COLLEGE OF HUMANITIES
SCHOOL OF PERFORMING ARTS

A RE-INTERPRETATION OF EFUA SUTHERLAND’S *THE MARRIAGE OF ANANSEWA* AS A GHANAIAN MUSICAL THEATRE.

By

JOHN EDMUNDSON SAM
10507732

A THESIS SUBMITTED TO THE DEPARTMENT OF THEATRE ARTS, UNIVERSITY OF GHANA, LEGON IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF MASTER OF FINE ARTS (MFA) THEATRE ARTS DEGREE (TECHNICAL THEATRE)

July, 2016
Declaration

I hereby declare that, the content of this thesis in submission is from no previously documented source, but from my own intellectual research work. I must say with utmost sincerity that, all references have been properly acknowledged.

John Edmundson Sam (10507732) .........................................................
Student’s Name & ID No: .................................................................
Signature ................................................................. Date

Certified by
Dr. Joshua Alfred Amuah .........................................................
Supervisors’ Name .................................................................
Signature ................................................................. Date

Certified by
Dr. Regina Kwakye-Opong .........................................................
Supervisors’ Name .................................................................
Signature ................................................................. Date
Dedication

I sincerely dedicate this work to God – who has been my strength for a successful completion of my research project, Mrs Dinah Adjoa Sam – my mother. Reginald Otis Sam – my brother, Betty Araba Sam – my sister, Mrs Comfort Ewurabena Sam – my wife, and the entire Sam and Yankson family.
Acknowledgements

I first and foremost give my sincere gratitude to my supervisors, Dr. Joshua Alfred Amuah and Dr. Regina Kwakye-Opong for your yielding suggestions and supervision, which has brought this thesis to a fruition. You were very instrumental in the accuracy of presentation throughout the research project. God bless you for the overwhelming encouragement you offered when tides of life were unbearable for me.

I am also indebted to you Professor Esi Sutherland for your immediate positive response you offered me to use *The Marriage of Anansewa* play for my book musical project. Once again I owe a gratitude to you and professor Daniel Avegbodor for the opportunity given me to present my work in the PHD Performance Theory class. This gesture brought a lot of insight and innovations into the work. Thank you for your immense contributions from the word go to a successful completion.

I am grateful to you professors: Opanyin kofi Adjekum and Martin Owusu, for making it possible for my successful enrolment in this graduate programme, all the academic advice and your constant monitoring of my academic growth. God richly bless you and strengthen you.

To all the heads of departments, School of Performing Arts. I say *ayekoo*, for your good deeds, measure, and granting to support my course with strong backings. God in His own wisdom bless and place you higher and higher.

When it was tough and wanted to give up you were there. To Mr. Africanus Aveh, Dr. Ossei Agyeman, Dr Elias Esiamah,, Dr, Ekuwa Ekuma, Dr. Benargr, Ms. Roberta Gardner

To my academic friends who saw me through this work from the nursing stage to the end. Oh!

Words cannot explain how appreciative I am to you: Mr Amakye Boateng, Terry Bright Ofosu, David Esilfie, Mr. Ghomitah, Mr Kwesi Quason, Dr. Ronald Kwame Adamptey, Samuel
Frempong, Ebenezer Kwame Asime, Solomon Dartey, Abdul Kareem, and Iddrissu Seidu Kananzoe. I place God’s blessing in your endeavours.

My sincere appreciation also goes to Mrs. Bernadine Bediako-Poku, the assistant registrar of the School of Performing Arts, University of Ghana, Legon. You are God sent, may the Lord’s favour keep you strong to do more.

Finally to my immediate family, friends and my graduate contemporaries for all the suggestions and supports in spite of all challenges, Aba Walcson, Dinah Agbayiza, Wendy Mamiya Aku sika, David Amar, and Margaret Lamptey, and especially my wife Mrs Comfort Obiriwa Sam, and my son Ryan Augustus Sam.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Contents</th>
<th>Page Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Declaration</td>
<td>ii</td>
</tr>
<tr>
<td>Dedication</td>
<td>iii</td>
</tr>
<tr>
<td>Acknowledgement</td>
<td>iv</td>
</tr>
<tr>
<td>Table of content</td>
<td>vi</td>
</tr>
<tr>
<td>List of acronyms</td>
<td>x</td>
</tr>
<tr>
<td>Abstract</td>
<td>xi</td>
</tr>
</tbody>
</table>

## CHAPTER ONE

### INTRODUCTION

1. Background to Work  
2. Research Interest  
3. Research Questions  
4. Research Objectives  
5. Justification  
6. Conceptual Framework  
7. Methodology  
8. Production Development  
9. Organization of Study  
10. Delimitations  
11. Available facilities  
12. Definition of Terms
CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction 9

2.2 Notion(s) of Music 9

2.3 World View of Musical Theatre 14

2.3.1 Historical Development of Musical Theatre 15

2.3.2 American Musical Theatre 20

2.3.2.1 Types of Musical Theatre Sub-genres 23

2.3.2.2 Book Musical 26

2.3.2.3 Theory and Concepts by Book Musical Composers 30

2.4 Music in Ghanaian Theatre 31

2.5 Ghanaian Musical Theatre 39

2.6 Music in Ghanaian Concert Party 44

CHAPTER THREE

METHODOLOGY

3.1 Introduction 50

3.2 Conceptual Framework 50

3.3 Research Methodology 52

3.4 Production Development 56

3.5 Preliminary Production Research 56

3.5.1 Play (story) Selection 56
3.5.2 Play Permit and Revision 57
3.5.3 Play Review 58
3.5.4 Citing of Studio for Creative Experiments 61
3.5.5 Programing and Recording Set Up 62
3.5.6 Technical Consideration 64
3.6 Creative Process (Re-Interpretation of Text as Lyrics for music compositions) 65
3.6.1 Melody Creation 67
3.6.2 Chord Progression Creation 68
3.6.3 Percussion Accompaniment Creation 70
3.7 Audition 71
3.8 Rehearsals 74
3.9 Vocal Back-up Recordings of the Chorus 75
3.10 Technical Dress Rehearsal 76
3.11 Project Presentation 76
3.12 Project Presentation Evaluation 78

CHAPTER FOUR
ANALYSIS AND INTERPRETATION
4.1 Introduction 81
4.2 Performance Analysis 81
4.3 Features of a Book Musical 93
4.4 The Role of Music in the Dramatic Language of the Musical Play 95
4.4.1 Setting 96
4.5 Dialogue as Communicative Device of Language 102
**LIST OF ACRONYMS**

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPA</td>
<td>School of Performing Arts.</td>
</tr>
<tr>
<td>UG</td>
<td>University of Ghana.</td>
</tr>
<tr>
<td>GeMPIF</td>
<td>G-General. M- Magnitude, P-Poetic, I- Individual, and F- Fluidity</td>
</tr>
</tbody>
</table>
Abstract

Ghanaians have all along been involved in drama through rituals, festivals, events of enstoolment of chiefs, oral narratives, ceremonies, and so on. Music has always played integral part in these events. Various musical types such as Opera, Operetta, American Minstrelsy and Vaudeville emerged as a result of external (colonial acculturation, exposure to foreign media patronage, etc.) influences. Adaptation of foreign musicals genres into local content, which imitate Ghanaian socio-cultural life is another effect worth noting. Examples of these can be drawn from our popular early ‘Itinerant’ Concert Party, ‘Keysoap’ Concert Party, Osofo Dazie, Obra, and Cantata television programmes. However, a regular feature across all these Ghanaian musical adaptions is the borrowing of existing songs by both traditional and popular musicians to convey the plot of the story. This thesis examines a particular kind of musical genre with a connective story expressed in script or dialogue with emphasis on speaking, singing and dancing in the story telling process. The music usually scored out of a libretto (lyrics) from play text by a composer, referred to as book musical. As a Master of Fine Arts project (MFA), the experiment seeks to re-interpret some spoken dialogues into sung dialogues with Ghanaian traditional and popular music styles and accompaniment using Efua Sutherland’s The Marriage of Anansewa as case in point. The creative process begins with the interpreted play texts as song texts, converted into melodies with their musical accompaniments through MIDI technology. The performative aspect follows with audition, production conference, rehearsals, and performance. The main objective of this project is to model a Ghanaian book musical theatre.
CHAPTER ONE

INTRODUCTION

1.1 Background to Work

Musical theatre is an art form that comes with varying degrees of genres, making it difficult to box all into one definitive style. At the bottom, its defining features are a story, (written or unwritten) music used contextually, and accompanying dance movements. As posited in an article by the New World Encyclopedia (2014), “Musical theatre is a form of theatre combining music, songs, spoken dialogue, and dance. The varied emotional aspects of the production—humour, pathos, love, anger—as well as the story itself, are communicated through the words, music, dance, and staging of the entertainment as an integrated whole” (p.1) among others: Opera, Operetta, musical comedy Book Musical, Revue, Minstrel, Vaudeville, and Jukebox, are some known musicals across the world. All the above musical art forms, may have different approach to organizing narrative or performative plot, yet they are categorised as musical theatre genres. This is due to the following common indicative features found among these myriad musical art forms: music, dance, and drama (skit, monologue, and dialogue). Another important determinant pointer with musical theatre is the level of musical integration to push the sequence of the narrative plot. This integration of music is either primary or secondary, the former being prevalent in musical theatre art forms. Similarly secondary integration of music applies in drama. Some scenes in a play may exhibit cultural realism, like ritual, ceremony, initiation, birth, funeral, and religion, making music a lifelike function. In addition music integration in drama as consequential is applied as a tool for an effect (tension, suspense, and emotional hype, tragic circumstances), for scene transitions or house music among others. Primary or secondary as music and dance movements may be integrated in drama
for realistic and functional purpose, they may have had strong influence on drama as an imitation of life since ancient Greek Dionysian drama festivals and invariably initiating and triggering the development of other dramatic art forms like musical theatre today.

In Ghana, we have similar situation where there is the traditional storytelling drama with music and dance traversing as and when it is appropriate. Music in the Ghanaian storytelling situation dubbed as “Mnoguo” is used as interlude to connect the plot of the story. During this musical performance, there is a dance movement accompanying it. In addition to this traditional storytelling art form, Ghanaians have other popular Musical theatre art forms such as, ‘keysoap’ Concert Party Show, The Lost Fisher Man (folk opera), The Cantata television series, and I Told You So (a musical movie). The approach to the use of the three elements: music, dance and spoken dialogues in the Ghanaian context is no different from the western idea, except the socio-cultural environment within which it is set. Here music integration is primary to the narrative plot even though the application of music is usually contextual, thus selecting existing popular songs to suit the story line or subject matter to progress the plot. This, as a result promoted the formation of itinerant theatre troupes built around guitar band musicians like E.K Nyame, Jacob Sam, Kakeku, The Yamoahs Band, Bob Cole, Nana Ampadu, and Akwasi Ampofo Adjei and many more. These itinerant troupes travelled to the villages across the length and breadth of Ghana. Popular musicians became more dramatic (storytelling inclined) in their musical compositions (song texts and titles reflected the social life of the prevailing environment) and, making the adoption of their music into the ‘Concert Party’ shows easier, even though the contextual fashion was still the mainstay. A typical example of the case are the following songs by Nana Ampadu: Aku Sika and Ṣbra. The Aku Sika song is a dramatic composition of an existing Akan folk story which teaches morals. On the other hand Ṣbra was adopted as signature tune for a popular
melodrama television show dubbed ‘Obra’. The advent of media technology expanded the frontiers of the Concert Party musical art form across the ten regions of Ghana. The national television made a conscious effort to produce the musical art form due to its popular appeal to Ghanaian audience. In the 1990s ‘keysoap’ Concert Party and Cantata Television Series musical art forms were in vogue.

