our God) as an academic and positive solution to the tonal distortion that results when African words are fitted to Western tunes. Both Ekweme (1971) and Fiagbedzi (1979) discuss this, and I, concerned about this in 1975, composed this piece which preserves the tonal inflections of the Ewe words in a musical way:

AZO LA MI KATA (NOW THANK WE ALL OUR GOD) [K 11]

Music by R Kwami III (July 1975, revised 19/03/1976)

① A-ZO LA MI KA-TA MI-DA A-KPE NA MIA MA-WU

A-ZO LA MI KA-TA MI-DA A-KPE NA MIA MA-WU

TSO MA-FE DZI-ME KE TSO MA-FE DZI-ME

A-ZO LA MI KA-TA MI-DA A-KPE NA MIA MA-WU

A-ZO LA MI KA-TA TSO MA-FE DZI-ME MI-DA A-KPE NA MIA MA-WU DZI-ME

Handwritten musical score for the first system. The treble staff contains the melody with lyrics: A-25 LA MI KA-TA. The bass staff provides harmonic accompaniment. The system concludes with the lyrics: MI-DA A-KPE NA MIA MA-IVU.

Handwritten musical score for the second system. The treble staff continues the melody with lyrics: E-WO NU DZO-TSU-WO. The bass staff continues the accompaniment. The system concludes with the lyrics: LE MI KA-TA DO-ME.

Handwritten musical score for the third system. The treble staff features a more complex melodic line with lyrics: MI KA-TA DO-ME. The bass staff continues the accompaniment. The system concludes with the lyrics: MI KA-TA DO-ME.

Handwritten musical score for the fourth system. The treble staff features a final melodic phrase with lyrics: MI KA-TA DO-ME. The bass staff continues the accompaniment. The system concludes with the lyrics: MI KA-TA DO-ME.

Handwritten musical score for the first system. The treble staff contains the melody with lyrics: WO, E, WO, NU, DZ, TSU, IWA, KGE, KPA, MIA. The bass staff contains the accompaniment with lyrics: E, WO, NU, DZ, TSU, WO. The system concludes with a long note on the treble staff labeled 'E — YA'.

Handwritten musical score for the second system. The treble staff continues the melody with lyrics: KGE, KPA, MIA, DZI, KGE, KPA, MIA, DZI, TSC, DE-VI-ME. The bass staff continues the accompaniment with lyrics: TSC, DE-VI-ME, KE. The system concludes with a long note on the treble staff labeled 'TSC DE-VI-ME'.

Handwritten musical score for the third system. The treble staff features a second ending marked with a circled '2'. The lyrics are: MI-BIA, MIA, MA-WU-BE, MI-BIA, MIA, MA-WU-BE. The bass staff contains the accompaniment with lyrics: MI-BIA, MIA, MA-WU-BE. The system concludes with a long note on the treble staff labeled 'MI-BIA'.

Handwritten musical score for the fourth system. The treble staff continues the melody with lyrics: KPLE, TI, FA, HA, MI-BIA, MIA, MA-WU-BE. The bass staff continues the accompaniment with lyrics: KPLE, TI, FA, HA, MI-BIA, MIA, MA-WU-BE. The system concludes with a long note on the treble staff labeled 'MI-BIA'.

WDA-NA DZI-DZO GE-DE MI -- KPLE DU - TI - FA - FA HÄ

GBE-SIA-GBE LE MIA GBE ME --

MIA MIA MIA MIA DE KPLE NU-BIA-NUI KPS-KPS

NE WDA-DZRA MI DO NYWE KPLE NU-BIA-NUI KPS-KPS,

KPLE DU - TI - FA - FA KPLE DU - TI - FA - FA HÄ

KPLE DU - TI - FA - FA HÄ YE WDA-DZRA

KPLE DU - TI - FA - FA, KPLE DU - TI - FA - FA HÄ, YE WDA-DZRA

MI KA - TÄ FU - KPE - KPE ME FU - KPE -

MI KA - TÄ LE FU - KPE KPE ME FU - KPE -

MI KA - TÄ LE FU - KPE - KPE, FU - KPE - KPE,

Handwritten musical notation for the first system. The treble clef staff contains the melody with lyrics: -KPE ME, MI KA-TA MI-DZI HA, NE. The bass clef staff contains the accompaniment with lyrics: FU - KPE - KPE ME, MI KA-TA MI-DZI HA, NE. A circled '3' is written above the first measure of the treble staff.

Handwritten musical notation for the second system. The treble clef staff contains the melody with lyrics: MA KA-FU MIA MA-WU, MI KA-TA MI-DZI HA, NE. The bass clef staff contains the accompaniment with lyrics: MIA KA-FU MIA MA-WU, MI KA-TA MI-DZI HA, NE. A 'Cresc.' marking is present in the middle of the system.