In recent times in Ghana, schools have been consistent with producing Western book musicals such as The Lion king, The Prince of Egypt, The Sound of Music, Beauty and The Beast, High School Musical and the recent Operettas by Roverman Production House for entertainment and economic purposes. However, musicals with scripted plays such as The Diary of Adam and Eve, Midnight Hotel, Such is Life, and Ugly duckling etc, produced by the School of Performing Arts, University of Ghana, Legon, akin to a book musical are not Ghanaian authors. Here in Ghana, not much has been done with regards to producing documented musicals.

1.2 Research Interest
Music has been used contextually in almost all the Ghanaian popular musical genres (concert party) mentioned earlier on. However, considering Book Musical as a theatrical art form, there are few works let alone producing them. The gap in the above introduction becomes a statement of interest informing this study; to re-interpret an existing play into a musical – that is, placing a spoken dialogue in a play into sung dialogue with the fusion of some traditional idioms and motifs found in Ghanaian popular music.
1.3 Research Questions

1. What are the challenges that confront the re-interpretation of an African drama into a book musical? (the re-interpretation of an African drama text into music)

2. How does the conversion of *The Marriage of Anansewa* into a book musical augment the transfer of the play’s core message to the audience?

3. How can the combination of two musical idioms in the re-interpretation of text to music result in aesthetic gains

1.4 Research Objectives

The main objective of this thesis project is to create a Ghanaian book musical model, changing text from a spoken dialogue play into a sung dialogue play. The specific objectives are to:

1. Identify the challenges in the re-interpretation of a play into a musical.

2. Explore whether *Book Musical* art form can enrich and heighten the aesthetics in Ghanaian theatre production

3. Ascertain whether there could be some aesthetic gains of merging different musical idioms.

1.5 Justification

As a Ghanaian narrative drama with its traces from the storytelling culture, inherent with musical theatre features: music, dance, dialogue and other elements such as rituals, initiation, marriage ceremony, and funeral validates the thesis topic. Also, the style of language of play to communicate is simple and easy to understand by the ordinary person, most especially the flow of the play text (dialogue) is flexible. The flexible flow of dialogue is key to the re-interpretation of the play text, from spoken to sung. Furthermore, as a social intervention, marriage being the main theme of the story is relevant in the Ghanaian society today. A margin of the youth today are losing touch
with customs and tradition surrounding marriage. If the outcome of this research is to impact positively on societal life, then the musical experiment with *The Marriage of Anansewa* will serve as an avenue to, educate, communicate, inform, and entertain as well as preserve and propagate the Ghanaian culture and traditions to the community and other part of the world.

1.6 Conceptual framework – Neo- African Art music

Conceptual framework for this work is based on Euba’s (1993) third variable of Neo-African art music compositional theories. The final output of the musical score for the stage performance must be appreciated within the purview of the theory that Euba (1993) observes as “music in which African elements form and integral part of the idiom (through the use of African instrument, text, or stylistic concepts and so forth), but which also includes non-African ideas” (p.6).

Within the Neo-African Art Musical theories, there is also the theory of African pianism by Euba which will also be applied in the compositional process. According to Euba (1993) African pianism refers to a style of piano music which derives its characteristic idiom from the procedures of African percussion music as exemplified in bell patterns, drumming, Xylophones and Mbira music. It may use simple or extended rhythmic motifs of lyricism of traditional songs and even those of African popular music as the basis for its rhythmic phrase. Euba (1993) means to express the idea of the piano assimilating the rhythmic patterns of the African instrument in performance. The compositions will be based on the basic structures of Akan musical types such as – *Apatampa Ompe, Adowa, Sikyi, and Agbadza* with the mood, rhythm, tempo, mannerism, taste and
preferences of characters in the play, and finally the tone of the message being communicated in mind.

According to Nzewi (2008),

The primary markers of musical sense are, form thematic structure and texture, which are universal concepts of composition. How they are confirmed is determined by the parameters of musical intention, musical meaning and compositional theory basic to a culture’s sonic preference, physical tolerance and presentation contexts (p.147).

Supporting Nzewi’s opinion above, the research seeks to relate to musical idioms and their structures found within the parameters of the Akan ethnicity: and some exotic musical instrument that have become prevalent in Ghanaian popular musical compositions due to colonial antecedents, acculturation, and styles for aesthetic balance.

1.7 Methodology - Arts-Based Research

Arts-based research design is qualitative inclined, with style of inquiry, data collection, creative process, and analysis and interpretations primarily based on the individual’s artistic expression. Both primary and secondary data will be collected to aid in the following: preliminary research, creation process, and performance process backed by theories. Leavy (2014) in support of the arts-based methodology affirms that, “Arts-based research practices are set of methodological tools used by researchers across the discipline [relating to] all phases of social research, including data generation, analysis, interpretation, and representation” (p.4).

**Population:** The population for primary data collection will be fifteen. For a desirable impact on data, the five areas of expertise will have three respondents
**Research instrument:** Questionnaire guide - open ended. Audio visual/audio instrument for data collection

**Study sample:** Experts in music composition, musicology, playwriting, drama, and choreography/research and available audio visual literature.

Sampling technique will be purposive due to the area of specialization of the selected view.

**1.8 Production Development**

The developmental process of the production was categorised into preliminary process, creative process, performance process and evaluation. Under preliminary phase of the production development, the following were the processes: selection of play, play review, play revision and permission, and citing of studio for the creative process. The creative phase included play text re-interpretation into song text, melody creation, chord progression creation, and percussion accompaniment creation. The theatrical performance stage of the research were as follows: audition, learning of music, rehearsals, final performance, and evaluation.

**1.9 Organization of Study**

The study, in order to achieve its set objectives has been organised and divided into five chapters. Chapter one consist of the introduction to the study, chapter two reviews literature, critically and empirically relevant to the study. The research methodology and experimental processes are discussed in chapter three. Chapter four is dedicated to the analysis and interpretation of the performance, how the music is able to connect the story to the audience. Chapter five addresses the summary, conclusion and recommendations. In addition, references and appendices will be available.
1.10 Delimitation

The scope of work will be conducted in Ghana, to be specific in the School of Performing Arts, University of Ghana, Legon. Also the work will be limited to musical styles found in the following regions: the Central, Eastern, and Volta. The use of few western instruments like acoustic, electric rhythm, and bass guitars in the ensemble are for aesthetic gains. Thus fusion of traditional “idiophones” and popular instruments “chordophones” will be the texture of the music accompaniments.

1.11 Available Facilities

1. The drama studio proscenium stage, School of Performing Arts, University of Ghana, Legon, for music and acting rehearsals.

2. Drama studio public address system

3. The music department recording studio for the audio recording of score.

4. The internet for literature and audio-visual information on musical theatre.

5. Computer and music software for the digitisation of music composition and scoring.

1.12 Definition of Terms

Musical: A musical is “a theatrical performance that tells a story through the medium of a song – most usually integrating the elements of spoken dialogue and dance” (Harvard, 2013, p. 204).

Musical Idiom: Koen defines musical idiom as “the scope of sound that can be produced by a particular musical instrument or voice including fragments of musical expressions that give rise to the recognition for a musical style” (Koen, Lloyd, Barz, Brummel- Smith 2011: 287)

Re-interpretation: is a re-evaluation and recreation of an original material such that it fits within a new conceptual direction. To legitimize the present one needs the past (Rippin & Knappert, 1986)
CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter presents a review of significant literature on music, musical theatre, world view of its historical antecedent, the practice in Ghana, spanning from the pre-colonial to post-colonial eras. The chapter will also observe popular musical theatre works, the kind of musical genres and musical idioms that have been used over the years in Ghana. Attention will also be given to the media involvement in the telecast of book musicals and the current engagement of Academic Institutions in book musicals.

2.2 Notion(s) of Music

In order to explore the meaning of musical theatre, its features, how it has evolved over periods and the various sub genres as an art form, it will be important first to look at the meaning of music. A general idea of literature on music reveals that music as a universal phenomenon is a medium used by humankind to communicate mood, feelings, identity, educate, reform, for recreation, ritual, religious and entertainment (festivals, dance and drama) across all cultures. (Ferraro & Andreatta, 2014; Serafine, 2013). Music as a universal phenomenon is synonymous with the word ‘culture’; belief, knowledge, art, ethics, custom, and any other capabilities and habits acquired by man in various predictable human society. It goes to say that two people from different cultural backgrounds can at least appreciate the same music by listening, because music is in the fabric of man’s life in every cultural setting. Universal as music may be, this maxim is not an outright truism in the approach to music as a study, with music expression identifiable by rhythmic idioms, motifs, and arrangement in a given cultural context (Nettl, 2005). People are greatly influenced by
culture and no culture is devoid of music. Music is holistically influenced by culture and can be identified by specific musical idioms belonging to a specific tribal society. According to Finnegan (2013):

[…] music as a universal human medium […] avoids, political and ethnocentric exclusions, both practical and ideological, and provides a basis for comparative work in sociology of music. It has underpinned much of the productive work in ethnomusicology and widened previously closed boundaries to bring studies of, for example, popular music and local practices within the disciplines of sociology, anthropology and folklore into conjunction with traditional concerns of musicology (p.408).

The universality of music, whether western, non-western, and bound by different cultures and their functionality, has some basic underlining factors. Music as a universal entity can thus be appreciated through rhythm, pitch, dynamics, melody, harmony, duration and timbre. No music can be identified as belonging to a cultural group or society without the above elements.

Music as a discipline of study is a multidisciplinary and interdisciplinary phenomenon (Hodges, 2003). It means that music has myriads of branches of approach to its use and study. For this reason the meaning and definition of music may vary due to the context of study and practice may equally vary. The contextual practice or definition of music will not be the same due to its functional approach under which the definition is being advocated (Silberman, 1963)
According to Hodges (2003), “the multidisciplinary nature of music is found in explorations of the anthropology of music, the sociology of music, the biology of music, the physics of music, the philosophy of music, and the psychology of music (p.1)”.

These parallels drawn by Hodges are very evident in the sense that, anybody with the intention of studying or creating music may have one of the pointers above as a focus of the research, and may also need knowledge of the other parallels as a point of reference to drive forward the research being undertaken. Hodges (2003) makes it clear that music cannot have one definition due to the interdependence of the above parallels. These two broad categories – multidisciplinary and interdisciplinary – by Hodges though very evocative do not define music, but brings attention to all the parallels of the study of music. It means that the study of music can be looked at from multiple analytical pointers within a context. In this study the focus is on four areas in Hodges’s multidisciplinary approach in the exploration of the nature of music; anthropology, sociology, psychology and physics as theses pointers relate to the research; the principles of music composition, analysis, and interpretation. This principles may cover musical idioms (genres), their structures, form, and text found within a socio-cultural functionality in the society they belong. However, for the interdisciplinary nature of music to work, no single variable must assume a musical meaning that represent the whole. (Merriam, 1964) The interdependence of the various parallels in the study of music is eminent.

Music as defined by Hickey (2012) “is organized pattern of sound and silences, created by human composers, to be expressive; sound can be high or low, (pitch, melody), fast or slow (rhythm), loud or soft (dynamics), short or long (duration) and have different timbres” (p. 42). Hickey (2012) in his attempt does not mean the above to be the universal definition of music, but every music composer, whether traditional, popular or classical will situate the structure of music in the context
of Hickey’s opinion before relating to the other parallels. However, Hickey’s assertion to the meaning of music does not phantom the social psychology of music which covers cognitive and functional aspect of music in society.

The area of investigation demands a broader meaning of music than just one strait-jacket definition as observed by Alperson (2010) that, “music is the universal language, we are told, [and] the language is emotions” (p.3). On the point of the universality of music as language, the researcher agrees with Alperson, but the language of music being emotional may be approached from a psychoanalytical lens but not an immediate factor to consider, in terms of setting parameters in compositional techniques and theories.

Nonetheless, due to the varying degrees of approach to the study of music, so has the meaning been in myriads of defining contexts. It is important to note that both Alperson (2010) and Merriam (1964) drive home the meaning of music but to an extent. One definition that suggest the interdisciplinary study of music which brings all the parallels drawn by Silverman (1999) and Hodges, (2003) is by Anon as quoted by (Merriam 1964) that, “Music as a universal phenomenon can best be appreciated if viewed within a socio-cultural context where content may be limited to a specific cultural community” (p.6). All the parallels of music studies may borrow it as a working definition or as a point of reference. Music as universal phenomenon according to the researcher must be looked at from Hickey’s (2012) definition before all other parallels of study. If organized sound as music is not heard within the following parameters of music: rhythm, pitch, melody, harmony, how does the listener, researcher-anthropologist, musicologist, musician, and the composer to mention a few identify preference and make judgement of universality. Therefore for the purpose of this research, Hickey’s (2012) assertion will be the researcher’s working definition, situated within the Akan cultural context.
Thus by reiterating this adapted definition by the research, “music is organized pattern of sound and silences, created within a cultural context by human composers, bound to be expressive in pitch, melody, rhythm, dynamics, duration and have different timbres”. Nettl (2005) Supporting this definition, points out that:

in the vast majority of cultures most musical utterances tend to descend at the end[…] but they are not similarly uniform[…] All cultures make some use of internal repetition and variation in their [music including] rhythmic structure[s].

All of the mentioned features are universal in the sense that they exist practically everywhere (p.46).

The researcher concurs that music is a universal phenomenon because almost all the parallels mentioned by Hodges (2003) previously can approach their study through the lens of this definition. Thus it touches on human activity in relation to the basic elements of music that makes it a universal phenomenon.

It is interesting to note that Hodges’s (2003) assertion of various parallels of music study within the multi-disciplinary and interdisciplinary approach to the study of the nature and performative functions of music are never ending parallels, insofar as they are linked to the socio-cultural life of humankind across cultures worldwide. The role of music is pivotal in every society, as it serves as the medium of communication for all facets of social functions such as marriages, funerals, naming ceremonies, festivals, religious services, and rituals.
2.3 Worldview of Musical Theatre.

The discussions here will border on defining musical theatre, the features and the numerous subgenres in existence. It will also examine, the genesis of the musical theatre art form and its development.

Musical theatre (unlike drama which employs music for a special effect, transition, as background and plot progression of a story) is a theatrical performance linked to a story through the medium of a song. With score accompanied by an orchestral or a popular band amidst the elements of spoken dialogue and dance, including composers, lyricists, librettist, choreographers (Harvard, 2013; Green, 2009; Cohen, 1999).

The distinction must be clear of the functionality of music in dramatic work and musical drama. Music plays specific function in support of an aspect of a dramatic narrative such as a festival, religious rituals, puberty rites and/or a funeral. During these ceremonies participants employ various elements that one expects in drama such as costumes, props, makeup, choreography and music in the form of chants accompanied by drums and possibly other instruments. Theatre as enhanced drama imitating the socio-cultural life of the people borrows all the above elements (Kenrick, 2008). Music also could be integrated as incidental or special effect to support the character’s mood or to capture the audience’s emotional attention, as a symbolic feature to a cultural setting.

However, with musical theatre the accentuated motive is to use music to tell a story with dance and speech interwoven. According to Young (2008) “the attributes or primary components for determining categorization are built on the basic elements of the musical: plot, structure, character, and song” (p.4)
2.3.1 **Historical Developments of Musical Theatre**

This section discusses some historical antecedents of music integration in drama; how the features of current world musicals draw inspiration from the practices of ancient drama; the involvement of music; the writing of verses for chorus by playwrights, singing and dancing by chorus; the development of solo acting which led to other acting elements like dialogue. This discussion addresses very important factors that draw impact on musical theatre as an art form.

According to Kenrick (2008), “the [musical theatre] journey begins with a […] look at ancient Greece, where drama began as a form of musical theatre” (p.13). Throughout theatre history, music and dance have been closely associated with drama and for that matter theatre presentation in ancient Greece has been perceived to be musical due to the immense contributions by the chorus, musicians, and dancers during performance. Scholars believed that sung music was accompanied by flute, lyre and lute (Hurwitz, 2014; Kenrick, 2008; Cohen, 1999; Wilson, 1994). With this, Kenrick (2008) then could not have been wrong to say that musical theatre evolved around the time of classical Greek theatre. The role of Thespis of Icaria, the first soloist to step out of a dithyramb chorus and enact specific roles by singing and speaking lines, makes Kenrick’s earlier assertion of musical theatre as a Greek popular cultural heritage empirical through innumerable developments of scholarly argument. This dramatic element introduced by Thespis, from 5th BC century to the present has become pivotal, distinguishing operetta from grand opera and other sub genres.

Music and dance here again were undeniably important elements of productions for many ancient Greek playwrights and most especially Aeschylus, whose surviving plays like *Agamemnon* comes with more scenes containing rhythmic choral songs than his two compatriots Sophocles and Euripides. The productions of *Agamemnon* were accompanied by Aulis (flute) and other
instruments, and Aeschylus, who directed his plays, was particularly noted for his choreography as exemplified in the choral entrance of *The Eumenides*. He also developed dance movements and patterns for choral dance and movement for individual solo dancers. Mention could also be made of his attempt to score his music. The scansion patterns under scoring every tragic lyric, is clear evidence of strophic and non-strophic forms, differences in meters and how he resolved them. This tells how Aeschylus could be very technical than his peers (Scott, 2000; Cohen, 1999). So far, all the arguments by Kenrick, Cohen and Wilson concur with the prominence of the determinants of a musical in Greek theatre but not a dominant musical theatre where music is the vehicle to convey the story. However, the researcher makes observation of salient elements of musical theatre which have been borrowed from the ancient Greek theatre practice; the chorus idea, where a group of characters sing in unison or sometimes in harmony. This element has empirically evolved since classical Greek times to present day’s musical theatre.

The Roman era, even though it borrowed the Greek chorus tradition, ensured the propagation of Christianity and for that matter discarded some popular cultures of Greek theatre practices. In the 12th and 13th centuries, the Catholic Church developed new methods of theatrical performances, and out of the methods came liturgical music-dramas. These musical plays supposedly made key Bible stories more accessible. This pushed the other existing art forms and performers like the traveling minstrels and roving troupes of performers crisscrossed Europe, showcasing popular songs and simple Slapstick comedy which were romantic and situational rather than political and satire in exchange for coins, or for food. Judging from the works of the two Roman comedy playwrights Plautus and Terence, one can say that Roman comedy was a musical, as the form and style of vaudeville and burlesque traditions presently can be traced from Roman comedy (Hurwitz, 2014; Kenrick, 2008). The researcher with a careful observation perceives a trace of some of the
popular musical theatre sub genres: minstrelsy, slapstick, musical comedy, and dance hall from the 20th century evolved during this era. This will be detailed in the next sub topic.

The middle age era can boast of some of the popular liturgical plays. The Play of Herod and The Play of Daniel are typical examples of mystery plays as against no comedy, but sung through with crude musical notation. Also musical instruments found in accompaniments involved recorder, harp, bagpipe, and rebec (a type of fiddle) (Kenrick, 2008). Evidently supporting Kenrick, the Romans though modified principles underpinning ancient Greek theatre, developed their own practices that have remained in scholarship of musical theatre till present.

Another important element of musical theatre today that was carried over from the Greek theatre culture into Roman theatre is musical accompaniment. Though little was known about music of the Roman plays, each troupe had their own permanent flutist who probably acted as composer (Hurwitz, 2014). Also adding to the above element is tap dance which became a regular feature in some American popular musicals in the mid 20th century. An example of this element is noticeable in Oklahoma (1943), a musical by Richard Rodgers and Oscar Hammerstein II Kenrick (2008) asserts that, “to make dance steps audible, actors attached metal chips (sabilla) to their footwear, creating precursors of modern-day tap shoes” (p.25).

The Renaissance era which is said to be the birth of industrialization and inventions brought many innovations into theatre performance including musicals. The Italians in their quest to bring back Greek drama saw the extensive use of choral verse and mistakenly conceded the structure originally as sung through drama. “This well-meaning error motivated Monteverdi and the Camarata Fiorentina to make Greek drama the model for what it is termed as opera” (Kendrick,
Another critical argument observed by Kenrick (2008) is that, “contrary to the widely held belief that musical theatre is a descendant of opera, it turns out that opera is actually an accidental descendant of musical theatre” (p.28). Kendrick’s observation is a concrete summery of the above literature on historical development of musical theatre. Opera in his assertion is one of the types of musical theatre that emerged during the rebirth of Italy. Musical theatre then is an art form with varying degree of genres both dominant and sub genres with different antecedents. Many plays in the renaissance period were interspersed with intermezzi (interludes) which did not require scenery changes and any special effects. The intermezzi which featured music and dance gained more attention than the main plays. The appeals for the intermezzi found its way into opera, a new form that emerged in 1590s as result of imitating Greek drama practice with emphasis on music and speech found in Greek tragedy (Brockett & Ball, 2013).

The rebirth of Greek and Roman culture including theatre practices during 5th and 15th centuries AD caught up with Europe, with the initial motivations of popular musical theatre happening in Italy, France England, Germany, and Austria-Hungary, (Kenrick, 2008). Each of these countries enjoyed different degrees of prosperity and cultural renewal during this period. Also, the gradual growth of cities created a ready-made audience for new and more sophisticated types of entertainment like grand opera, operetta and other musical comedies for the high class and the growing middle class society. A case in England saw the proliferation of intellectual and artistic pursuit with more attention on visual arts. The Elizabethan plays written by Shakespeare (1564-1616), Johnson (1572-1637) and Marlowe (1564-1593) included songs, underscoring, incidental music, social, court and theatrical dances in comedies and dramas which have found their way in bits and pieces into modern day musical theatre. It does not come as a surprise if many composers over the years
have had to adapt Shakespeare’s plays into a musical; thus *West Side Story* (1957) emerged from *Romeo and Juliet* by Oscar Hammerstein II (playwright/librettist) and Richard Rodgers (composer). Other plays which have been adapted into an American musical include, *Hamlet* – *Hamlet the Musical* by Gerald P. Murphy, *Comedy of Errors - The boys from Syracuse* by Richard Rodgers, Lorenz Hart and George Abbott (1938), among others, which are themselves inherently musical (Hurwitz, 2014; Kendrick, 2008).

In the 1700s, there was development in other forms of stage entertainment involving music. The proliferation of all kinds of stage spectacles evolving music made it difficult for producers and publishers to define and describe the kinds of musical genres that were gaining so much attention and which posed challenges among scholars in that regard. Many Renaissance and commedia dell’arte involved scored songs and musical accompaniment. *The Tempest* has nine original scripted songs. Also comedies written by Shakespeare as well as his contemporaries always have a spectacular ending with a dance. English dramatist Ben Jonson (1572-1637) wrote musical masques (dance- dramas) for the court of King James I. The performative art situation in France at the time was not different, as Molière wrote comedy ballets for King Louis XIV, such as *The Bourgeois Gentleman* – a five act full length play with fully orchestrated and choreographed mini opera.

Some scholarly arguments reveal that musical as we know it first appeared in Paris during the 1840s, where composer Jacques Offenbach and a variety of collaborators turned operetta into an international sensation. After some developments in Vienna, the British revamped the form with the ingenious comic creations of playwright William Gilbert and classical musician Arthur Sullivan. The rise of music halls, vaudeville, burlesque in the United States, contributed special
elements to a form that England and America would both lay claim to — the musical comedy (Kenrick, 2008)

According to the world Encyclopaedia of Contemporary Theatre (2001) “[…] the many forms of music theatre exist almost as foils to one another. Each has its own ever-changing compositional vocabularies” (p.10). These English musical halls and the American minstrels, variety shows and the modern musical theatres are empirical evidences that concretize the above observation by the World Encyclopaedia of Contemporary Theatre. As foils to one another, these myriad sub genres found within the continuum of musical theatre are a mixture of both indigenous (typical tradition) and transitional (borrowed popular culture) over a period of time. Inasmuch as the proliferation of musical theatre evolved during the renaissance period in Italy, England, Germany, Austria-Hungary, and France, musical theatre has seen a quantum leap in terms of varieties, its business ethics, the socio-cultural climate and new artistic developments from the 19th century to the present modern era and has become a big deal in the America art industry in spite of its ubiquitous status.