Handwritten musical notation for the third system. The treble clef staff contains the melody with lyrics: MI KA-TA MI-DZI HA. The bass clef staff contains the accompaniment with lyrics: MIA KA-FU MIA MA-WU, FO-PO, VI, KPLE GBO-GBO, SI-WO SO KPLE.

Handwritten musical notation for the fourth system. The treble clef staff contains the melody with lyrics: LE DE-KALE DZI-FC, MA-WU, SI ME-DU-DUA. The bass clef staff contains the accompaniment with lyrics: WO NSE WO, MA-WU, SI ME-DU-DUA.

Handwritten musical notation for the fifth system. The treble clef staff contains the melody with lyrics: MA-WU, SI ME-DU-DUA, E-JE ND-ND-. The bass clef staff contains the accompaniment with lyrics: E-JE ND-ND-ME KPO TSO G2-ME DZE DZED.

ME KPO TSO

LE DE-KA LE DZI FO

MI KA-TA MI-DZI HA

NE MIA KA-FU MIA MA-WU

FO-FO, VI, KPLE GB-GB

SI-WO SO KPLE WO-NJE-WO LE

DE-KA LE DZI-FO

MA-WU

SI ME-BU-BUA

E-JE ND-ND

MA-WU SI KE-BU-BUA E-JE ND-ND ME KPJ TSO
ME KPJ TSO G3-ME DZE-DZEA

LE DEKA LE DZI-JO
G3-ME DZE-DZEA, LE DEKA LE DZI-JO

Unlike the previous examples this is a more difficult work which does not easily lend itself for adaptation. But, if the original version is too difficult, the following arrangement can be attempted:

Maestoso

A-zō la mi ka-tā, mi da a-kpe na nia

Ma-wu tso mia-fe dzi-me ke kple mia-fe a-de-vo

Handwritten musical score for the first system. The vocal line (treble clef) begins with a whole note 'hā' followed by a quarter rest, then a half note 'A-zō la mi ka-tā' with a quarter rest, and finally a half note 'mi-da a-kpe na mi' with a quarter rest. The piano accompaniment (grand staff) consists of eighth and sixteenth notes in the right hand and a simple bass line in the left hand. The key signature is one sharp (F#).

Handwritten musical score for the second system. The vocal line continues with a whole note 'Ma-wu' followed by a quarter rest, then a half note 'A-zō la mi ka-tā' with a quarter rest, and finally a half note 'mi-da a-kpe na mi' with a quarter rest. The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp (F#).

Handwritten musical score for the third system. The vocal line starts with a whole note 'Ma-wu' followed by a quarter rest, then a half note 'E-wō nu dzo tsu-' with a quarter rest. The piano accompaniment continues. At the end of the system, the key signature changes to two sharps (D major), indicated by a double sharp sign on the F line. The piano part features a circled double sharp on the F line in the bass staff.

Handwritten musical score for the first system. The key signature is D major (two sharps). The system consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The lyrics are: "wo — Le mi ka-tā do-me, mi ka-tā do-me, mi ka-tā do-me". The vocal line has a long note on "wo" followed by eighth and sixteenth notes for "Le mi ka-tā do-me". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Handwritten musical score for the second system. The key signature remains D major. The system continues with the vocal line and piano accompaniment. The lyrics are: "mi ka-tā do-me, mi ka-tā do-me". The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains its rhythmic patterns, with the right hand playing eighth notes and the left hand playing a more complex pattern.

Handwritten musical score for the third system. The key signature remains D major. The system concludes the piece. The lyrics are: "E — wō nu dzō tsu — wō E". The vocal line ends with a long note on "E". The piano accompaniment features a final chord in the right hand and a descending line in the left hand.

ya koe kpōa mia dzi, koe kpōa mia

dzi, Tso de-vi-me ke. Mi-biz mia Ma-wr. ke

wa-na dzi-dzō ge-de mi kple nu-ti-fa-ia hā

mi - bia mia Ma-mu be wo-a-nu dzi-dzo ge de mi

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "mi - bia mia Ma-mu be wo-a-nu dzi-dzo ge de mi". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is written in a handwritten style with various note values and rests.

Gbe-sia-gbe le mia gbe me

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Gbe-sia-gbe le mia gbe me". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is written in a handwritten style with various note values and rests.

ne wo-a-dza mi do nyuie kple-nu-bla-nui kpō - kpō,

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "ne wo-a-dza mi do nyuie kple-nu-bla-nui kpō - kpō,". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is written in a handwritten style with various note values and rests.