An example of these dynamics that the United States can boast of which has no antecedents from Europe is minstrelsy, which helped to establish commercial theatre nationwide (Kenrick, 2008: Cohen, 1999). Musical theatre as it is today cannot pass for referencing without looking into the progenitors of America musical theatre as well.
2.3.2 American Musical Theatre

American musicals and their socio-cultural diversities make it eminent to consider their features, music integration, story, and dance movements in the main and the sub musical genres: opera, operetta musical comedies and revue, vaudeville minstrelsy respectively and the development of book musical.

American musical theatre has become a precursor of modern style of musicals. It has been classified into the following categories: musical comedy, integrated musical, revue, and concept musical and also considering the three different media in which the musicals appear in: stage, film and television (Young, 2008: Hischak, 2008). Other books also mention other forms like vaudeville, minstrel show, melodrama, book musical with other countless productions; even though they all pass for a musical, there are few distinguishing approaches to the use of music as primary or secondary in the context of a musical performance. This outline brings out discussions into how the American musical business started and the types of sub genres which have stood the test of time, and how these genres have become very popular in postmodern theatre practice.

An observation by Shapiro (1987), highlights that “American musical theatre and its forebears in British ballad and comic opera and popular vernacular genres” (p.566) began in 1728 with The Beggars Opera by John Gay (1728) produced in London at Lincoln’s inn field.

Notably, these early musicals: comedies, follies or revues had weaker plots with more concentration on songs, dance and accompaniment (Fisher & Kayes, 2004). In a later development John Gay modified The Beggars Opera into a book and lyrics with Johan Christian Pepusch composing the music. These compositions were created out of existing popular airs with whereby
new words were fitted to them “to express his character’s thought, to develop atmosphere, or even to advance plot action” (Mordden, 2013 p.3). Lyrics in the Beggars Opera by John Gay were originally to talk about American progenitors; two works by James Ralph of Philadelphia: a Ballard opera – The Fashionable Lady (1730) and pantomime- The Taste of The Town (1731), (Borroff, 1987). During this era all the several genres of musical theatre had different sociocultural backgrounds in vogue all over Europe and America. The American musical theatre flourished with companies offering a wide assortment of imported and home-grown entertainments. One of the home-grown genres with no European antecedent that has been a progenitor in establishing American “commercial theatre nationwide” (Kenrick, 2008. p.50) is minstrelsy.

John Gay’s artistic approach as observed by the researcher had become the order of the day – the adaption of popular music to push all forms of musical theatre entertainment. American history reveals that New Amsterdam, a trade centre established by the Dutch in 1624 became a British colony in 1664; it was named after the Duke of York, a brother of the king at the time as an honour. The colony became known as New York and with its high street noted for all walks of commercial actives including musical theatre the colonial masters termed it ‘Broadway’ (Kenrick, 2008). It became America’s principal musical theatre entertainment business centre (Harris, 2013).

Just like what happened in Italy during its rebirth with the rise of high class society, segregating themselves from the low class people, a similar situation was the case in the American musical theatre audience culture. The taste and influence of the upper classes eventually set the atmosphere for most of the entertainment found on Broadway, compelling the working and lower classes to find their satisfactions on the Bowery, a somewhat unkempt avenue on the eastern side of the
island. With all kinds of low class theatres, taverns, and brothels, the Bowery (a popular neighbourhood in New York) became a centre for entertainment intended for “the common man.” Kenrick (2008). However, these avant-garde theatre art forms and performances - musical comedy, dance halls and other popular sub genres for the commoner also gained popularity. Most of the post musicals were saddled with thematic social conflicts (Fisher & Kayes 2004).

Having looked at the socio-cultural background in relation to thematic concerns American musicals portray, the other key areas to focus on is the types of musical sub-genres and their distinguishing features.

2.3.2.1 Types of Musical Theatre Sub-genres

Arguably Melodrama is one of the foremost types of theatre genres that integrated at its core. It is drama that makes music a prominent feature in driving the dramatic narrative. Borrof (1984) defines melodrama as “a play with music behind it” (p.109) which was developed in France in the 19th century and due to the use of music it was termed as a genre of musical. Pantomime also became a category of melodrama; non-verbal drama recognised since the era of the Roman Empire, was prevalent throughout the 19th century (Borrof, 1984). It is very evident that every sub-genre has its own unique feature of musical art form and the integration of Music in melodrama is primary and thus passes as one of the musical sub-genres.

All the types of operas: Comic opera, opera buffa, opera-bouffe, light opera, ballad opera, operetta that form part of the American musical theatre history were theatrical performances, with actions forged forward in speech interspersed with songs (Borrof, 1984). These songs popularly known in Broadway as ‘musical numbers’ according to Astaire in an article by Mueller (1984), “can relate
to the plot in several ways, and it is useful to make some preliminary distinctions about how they work” (p. 28). It is not out of context to say that the integration of musical numbers in the above genres is a borrowed culture from Greek drama. These opera genres are light or have humorous subjects and also different from grand opera in which the entire play is set to singing.

Vaudeville is a variety entertainment that makes music its pivot around which all performances evolve. The art form features variety of entertaining performances with different plots. As a stage variety show it usually features singing, dancing, comedy skits, magic acts, acrobatics display, and animal acts (Cohen, 2000). As observed by Everett (2012) “as far as the plot is concerned, vaudevilles interpolations and diversionary spectacles are examples of ways that songs not direct to a plot can appear in a musical” (p. xiii).

Another notable musical theatre sub-genre is Burlesque, a spectacular form of popular entertainment with foreign importations into the American culture. Burlesque is a satire where characters mimic some important figures. By the 20\textsuperscript{th} century burlesque had become more of a variety entertainment with sexual patterns and depended on the pelvic bumps and grinds of female strippers to sell tickets (Kenrick 2008). Burlesque shows had a tripartite structure, the first section had dance and music rendered by female company entwined with “low comedy from male comedians” (Wilmeth & Miller, 1996. p. 79). The second section was more of specialties which did not involve women. The third and final section more of sexual nudity, mixed with special performance called the belly dance. This affirms the use of all the three features that make a musical genre. Whether “sub”, “light” or “grand”, music integration among them is primary, with the difference among them being the plot sequence of the story or play.

Minstrel show, another sub-genre, was an attempt to exploit the “humour, dance and song of the American negro” (Lubbock, 1962). Apart from the basic features that make it a musical such as
music, dance and skit, there is another remarkable feature which distinguishes it from all the others which is the “blackface” makeup by performers, an idea that started in the 1820s, with white entertainer Thomas Rice who triggered a countrywide sensation with a blackface song and dance act that satirised Negro slaves. Out of its exponential growth the art form assumed a standard three-part format. Kenrick (2008) again describes the three-part format of the minstrel show by detailing various structures found within. In the first part, the Minstrel Line, the cast sit in a semicircle with a master of ceremony in the centre. The Minstrel Line is followed by the Olio, which features songs, dances, and comedy skits among other variety performances. The Afterpiece, is the third and final part and is a one-act play with songs. Minstrel show is said to have been “the first completely American-born musical entertainment” (Kenrick, 2008, p. 54), with no European influence. Its theatrical features including its music have contributed immensely to American musical theatre and the world at large, an art form whose features have been prominent in Ghanaian concert party.

The last but not least of the musical theatre sub-genres is Revue, one of the American musical sub genres with it historical link from the French musical theatre culture. Music integration is also primary like vaudeville, except that the music in revue is not selected contextually out of numbers (popular songs in the public domain but are songs scored by different composers which usually do not follow one theme. the fundamental variance between the revue and vaudeville: text, lyric, and music. Though, distinct from one another, text, lyric, and music created for one performance in revue were done by different playwrights and composers (Mates, 1987). In some cases in revue musical presentation, the master of ceremony employs ingenuity to entwine the music and the comedy sketches together or there is single theme, usually satirical, linking the theatrical works together. Music was more episodic amidst comedy sketches involving mime,
dance and instrumental, Stanton & Banham (1996). The place of music during the last two decades of the nineteenth century of variety entertainment shows as observed by Everett & Laird (2005) was very primary and also paramount, leading the discussion into another revelation where theatre groups, entertainers and producers began productive partnerships with music originators to copyright particular songs (Everett & Laird, 2005). Considering a stand by the researcher among all the above views, the structure of revue serves as a clear pointer to the idea of a book musical, even though the text could be different one acts, or short stories in episodic structures with one or more themes.

2.3.2.2 Book Musical

A book musical like other musical genres incorporates music, dance and acting. These elements make up the very basic structure of every musical genre the world has produced. Explaining further, the book refers to the written story with sequential narratives (plot) and music indicates lyrics provided by a librettist which has been put into a song (score) by a composer or integrated as musical numbers; selected popular songs that relates with the working theme of the story. The last element is dance movements which relates to the song and the story.

According to Leonard (2002):

In musical theatre, the term "book" refers to the actual script of a musical. It comes first, almost without exception. The book draws together the characters, dialogue, plot, placement of song and dance, and theatrical concept for the design elements into a kind of blueprint for a production (p.1)
In an article by Mroczka (2015) he advances that:

[...] book musicals were based on a play, novel, or short story. They have a literary quality to them, as well as being soundly fashioned for the stage. The focus of this type of musical is on character and music, lyrics, dance, and dialogue are blended seamlessly (p.1).

The ‘book’ in accordance with Leonard is mostly handled by a playwright or a writer with a thematic concern that addresses an issue pertaining to human life in a socio-cultural setting or otherwise. It generally comes in sequence with narration that is referred to as a plot.

A Song in a book musical comes in two parts, as lyrics and score (music composition) with the former being “a pattern of words that, when set to music, communicates essential information about the dramatic life of a show” (Leonard, 2002). Leonard (2002) continues to argue that “lyrics express the thoughts and emotions of characters, contributing to the mood and propelling the action or plot forward” (p.1).

Agreeing with Leonard, the researcher follows with the argument that lyrics in a book musical are very essential to the plot, the characters mood and expression. Librettists are very meticulous and creative in the crafting of words into lyrics with rhymes and other styles. The score or music being the latter is the accompaniment made of time signature, rhythm, melody and harmony relating to a genre that Lyrics convey the thoughts and feelings of characters, influencing the mood and thrusting the action or advancing the plot (Leonard, 2002). Book musical development from the 1930s “may have been the increasing demand by audiences for musical plays rather than revues” (Borrof, 1984, p107). A conjecture by the researcher, the integration of musical numbers helped
producers to put together the various sub musical genres thus vaudeville, revue, minstrelsy, burlesque on one playbill on the bases that the shows were not tied to one narrative plot. The integration of musical numbers was contextual and for that matter indispensable at the time. Borrof (1987) in agreement with this conjecture affirmed that:

Shows not based on a storyline – revues, minstrel shows, vaudeville-had a broad scope of specialty numbers, and so they often used music by several composers. It was thus possible for a young composer to get a start by having one number in a show, especially if it was associated with a star performer (Gershwin's "Swanee" sung by Al Jolson, for example, in Sinbad1, 919). The demise of that possibility made it necessary for a young composer to begin at once with an entire show. (p.107)

The demise by Borrof here is the decline in taste for musical plays that focused on numbers – popular songs to push unrelated variety of plots inasmuch as musical dramas were thought-provoking to organise and necessitated a complete dominance of direction by a composer to bring out an integrated piece of work of integrity. Book musical plays maintained the comedy idea, leaving out stereotype characters and satirical plots. The art form, (book musical) from the 1940s brought a cognisant integration of methods and musical varieties from varied past genres, (Borrof, 1987) which in other words embracing all kinds of American musical culture. Furthermore in the discussion of book musical, compositional techniques of fusing different sub musical genres amidst their individual socio-cultural background, Borrof (1987) continued to argue that:
Score stopped striving for an obvious homogeneity and became musically multilingual, increasing its interest and scope while supporting differentiation of character/mood and moving toward dramatic/musical integrity. Frank Loesser's Guys and Dolls (1950) incorporated a dance tune, ballad, burlesque tune, Gilbert-and-Sullivan-style duet, folksong, spiritual, straight popular song, and Salvation Army march[...]. The musical plays that most forcefully incorporated the ideals suggested above spanned the years 1943 to 1957. They reflected the two complementary aspects of post-war America: works that looked affectionately inward at American character and works that looked admiringly outward in a new appreciation of other cultures and other times. Berlin's Annie Get Your Gun (1946), Loesser's Guys and Dolls (1950), and Wilson's The Music Man (1957) represent the inward American musical; Cole Porter's Kiss Me, Kate (1948), Frederick Loewe's Brigadoon (1947) and My Fair Lady (1956), and Rodgers's The King and I (1951) represent the outward or exotic counterpart, while Rodgers's South Pacific (1949) reaches in both directions at once (p.108).

The first American musical to do so, and at the same time concentrate on American experiences, is The Brook in 1879, book and lyrics by Nate Salisbury. The plot was slight, built around mishaps attending a number of Americans during a picnic; the humour was obvious; the songs were just adaptations of familiar tunes. However, The Brook was a pioneer effort to achieve some measure of unity among plot, dialogue and characters within an essentially American play (Lubbock 1962). The American book musical in the early twentieth century began with musical comedy with George M. Cohan being the proponent librettist, lyricist and composer. History tells
about some specific eras that have been earmarked as the Golden ages of American musicals (1940s, 1950s, and 1960s).

The first decade of golden age of Broadway musicals began with *Oklahoma* by Rogers & Hammerstein in 1943. These two collaborators did more masterpieces such as *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1951) which have been classified as classics of the time. The first musical in America that was not a comedy but tackled serious relationship issues was Oklahoma.

The second phase came with works like *Raisin* (1973), *The Wiz* (1978), and *Dreamgirls* (2006), which had more African American influence. Book musical has perhaps become the mother of American musicals, absorbing all the musical sub genres into one art form Read (2012).

### 2.3.2.3 Theory and Concept by Book Musical Composers

Composers of book musicals such as Bernstein’s revolutionary *West Side Story* (1957) transformed the emotional energy of Shakespeare’s Romeo and Juliet into complex rhythm and counterpoint in one of the most sophisticated scores ever to grace Broadway. The racial discourse in the musical play highlights that of the tension in America in 1957 between the ‘white’ and ‘black’ race. Conventionally, the texture of black music (jazz) was physical as compared to music of the white which was recognised as spiritual. Jazz music did not have any proper structure and theories backing it. The energy exerted during performance portrayed violence. Conversely, Classical music was more practical and logical in its communicative approach (Wells 2011).
In the *West Side Story* musical, Bernstein blended Jazz, Classical and Afro-Cuban musical idioms to convey a widespread catastrophe of discrimination, blending them with castanets, rhythmic irregularity. He blended them nicely with other Hispanic gestures in the score of *West Side Story*. The contemporary approach to the organism of the musical work was made possible by merging idioms from both traditions (jazz and classical) (Walls, 2011). Another great composer in the book musical growth and development is Richard Rodgers. He composed songs for the following popular book musicals: *Oklahoma* (1943), *Carousel* (1945) *South Pacific* (1949), and *Sound of Music* (1951), *the king and I* (1951). He based his compositional style on two theories. The first, is the then Broadway conventional praxis of creating the music with its accompaniment, for the lyricist to match the tunes with the right lyrics. Merging with Oscar Hammerstein II (playwright/lyricist), Richard Rodgers adapted a new theory, which is a reverse of the Broadway conventional praxis, where Oscar Hammerstein II writes the lyrics and hands over to Rodgers to put them into a melody with its accompaniment. Significantly, this compositional approach allowed the lyricist to flow with no restriction to the music (Hsu, 2011). Rodgers, like Bernstein also assigned different musical idioms trending at the time such as Waltz, Bebop, Foxtrot, and Blues and Classical music. He used these songs to depict specific moods. Another relevant observation is that, most of the early stories of book musicals were based on adaptation: Lynn Riggs’s (1899-1945) *Green Grow the Lilacs – Oklahoma*. William Shakespeare’s (1564-1616) *Romeo and Juliet – West Side Story*, and Ferenc Molnar’s (1878-1952) *Liliom - Carousel*.

The modern American musical from the eighties to present have assumed the following writing structural format − a writer (scripted play), Librettist/Composer (music − songs and accompaniments) and Choreography (dance movements) with one thematic plot. To mention a
few are: Jesus Christ Superstar (1970), Grease (1978), Beauty the Beast (1980) The Lion King (1994), Prince of Egypt (1998), Joseph and The Amazing Technicolor Dream Coat (1999), and this research is motivated by the development, practice and aesthetics of book musicals, an area that is a grey area in the musical theatre culture of the Ghanaian.

2.4 Music in Ghanaian Theatre

This sub topic discusses the integration of music in Ghanaian Theatre before and after the colonial era. The discussions will highlight how the essential musical theatre elements – music, dance and acting have been integrated in Ghanaian storytelling art form and the emergence of foreign musical theatre genres due to change in the socio-cultural environment.

The life of the Ghanaian and for that matter the African is full of music from childhood through to the final bow. According to Akenoo (2007), “Ghanaian music in general is embedded in the Ghanaian way of life. In other words, Ghanaian music is fully pregnant with Ghanaian culture, traditions and beliefs that have been handed over from generation to generation (p.1)”.

Explaining Akenoo’s (2007) opinion further, Nketia (1963) expresses similar ideas on African music with more emphasis on Ghanaian musical culture.

It has been said that for the African, music and life are inseparable, for there is music for many of the activities of everyday life as well as music whose verbal text express the African’s attitude to life, his hopes and fears, his thoughts and beliefs. Music [to the African must play roles such as] to comfort him when bereaved, to
keep up his morale at the battle front, to assist him in worship of his gods. In short in his culture has a markedly utilitarian function (p.4)

Akenoo (2007) and Nketia (1963) bring to attention the utilitarian function of African (Ghanaian) music in society with Nketia providing more insight on its usage in everyday life in the community. These points raised by Nketia relate to various functional categories of Ghanaian music.

Ghanaian music appears in three distinct categories or arrangements: traditional, popular, and the art. Salm & Falola (2002), also opine that “music and dance styles fall into four main categories: traditional, neo-traditional or neo-folk, popular and Christian” (p.28). On traditional music, which has little or no bearing on Western influence, Euba (1993) asserts it is “music whose idiom is derived from African traditional culture, which employs African instruments […]” (p. 6). Saighoe (1977, 4) also in a similar argument as quoted by Brewu (2009) refers to traditional music as:

The type of music, which in pre-colonial days was usually performed on a tribal basis and which, if it transcended its boundaries, did so because people who belonged to that tribe had travelled outside their tribe and had cause to use their music as a means of communication and getting together (p.29)

Both Euba and Saighoe share a common opinion to the meaning of Ghanaian traditional music that it is related to or functions in the indigenous ethics of the people.

The role of traditional music is also recognised in three thematic areas namely, recreational, incidental, and occasional. Recreational music is placed under popular music category. As a musical genre characterised by variety of instruments and creativity, it functions more as an entertainment element (Acquandah 2010). Expanding the above argument, Acquandah (2010) emphasises that:
Recreational music in Ghana is dynamic. This is clearly demonstrated by the fact that during the first half of the 20th century, over 30 different recreational musical types emerged in Akan land, most of them having a light-hearted character, sometimes bordering on frivolities and obscenity, among them Wompe, Sikyi, Ntan, Aways, Moses, Osibi, Akosua Tuntum, and Sikabewuepere. In Ewe land, during the same period, Atseblaga, Dzidzomegbe, Akpalu, Gahu and Atsiagbekor, emerged while among the Ga Ayika, Gombe, Kolomashie, Tumatu, Tumbe and Kpanlogo musical types emerged in succession.

Amuah (2007) also advances Acquandah’s statement, affirming that:

This category of music includes non-ritual and non-ceremonial musical types. All music that is performed for entertainment and relaxation fall under this category. In all Ghanaian societies recreational music is performed, not only in the evenings after a hard day’s work, but also at festivals and other occasions between the actual programmes of events as an additional form of musical entertainment[...]examples of recreational music are Nnwɔmkɔrɔ, Agbadza, Adowa, Bɔbɔbɔ and Bawa. (p.13)

Aquandah and Amuah establish the same opinion that recreational music is popular yet not tied to any strict rule, ritual or ceremonial function in the community. The key words in this discussion are entertainment and relaxation – factors that determine recreational music. Some of these songs are sometimes sung by the old for pleasure or as a relaxation for the young. At some points during funeral, recreational music becomes part of the distinctive music of such occasions, connoting no
ritual values (Nketia, 1993). Since recreational types of music are not strictly tied to any ritual under strict rule; the creation of it becomes a continuous process. Usually, development in new styles and genres of recreational music is as result of creativity vested in adept individuals (Nketia, 1993) who serve as visionaries to the community and are able to determine when it is appropriate to develop new ones.

Occasional music, the next category of traditional music includes those connected to “rites and ceremonies or other activities of individuals, groups or communities (Nketia 1963, p.12). This category of musical types could sometimes be one adopted from other societies with the same system of cult activities or worship. For example “in Ga society Akom and Otu are Akan-derived-musical forms for worshiping tuteler gods of Akan origin,” (Nketia 1963, p.13). Also, the music and dancing of Kple as belonging to the coastal Adangmes, “is used in Ga and Awutu areas for worshiping prosperity” (Nketia 1963, p.13).

Amuah (2007) in his assertion of Incidental music, the third category of traditional music in this discussion: “includes musical types associated with activities, which are non-ritual or non-ceremonial in nature. In general, incidental music is music performed in the context of activities to which it does not form an integral part” (p.13). There is also the use of songs that accompany domestic activities. There are song categories like grinding songs, pounding songs, and songs sung during the laying down of a new building’s foundation (Nketia, 1974). These song types are usually done as a group activity to bring synergy into the work. It also includes musical categories that function at story-telling gatherings in the home or community (Nketia, 1963). Incidental music in storytelling has been a dominant feature in African drama.
The likes of Efua Theodora Sutherland, Ama Ata Aidoo, and Martin Owusu among others have employed incidental music for dramatic effect in their works. It is known in the local parlance as *Mmɔguo* (chorus), a dominant feature in ancient Greek drama and Ghanaian story-telling. Mostly, *mmɔguo* which serves as musical interludes during a storytelling session are existing folk tunes. They are songs that belong to the community, no person can claim ownership; it is a collective royalty. Incidental music is still in vogue today at some working environments like the fishing and farming communities in Ghana. One of its importance is the synergy and energy boosting nature during communal work. There are some musical elements employed during the time of work. They use call and response, what the researcher calls rhythmic unison, just like choreographed movement in unison that is applied to collective works like pounding, grinding, stumping, weeding, and pulling.

Popular music in Ghana is created by integrating different traditional musical idioms from other neighbouring ethnicities due to their popular appeal or aesthetic value for recreation. Some popular songs are also created by fusing traditional musical idioms and western musical instruments and styles. Popular music are the genres usually fashioned by trained, semi-trained, and non-trained musicians for the listening pleasure of the grass-roots (Amuah, 2007), mostly widespread in commercial or urban centres. Music by these calibre of musicians is often tied to dancing, singing, and relaxation (Amuah, 2007), with lyrical content laying more emphasis on socio-cultural issues. As association of these bands is based on individual interest, it is made up of people with different musical talents whose inputs culminate into the collective synergy of performances (Nketia 1963). Popular as they are noted for, they have a very short life span. Ghanaian popular music integrates various styles such as Jazz, Rock, Reggae, Calypso, Juju, Highlife Congo, Samba, Afro-beat and
Gospel (Amuah, 2007). Owing to the main topic in discussion, it is appropriate to focus on highlife music which has been the progenitor of Ghanaian musical theatre.