Handwritten musical score for the first system. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "kple nū-ti — fa-fa" and "Ye waa-dzra". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Handwritten musical score for the second system. The vocal line is in F major (one flat) and 4/4 time. The lyrics are "mí ka-tā le fu-kpe - kpe," and "fu-kpe -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

③

Handwritten musical score for the third system. The vocal line is in F major (one flat) and 4/4 time. The lyrics are "-kpe me" and "Mi ka-tā mi-dzi-ha." followed by "ne". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Mia ka-fu mia Ma-wu cresc. < Mi ka-ta mi-di ha ne mia ka-fu mia Ma-wu

Fo-fo, vi, kple gbõ-gbõ si-wo sã kple wo nãe-wo, Le

de-kale dzi-fo Ma-wu si ne du dun e-fe nã-nã

Handwritten musical score for the first system. The key signature is one sharp (F#), indicating G major. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: me kpō tso gō-me dze-dzea. The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and a half note D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Handwritten musical score for the second system. The key signature remains G major. The lyrics are: Le ðe-ka le dzi - fo. The vocal line continues with a quarter note E5, followed by eighth notes F#5 and G5, then a quarter note A5, and a half note B5. The piano accompaniment continues with the same eighth-note pattern.

Handwritten musical score for the third system. The key signature remains G major. The lyrics are: Mi-ka-tā mi dzi ha ne mia ka-fu mia Ma-wu Fo-fo, Vi, kple. The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and a half note D5. The piano accompaniment continues with the same eighth-note pattern.

Handwritten musical score for the first system. The vocal line is in 4/4 time with a key signature of one sharp (F#). The lyrics are: Gbō-gbō, Sì-wò sò kplé, wò nōe-wò. The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a steady eighth-note bass line.

Handwritten musical score for the second system. The vocal line continues with the lyrics: Ma-wu, Sì re du d'ua, e-fe nō-rō-me kpō tso. The piano accompaniment maintains the same rhythmic pattern as the first system.

Handwritten musical score for the third system. The vocal line concludes with the lyrics: gō-me-dze-dze. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

Le de-ka le dai-fo

20

T *simile*

B *simile*

D *simile*

25

T *simile*

B *simile*

D *simile*

30

T *simile*

B *simile*

D *simile*

35

T

B

D

40

T

B

D

45

T

B

D

T *- 5*

B *1. 1. 1. 3. simile*

D *2. 1. 1. 2. 1. 1.*

T

B

D *simile*

T

B

D

T

B

D

T

B

D

T

B *simile*

D *Dur 2.*

T
B
D

The image shows a handwritten musical score for three voices: Tenor (T), Bass (B), and Double Bass (D). The notation is written on a five-line staff. The Tenor and Bass parts are mostly whole and half notes, while the Double Bass part features more rhythmic patterns, including eighth and sixteenth notes. The music is written in a simple, clear style, typical of a personal manuscript.

Handwritten musical notation on a three-staff system. The staves are labeled T (Tenor), B (Bass), and D (Drum). The notation is sparse, with some notes and rests visible on the B and D staves.

T
B
C

Smile

T				
B				
b				

Handwritten musical notation on three staves. The top staff is labeled 'T', the middle 'B', and the bottom 'L'. The notation consists of vertical lines and a series of notes on the bottom staff.

T
B
D

Handwritten musical notation for a 3-measure phrase on a three-staff system (Tenor, Bass, and Double Bass). The Tenor staff is empty. The Bass staff contains a melody: quarter note G4, eighth notes A4 and B4, quarter note C5, quarter note B4, eighth notes A4 and G4, quarter note F#4, quarter note E4, quarter note D4. The Double Bass staff contains a bass line: quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F#2, quarter note E2, quarter note D2.

T
B
D

The image shows a handwritten musical score on a three-staff system. The staves are labeled 'T' (Tenor), 'B' (Bass), and 'D' (Soprano) from top to bottom. The music is written in a simple, handwritten style. The first staff (T) has a treble clef and a key signature of one flat (B-flat). The second staff (B) has a bass clef and a key signature of one flat (B-flat). The third staff (D) has a soprano clef and a key signature of one flat (B-flat). The music is divided into four measures by vertical bar lines. The first measure contains a half note G4, a quarter note A4, and a half note B4. The second measure contains a half note C5, a quarter note D5, and a half note E5. The third measure contains a half note F5, a quarter note G5, and a half note A5. The fourth measure contains a half note B5, a quarter note C6, and a half note D6. The notes are written as whole notes in the first measure, eighth notes in the second and third measures, and a half note followed by a quarter note in the fourth measure.