Ghanaian highlife which is the most popular of all the musical idioms, comprises traditional and foreign music. Highlife emerged in the 1920s when musicians began to integrate western popular musical genres, such as the foxtrot, Afro-Cuban rhythm, and calypsos into Ghanaian rhythmic idioms like *Osibisaba* and guitar ‘plucking’ and ‘strumming’ style from Liberia *Dagomba* (Salm & Falola, 2002). Collins (2011), arguing on the history of Ghanaian highlife points out that:

> Military-regimental band influenced local *Adaha* music which began around 1880 and like jazz represents a black — “hijacking” of western marching music. The early 1900s saw the appearance of — “palm-wine” and — “Akan blues” guitar band music. Ghanaian high-class dance orchestras also developed in the early 1900s and the name — “Highlife” was coined in that context around 1925. However it was only the name that was invented in this elite context, not the genre itself that was invented by the rural and particularly the urban poor (p. 74).

Whereas Salm & Falola relate highlife history to when the name was coined, Collins takes it to the genesis of when the musical genre began. Highlife in the 1940s had advanced into two main divisions, namely dance band highlife and guitar band highlife. The Akan musicians focused mostly on the latter, due to the number of membership within a unit (usually a four or five member band), style of music, mode of operation. These types of musical groups were frequently found in the rural areas. Instruments that made the Guitar band highlife ensemble consist of guitar, singing, drums, claves, and *Prempemsiwaa* (an indigenous bass guitar instrument made with metallic plate
and a box). (Salm & Falola, 2002). Guitar band highlife became the backbone concert party performances, courtesy the ‘palm-wine’ guitarist E.K. Nyame and his Akan Trio, whose slapstick comedy musical performance exposed problems in everyday life. The songs of E.K Nyame were performed in vernacular; addressing some pertinent social concerns such as migration, youth poverty, politics, love, marriages, and death (Salm & Falola, 2002.). The guitar band highlife has since been associated with concert party today.

Dance band highlife also became very popular with smaller groups coming into existence after the World War II. A stalwart whose name comes to the fore in this other branch of highlife is E.T. Mensah, who also changed from the big band; Western focused styles of the earlier years to embraced cultural consciousness by Africanising highlife music. In the words of E.T. Mensah according to Salm & Falola (2002), “we evolved a music type thereafter relying on basic African rhythm, a crisscross African cultural sound so to speak” (p. 182). Just like E.K Nyame, E.T Mensah also incorporated influences from calypso and Afro-Cuban percussion to develop a new highlife style that became popular through West Africa. Dance band highlife used instruments such as claves, shakers, congas, double bass, brass, wind instruments, drum sets and singing.

These two distinct branches of highlife bands exist today even though musicians of today mix them in their repertoires. In spite of the new generational music such as the Azonto, dance hall, afro-pop, which still have traits of highlife idioms; Ghanaians still enjoy the two main branches of highlife.

Ghanaian art music relates to the kind of music that is seen more as music for the elites in society, learned or highly educated people. Its compositional structure and form follow strict rules. Music in this vein are variously called “Classical” “Serious”, “Learned”, “Cultivated”, “Civilized”, “Art”
The classical terminology as world view for art music is mostly related to in the history of music, as belonging to the era of western European music (Amuah, 2007). Aning (1973) in his view on Ghanaian art music expounds on the argument further into three categories:

[…] the first category include[s] the kinds of songs usually sang by church singing band […]. Written in a local language and in four- part harmonies […] that is very elementary and usually of a poor quality. Another type in this group is the music of the cantatas usually composed for secular and private choirs. The quality of the music is better than that written for the singing bands […]. The third [category of African art music includes that written entirely for solo instrument or combination of instruments […] Works in this category may be labelled African only by virtue of their melodic themes and some characteristic rhythmic patterns. (p 22- 23)

Art music as expressed and explained into details by Amuah (2007) and Aning respectively is in a class of its own. It falls within a strict theoretical music composition, which must be observed. It is more like recreational music of the West which is more considered for the listening pleasure of the high class in society.

Music as an art has a long standing relationship with the socio-cultural life of the African. The role or integration of music in Ghanaian traditional drama can be likened to that of ancient Greek drama. Supporting this argument, Akenoo (2007, p.13) asserts that “there is much evidence and proof of the elements of dance and music which often provide spectacle in most Ghanaian plays” (p. 13). Laying more emphasis, Akenoo provides few examples of Ghanaian plays with the
integration of music and dance as secondary to advance the plot of dramatic narratives: *The Trial of Mallam Ilya* (1987), *Verdict of The Cobra* (1987), *Land of A Million Magicians* (1993) all written by Mohamed Bin Abdallah. Other plays include *The Marriage of Anansewa* (1975) by Efua T. Sutherland, the case study for this research. This argument is juxtaposed by Kenrick (2008) to buttress the point of equating Greek and Ghanaian drama with the integration of music and dance states that, “[…] ancient Greek drama used dialogue, song, and dance as [a cohesive] storytelling tools. In short, the early Greek dramas were musicals, and while they had little direct effect on the development of modern musical theatre” (p.17).

The researcher concurs to this assertion that though the integration of music may not have any direct bearing on modern musical, significantly, music and dance have maintained their role in any story-telling situation. However, one could make a clear deduction of music in drama and a musical drama if the integration of music in these two instances are primary or secondary to the progress of the narrative plot.

### 2.5 Ghanaian Musical Theatre

In this discussion, focus will be on the socio-cultural history of the Ghanaian musical theatre; how it started as urban popular theatre then became the livelihood of the performers. The discussions will also look into the art form – the type of genres that were popular, the style and the approach to music, eras and the changing trends to date.
Ghanaian musical theatre popularly known as ‘Concert Party’ has been a mixture of art forms since the early part of the twentieth century. This art form or variety entertainment was mostly found in the urban centres and cities and has remained very popular since its development.

According to Collins (1994):

Ghanaian concert parties are professional groups of itinerant artists who stage vernacular shows for the rural and urban audiences that combine slapstick musical comedies, folk stories, acrobatics, moral sermons, magical displays and dance-music sessions.

Collins (1994) again in advancing his views on the art form points out that:

[the] British Empire day (May 24th), [made of] ‘Cantatas’, Bible-stories and morality plays put on by church missions also helped introduce western stagecraft to Ghana. A third foreign influence on the concert party came through [imported] films […] prior to the first world war period and starred Charlie Chaplin and blackface comedians. Fourthly, vaudeville and, music-hall was brought to the country by visiting artists, including African-American and Caribbean ones (p.3).

King also in his paper on the trajectory of Ghana’s concert party theatre, had argued that it begun with “an obsessive concern with African performers wearing Blackface in concert party which functioned as a vehicle for self-expression in the British colony of Gold-Coast (modern-day Ghana) until the 1960s” (King, 2002, p. 207: Falola & Fleming, 2012, p.15). Concert party performances started from coastal urban centres with individual actors like teacher Yalley and Bob Johnson. Evidently, Edebiri (1983) is of the view that:
The concert party was started in 1918 by the one-man shows of Master Yalley [...]. Two years [after which] the first concert party troupe, “The Versatile Eight,” was formed and, in 1930, Ishmael Johnson (alias Bob Johnson), Charles B. Hutton and J. B. Ansah founded the first professional concert party troupe, also in Ghana: "The Two Bobs and their Carolina Girls." Since then there has been a remarkable upsurge in the number of concert parties [...] (104).

Collins (1994) in a similar argument of early performers asserts that:

Bob Johnson’s own [...] group [...] included the three principal stock characters of all subsequent concert parties: the joker, the gentleman and the lady Impersonator. Johnson in blackface and wearing bizarre or ragged clothes played joker. [...] Johnson’s success was partially a result of his fusing together the character of the imported blackface minstrel with that of the mischievous Ananse - the spider hero of the Akan folklore. (p.viii)

Judging from similar views by Collins and Edebiri, it is clear how this art form (concert party), have been an integral part of the socio-cultural fabric of the life of the modern-day Ghanaian, their music, dance, and drama. Inasmuch as there was traditional storytelling, city life demanded more this new exotic musical entertainment.

This performance culture gained root and “their popularity increased and these performances acquired more and more African aspect of performance as local languages, idioms and mannerisms seeped into them” (Falola & Fleming, 2012, p.15). An example could be traced from Bob Johnson’s fusion of the western style and the Akan folklore. This approach in the researcher’s
view may have been very strategic by the performers to mean that, Ghanaians embrace modernity but within the Ghanaian cultural context. In a way, this idea of localizing performance content “aided in formation, molding and spread of identity shift within colonial Ghanaian culture” [making it] “an important early step in the africansation of the concert party genre” (Falola & Fleming, 2012, p.15; Collins, 1994. p. viii).

Concert party borrowed from Western styles. In the words of Collins (2011) “vaudeville shows began in the early 1900s as a — copy-cat of American and European traditions. Then in the 1930s Bob Johnson brought the genre and its music (usually ragtime) out to the local villages where it transmuted into the Ghanaian Concert Party popular theatre art-form” (p.74). Music halls, and blackface minstrelsy also remained comical and yet built around stories with themes pertaining to the social life in the community.

The integration of Ghanaian music, whether folk or popular as primary to tell stories by an individual actor, duet or trio may be as a result of their popular appeal to the audience since the songs were more identifiable. The music was supposed to be associated with cultural life of the people, whether popular or tradition. Nketia (1966) in a similar view to the above affirms that: “a village that has no organized music or neglects community singing, drumming and dancing is said to be dead. Music making is therefore an index of a living community and a measure of the degree of social cohesion among its respective units (p.20)”.

In the latter part of the 1920s the concert party tradition began to have two division of performances: “the upper class show of Yalley and the “Accra vaudeville” on one hand and Bob Johnson’s schoolboy six penny shows on the other” (Collins, 1994, p. viii).

Eventually the upper class variety show did not survive as a result, Johnson “hijacked” the genre from the elite; this performance politics has been in existence since the renaissance era in Italy
with development of commedia dell’ arte, and the Elizabethan era. In a later development, concert party business became more of a travelling entity, touring the entire country.

Collins (1994) again advances the history and development of concert party discussion by pointing out that:

The Second World War had a direct impact on the concert profession as several local performers staged shows for the visiting allied troops. Concerts were even held for African troops in India and Burma, for between 1943 and 1946 an African theatre was set up within the West African frontier force that was stationed in these countries. The leader was Bob Vans who, together with six other Ghanaians, visited camps and hospitals performing in ‘pidgin’ English to music of the ‘kokomba’ variety of highlife. When they returned to Ghana in 1946 he and other Ghanaian ex-service men formed Burma jokers. In 1948 [Burma Jokers became] the Ghana Trio due to the rising nationalist sentiments of the period (p.x).

This renaming became a brand for almost all performing groups who either by virtue of three stock character convention or groups dissolved into three for a special reason. Cole (2001) emphasises that, “from 1930 through 1950, every concert party was trio. Among them were the Gold Coast Two Bobs, Happy Trio, Dix Covian Jokers, West End Trio, Keta Trio, Saltpond Trio, Jovial Jokers, Burma Jokers, and The Yankey Trio (Collins,1976a, 52)”(p.119).

The spirit of nationalism had become a trending culture and gradually catching up with life even in the middle of the twenty-first century. This might also have affected the style of music integrated in the art form. Obviously there would be other music genres like foxtrot, ragtime, jazz, among
others that might have come with the western musical variety entertainment and films influencing
the type of music that was integrated during performance, mixed with our popular ‘highlife’ music,
which eventually became the dominant music genre that propelled the concert party show till
present.

2.6 Music in Ghanaian Concert Party

Generally, music in Ghanaian concert party refers to the kind of ensemble and genre of music
integrated or scored by composers or borrowed performers to accompany sketches, improvisations
and narrative plots. The researcher’s utmost interest is the kind of music that accompanied the
works of Teacher Yalley, the first concert party actor to emulate American black-and-white
minstrel show, put on fancy dress, wig, moustache, and make up during performance (Collins,
1994). As noted by Collins (1994):

His three hour shows opened with a hired brass-band that marched and [advertised]
around town and ended up outside the theatre. Inside, Yalley performed his comedy
sketches assisted by a trap-drummer and harmonium player who provided a cross-
section of then current popular ballroom dance tunes: ragtimes, foxtrot, quicksteps
and waltzes” (p.3).

It is obvious that the early concert parties borrowed every aspect of the western musicals including
their music. Apart from the above music types, regional integration also brought other music styles
like sea-shanties by Liberian seaman, accompanying strumming patterns from guitars and musical
saw (Collins, 1994). As years went by performing troupes began to incorporate musical styles
produced locally. The Axim Trio concert party in 1935 became the most popular, having their
drummer and harmonium player. In some instances they co-starred the renowned ‘palmwine’
guitarist Kwame Asare affectionately called Jacob ‘Sam’ whose specialty was in drag presentation and his falsetto singing ability (Collins, 1994). Apart from the ‘palmwine’ music accompaniment, they also integrated other local music styles in fashion at the time. Examples of these musical types can be inferred from a performance by the Axim Trio and “some members of a local brass band or ‘kɔkɔma’ marching group that they hired for the evening performance” in neighbouring Nigeria. Usually the performance followed a particular format or a sequence which could be a straightjacket idea or an improvised version drawn from the western musical prototypes already mentioned; starting with “an ‘opening chorus’, and ‘duet’ followed by a two hour play” (Collins, 1994) artists or troupes of this concert party shows like the western counterparts reflected on socio-eco political issues in their stories even though presentation is comical.


Guitar band Highlife became the mainstay genre defining concert party business. A major contribution to the concert party profession was made by E.K. Nyame, a leader of a highlife guitar band who came out with his own concert party troupe with the name “Akan Trio” ‘encouraged by the Axim Trio’s success in 1952” “exclusively in the Akan language”, as the medium of communication got immediate attention (Collins,1994, p 8). Musical groups began to expand both in size and styles, with yet another novelty by E.K Nyame’s guitar band fusing Afro-Cuban instrumental (bongos, congas, American jazz swing, and the plucked double bass), a contemporary creativity borrowed from “E.T Mensah and his Tempos in Accra”.

46
The 1950s and 1960s remain a remarkable epoch of the concert party profession due to “the more Africanised Akan Trio that emerged during the period” (Collins, 1994, p 9). Apart from the Axim Trio, Collins (1994, p 9) again notes that:

some of the most important Ghanaian concert groups of the fifties and sixties were kakaiku’s group, the Ghana Trio, Onyina’s Royal Trio, Kwaa Mensah’s group, the Lucky Star (of Nsawam), I.E. Mason’s group, Yamoah’s group, ‘Doctor’ Gyasi’s Noble Kings, the Brigade Concert party and Nana Ampedu’s African brothers (p 9).

The masterpieces of these musical groups are the benchmarks breeding new musical creativity of the postmodern generation. The integration of 'highlife' music - woven throughout every show, intensifying moments of anguish, despair, and jubilation- plays an important role in this emotional signification process” (Cole, 1997. p 376). This integration of musical numbers in the concert party shows - popular songs in the public domain that is contextualised to support the narrative plots really work like magic in getting the message across to the audience because of the poetic and proverbial characteristics of the lyrics in the songs which is consumed by individuals on radios, in the market places, provision stores, petrol stations, drinking spots (Cole, 1997), at funerals, and on radios. Earlier submission about the lyrical content of highlife songs Cole (1997) is of the same mind that:

Song lyrics depict pitiful experiences: 'When you are penniless, all of life is bitter,' 'If you are jobless in this world, you will never know your family members. [The texts in] Highlife [music] are themselves dense signifiers, as they frequently incorporate proverbs, a fundamental aspect of Akan orality. Proverbs are used in
daily life as well as at formal occasions such as funerals, the installation of chiefs, and court proceedings. Distilled essences with multivalent and opaque meanings, proverbs are dependent on both the sender's knowledge of the appropriate occasion for invoking them and the receiver's intelligent interpretation (p 376)

Cole’s assertion relates to the various motivations behind highlife songs which cut across all spheres of Ghanaian social life. The proliferation of this stagecraft musical theatre, the popular appeal, and the advent of media technology in audio-visual in the 1970s, concert party musical continued “through the use of new media” (Collins, 1994, p 10). “There are film versions of concert party plays such as ‘I Told You So’ that stars Bob Cole” (Collins, 1994, p. 10) to suit the cinema audience and television patronage. The television version of the concert party became the new trend of the popular concert party in the 70s “and these tend to have a strong moral and didactic tone as well as providing avenue for concert actresses” (Collins, 1994, p 10). The late 70s through to the 80s produced popular Osơfo Dazie and Ẹbra which were showed on national television.

One interesting revelation of ‘jaguar jokers’ comic drama is the extent of music integration. “They performed and sung in Akan; Twi and Fanti [dialects which] follows several hours of dance music” (Collins, 1994, p 19).

The critique Charles Amgmor divides modern dramatic expression in Ghana into operatic drama and literary drama. Under the former he lists folk-opera, cantatas (of various Christian congregations) and concert parties. Folk-opera may have been developed out of the staging of Gilbert and Sullivan operettas in school, although in colonial times the intelligentsias also acquired
taste for European grand opera. “Saka Quaye wanting to indigenize the operatic form, composed operas in Ghanaian languages” (Banham, 1995 p. 426).

The drama section of concert party dovetailed into cinematic and television format in the early 1970s. Examples of productions that went through this format are: *I Told You So* – the first Ghanaian musical film (operetta), *Osyo Dadzie* and *Obra* – a melodramatic form, and the popular ‘Cantata’ - a purely operetta adaptation with the integration of popular musical songs as primary to the plot, produced by the Ghana National Television. Chronologically, *Osyo Dadzie* emerged in the seventies with theatre houses. These houses was made of “itinerant actors and singers” (Dseagu, 1991, p. 24) belonging to the concert party fame. *Osyo Dadzie* and *Obra* dramas integrated music to: determine mood, transitions and building of character emotions. The ‘cantata’ show unlike the others use music as primary, alternating spoken dialogues with live singing by characters. Here singing ability was a prerequisite.

In conclusion all the above notions are related to the musical theatre research project in terms of the following: Theories, concepts, structures, styles of book musical composition, historical backgrounds and socio-cultural issues surrounding their advents.in addition, though some of the stories in early book musicals were based on adaption and the Broadway conventional praxis of composition, this research bases its foundation on the re-interpretation of play text into song text, with compositional theories style stemming out of Neo-African Art Music.
CHAPTER THREE
METHODOLOGY

3.1 Introduction
This chapter outlines the developmental process of the research project. The conceptual framework underpinning the research is explained, as well as the methodology employed for the research. In addition, the chapter highlights the creative processes that culminate the research.

3.2 Conceptual Framework: Neo-African Art Music
A conceptual framework is a thought that has been modelled or structured as a theoretical blueprint to a proposed project in any research environment, including the area of arts. It is a prerequisite in creative arts research, since it serves as an operational principle that guides a creative research.

Malyon (2002) observes that:

[...] Conceptual framework seeks to outline, ‘who, what, when and why’ of the artworld by identifying influencing factors, [that] examines the causes and effects of the artworld. Understanding the conceptual framework provides a richer depth of knowledge about the operation of the artworld and the relationship that exist within it (32).

Framework as explained by (Maylon, 2002) becomes a working boundary within which the concept for the musical project is circumscribed. It becomes a guide to the researcher and a lens through which an individual can appreciate outcome of the work of art. Thus this project is framed within the understandings of Neo-African Art Music – a blend of diverse African musical idioms due to trade and regional integration as against the influx of western cultural influence, resulting
into a new African experience of musical crossbreeds. Neo-African art music is explained by Salm & Falola (2002) as,

[…] a type of traditional music [which] incorporates elements of popular music; Neo-folk music types do not replace traditional styles of music, but represent new additions to Ghanaian musical repertoire. Neo-folk musical styles combine elements of traditional music, previous recreational styles, and popular styles like highlife (p.178).

Neo-folk musical awareness is also expressed by Akin Euba (1993) on the basis of interculturalism, a development through trade and Western acculturation of the African people through colonisation.

According to Euba (1993):

Interculturalism is not […] a new development in the history of world music and has from time immemorial been an important aspect of musical creativity. Practically [music across the world] including the indigenous music of Africa and Asia, as well as the European symphonic tradition, are veritable products of interculturalism. Contemporary interculturalism in Africa is part of an overall 20th century African experience and is not limited to neo-African art music, [embracing] practically all aspects of African musical life, including the traditional, Christian, Islamic, Popular and so forth.(p.6)

The world today, thrives on borrowed ideas in every facet of one’s life including music. Almost a century now African music the world over has seen a transition, blending of western and Asia in terms of style, and texture. Theories is an ongoing phenomenal. However, among the three categories of African music: traditional, popular, and art, the traditional ones are still intact due to its functionality that cannot be compromised. Euba (1993, p.6) further gives details of the
categories of contemporary music interculturalism has brought. These categories are variables or parameters within which neo-African art music or composers can be placed.

1. First and foremost variable is characterized by music based entirely on western models and in which the composer has not consciously introduced any African elements.

2. Music whose thematic material is borrowed from African sources but which is otherwise western in idiom and instrumentation.

3. Music in which African elements form an integral part of the idiom (through the use of African instrument, text, or stylistic concepts and so forth), but which also includes non-African ideas.

4. Music whose idiom is derived from African traditional cultures, which employs African instruments, and in which the composer has not consciously introduced non-African ideas (p.6)

Among these four categories, the third method is implemented as a conceptual framework for this research. The compositional style of this musical theatre project was based on the fusion of traditional, recreational, and popular music (fusion of popular music and western instruments). With the traditional aspect, the socio-cultural and geographical setting of the play comes to the fore. The play *The Marriage of Anansewa* has an Akan setting, to be precise Fante. The playwright also portrays the spirit of nationalism, showcasing other regional areas like the Volta, Eastern, and Asante regions of Ghana. Inspirations are therefore drawn from traditional musical styles emanating from these areas.
The rationale behind this conceptual framework gives clear parameters within which the experiment is positioned. It sets a focus for the examination of the musical work; the contemporary fusion of traditional and popular music. The general output or the texture of music could therefore be measured looking at the conceptual theory. Additionally, the concept serves as a benchmark for the researcher not to veer off from the objectives that answers the thesis.

3.3 Research methodology

The research design uses qualitative approach in the gathering of data. Art Researchers in this regard frequently derive their own personal stories and experiences as spaces for further exploration, examination, and representation of a particular joy or tragedy (Tracy, 2012). The research design itself is Arts-based inclined, making the inquiries that lead to the creation, performance, and analysis of this musical theatre project not led by the views of sampled respondents, but out of the established research interest, questions, objectives and expected outcome.

According to Leavy (2014):

Arts-based research practices are set of methodological tools used by researchers across the discipline [relating to] all phases of social research, including data generation, analysis, interpretation, and representation. Arts-based practices draw on literary writing, music, dance, performance, visual arts, film and other mediums. Representational forms include but not limited to […] performance scripts, theatrical performances, dances, films, and songs and musical scores (p.4).
Barone & Eisner (2011) also observe that,

> Arts-based research is a process that uses the expressive qualities of form to convey meaning [...]. Arts-based research emphasizes the generation of forms of feeling that have something to do with understanding some person, place, or situation. It is simply not quantitative disclosure of an array of variables; it is conscious pursuit or expressive form in the service of understanding. (P, xii, 7)

The understandings of arts-based research by Leavy (2014) and Baron & Eisner (2011) support the use of qualitative or expressive process to measure arts from one’s own understanding and creative mind. This qualitative experience is supported by Knowles & Cole (2008), who are of the view that the arts-based practice “[...] draws inspiration, concepts, processes, and representation”, (p. 29). These points raised by Knowles & Cole (2008) are meant to be driven by the artistic expression of an individual’s ingenuity.

According to Barone & Eisner (2011), “Arts-based research is the utilization of aesthetic judgment and the application of aesthetic criteria in making judgments about what the character of the intended outcome is to be” (p.8). This assertion by Barone & Eisner (2011), which is similar to that of Knowles & Cole (2008), and the earlier view by the researcher could be tested on any of the media mentioned previously by Leavy (2014). The significance of arts-based methodology for this research project is due to the effective use of aesthetic dimension in both the inquiry and presentation, analysis and interpretation of the project. Additionally is the seeming boundless nature of arts-based research that gives room for the researcher to primarily use his acquired knowledge, talent and, expertise to create an artwork. Furthermore, in any creative art endeavour, developing a concept becomes subjective due to the qualitative nature. There is no definite
procedure for designing and producing Arts-based research, it is dependent on one’s own artistic skills and goals set as a concept to create an art form (Froehlich & Campbell, 2012).

The method of approach to this study is qualitative inclined. Qualitative method according to Kothari (2004), “is concerned with subjective assessment of attitude, opinions and behavior. Research in such a situation is a function of researcher’s insights and expression” (p.5). Out of the three features provided by Kothari (2004) “Opinions” is most relevant to the investigation, since the research design concept; arts-base is founded primarily on the quality of a specific inspired knowledge. Moreover, this qualitative or non-quantitative form of research method is not subjected to rigorous quantitative analysis (Kothari, 2004). The work is therefore based on specific decision which is supported by the views of (Leavy, 2014. Barone & Eisner, 2011. Kothari, 2004). The idea of data collection was based primarily on the researcher’s artistic knowledge on the projected subject of inquiry. There was the use of secondary data through library source literature, audio-visual materials and the conducting of interviews of experts in the following areas. Music composition, playwriting, musicology, phonology, and choreography.

**Data Sources**
In this research both primary and secondary data were employed since the investigation demands information from both resource areas. The primary data sources were deduced from the interviews conducted – the individual’s personal experience giving the researcher first-hand information. The secondary data sources were library materials; from books, video materials on musical theatre history, features of dominant and sub genres of musical theatre in relation to the subject matter.
Population

The number of resource persons interviewed amounted to 15, giving room for three different respondents in each area: music composers, playwright, musicologist, phonologist, and choreographer. Significantly, this was to bring to bear more expert opinions on the subject matter for the enrichment of the project.

Sampling and Sample Size

The appropriate sampling technique for the research is purposive sampling method, due to the nature of investigation which demands input from individual proficiency as secondary source of data collection. Experts in the following areas: music composition and analysis, playwriting, dramaturgy, linguistics and phonology, and chorography making the sampling size therefore 15. Bui (2009) confirms that the choice of a particular sampling technique is dependent on “the research questions and design of the study” (p. 142).

Data Collection Procedure

The researcher employed audio recording device as a tool to capture interview proceedings.

Data Collection Instruments

Interview guides serve as the instrument in data collection owing to the nature of the area of investigation.

Interview guide sample (see appendix).

- Can hybridity in musical idioms bring any creative aesthetic?
- What are the features and theories backing Ghanaian music – whether traditional, popular or art.
- Ghanaians since colonial era till date, have had a passionate appeal for the popular concert party entertainment. What accounts for that?
- Is there any uniqueness in Ghanaian English speaking – diction.
Can a spoken dialogue be turned into sung dialogue?
Must the socio-cultural setting of a play affects its musical composition
What must be considered if one wants to re-interpret a play text into a son text?

3.4 Production Development

This section discusses the activities that were undertaken for the research. These include the Preliminary Production Research, Review of the Play-text, and Citing of a programming (MIDI sequencing) and Recording Studio. The research process also includes, call for auditions, rehearsals, the culminating performance, and an evaluation.

3.5 Preliminary Production Research

This section comes with the selection of play, play review, revision of play, and citing of studio for creative process – the scoring of music. This section also reveals the very basic approach which culminated the final output such as audition, casting, production conference, rehearsals, technical planning of sound setup. The preliminary process lasted for two months.

3.5.1 Play (story) Selection

Choosing a play for the project began the whole research. For a book musical, the idea was to identify a dramatic narrative interwoven with music and dance as organic part of the plot with its socio-cultural setting relating to the thesis topic. Upon some consultations and suggestions, readings and reviews, *The Marriage of Anansewa*, written by Efua T. Sutherland was selected for the project. The socio-cultural setting and writing style of the play came in handy for the intended
project. There was the need for further creative deconstruction, to make it suitable to the conceptual framework of the project. Thus the merging of traditional and popular music, and musical influence emerging from intercultueralism as a result of regional trade integration, migration among others. Interculturalism which seeks to answer one of the research objectives – achieving aesthetic gains with hybridity. The fusion of different musical idioms as a result of interculturalism is a significant aspect of musical creativity. Euba (1993), and Efua Theodora Sutherland, the playwright are particular about this same concept of interculturalism – a post-colonial approach; creating a new path of life for the contemporary Ghanaian with diversity of purpose.

3.5.2 Play Permit and Revision

The permission to use the play *The Marriage of Anansewa* initially was granted verbally by Professor Esi Sutherland, a senior lecturer at the Institute of African Studies University of Ghana Legon, and also the daughter of the playwright. Professor Esi Sutherland currently manages the rights of the play. To authenticate the verbal approval, an official letter from the Department of Theatre Arts, School of Performing Arts, University of Ghana, Legon was issued on the 30th of October, 2015 to Professor Esi Sutherland. (See Appendix 1)

The play was revised to reduce its length in performance. Ordinarily the length of the play lasts for two and half hours, which presupposes that the re-interpretation of existing spoken dialogue into sang dialogue will exacerbate the situation considering the average period an audience can be engaged in order not to defeat the purpose for which he or she is present in the theatre. Adding to that, selected spoken dialogues as lyrics in this situation assume rhythmic patterns, melodic contours, dynamics, pitches, duration, and accompaniments with harmonic progressions backed
by a chorus. Accordingly, all the four acts in the play went under scrutiny – lines of characters were artistically tailored without affecting the plot. The deconstruction was carefully done by the researcher, with assistance from Mawuli Sermevor, Ebenezer Asime and Abigail Amele Quaye graduate play directors and playwright respectively. This was possible because of their affiliation with the School of Performing Arts, University of Ghana, as graduate students. Adding on, they were abreast with my research concept and understood the need for the revision. Eventually the exercise reduced the length of the play but not the sequence

3.5.3 Play Review: The Marriage of Anansewa

Analysis that informed the mode of the music composed; the expression of musical ideas and creativity was centered on the setting, the plot, character analysis, rhythm and tempo, and the genre of the play as a comedy.

Setting

The play is categorised as a romantic comedy with its root from Akan folk tales, popularly referred to in the local parlance as “Anansesem” meaning Ananse’s stories. A review by Theatre and Gig (2006) affirms that, the story The Marriage of Anansewa is “based on a traditional tale” (p.1) of the Akan ethnicity, the Fantes to be specific. The language is in Fante even though the mode of communication is in English dialect. Ananse is presented as a contemporary Ghanaian man – a blend of Ghanaian and English traditions and socio-cultural life. Ananse’s first name as George serves as an example of a new Ghanaian identity (Mireku-Gyimah 2013). The play is set in a hybridized community on a larger scale; a representation of some other tribes apart from the Akans
— Fante, Twi, and Asante with borrowed anglicised life style and practices. The time of the play is the immediate past – it is set in the post-colonial era during which life of the Ghanaian has become transitional or modernised – the blend of one’s custom and traditions and some aspect of foreign culture including music.

**Dramatic Structure**

The play is in four acts situated in the conventional sequence of events namely: exposition, rising action, climax, falling action, dénouement. In spite of this convention the playwright still maintains the dominant element in the Akan folk storytelling by introducing a narrator to moderate or dictate the pace of the play. Conflict of man against himself sets in right at the beginning when George complains of life being very difficult to manage with the tree of poverty rooted in his house. This situation compels him to use his daughter, Anansewa as bait to amass wealth from four chiefs who intends to marry her. This also ignites conflict of man against man between father and daughter. In the end, Kweku Ananse escapes the entanglements of his own web; Anansewa marries her preferred lover, one of the four chiefs, and Kweku Ananse makes a fortune from it.

**Character Review**

Contemporary George Kweku Ananse as the major character is noted for his cunning ways. He is always scheming to be ahead of every situation. George has a focused vision of getting his only daughter into a marriage that will change his destiny over night as he is surrounded by poverty. Even though he is cunning he is right, as a father, to get the best husband for his only daughter; something every father would wish. His approach to alleviating poverty unfolds the story. Ananse
is very brave, smart, modern, educated, sociable, and a Christian who is also well endowed with his custom and traditional practices. His life style is one of the motivational factors for the kind of songs created for him. It means that apart from the general mood, there was a careful study of how individual moods played out by Ananse and the other supporting characters as the story unfolded.

Anansewa is a very beautiful unassuming young girl of about 20 years of age, and a student of E.P Secretariat School. She is cheerful and naïve, submissive, trusting her father for everything in life. Her desires are the basic things that every child would like to have; education, good parentage, socialising with friends, and eventually marrying someone who loves her. These character traits informed the kind of songs created for her.

Aya is Ananse’s mother, a strong willed woman who believes in the culture and traditions of the land. She is so protective of her children especially Ananse and only believes in what her son says. She has a lively personality and is also very religious. Her beliefs and personality informed the type of songs created for her songs that match her social being.

Ekuwa, sister of Aya, is so outspoken and very proactive, but sometimes difficult to comprehend. She is always in support of whatever decision Kweku takes as far as it elevates the entire family.

Christie is a well-educated Fante woman and a fiancée of Kweku Ananse. She is very cheerful and good-looking and her desire is to become Mrs. Ananse. She is so reliable and tactical at it. She sometimes exaggerates and brings her personality into disrepute – bringing conflict between herself and Aya.

The chorus is stereotypical of Akan storytelling which is also a regular feature of Greek drama and book musical theatres. In the play they serve as the mouth piece of the community who contribute
to the development of the plot. Their main role is to provide songs “Mmɔguo” - musical interlude, comments, and sometimes gossip.

Akosua is a beautiful young girl who is entrenched in her cultural norms. Knowing her rights makes it difficult for men who think buying gifts for a woman automatically makes her their wife. She is very outspoken and daring.

Akwasi is a young adult who wants to marry but not ready to settle in a traditional way – going to ask of a woman’s hand from her parents by paying the bride price. He will rather lavish a woman with gifts; a way to get her as wife when she accepts the gifts.

The four chiefs represent different geographical locations and custodians of tradition. All of them prove to Ananse their love for Anansewa. In the end “chief who is chief” happens to fulfill an Akan tradition underpinning some circumstances in marriage; like the death of a fiancée you wished to marry obliges you to do the necessary rites before she is buried. This brings a lot of musical ideas to the table; the idea of interculturalism is captured by the playwright bringing people from different ethnic background. So the concept of hybridity is considered for the scoring of music – the blending of different ethnic musical rhythmic patterns.

3.5.4 Citing of Studio for creative experiments

The Music Department recording studio and the drama studio administration/production enquires unit of the School of Performing Arts, University of Ghana, were adopted as workstation sites for both music scoring, vocal recording, audition, rehearsals and final performance presentation. (See Appendix 2)
3.5.5 Programming and Recording set up

There was the need to mention some existing methods of scoring music among others. Methods for scoring of music can be partitioned into analogue and digital approach. The analogue method can be done with the aid of a piano, guitar, voice and wind instrument. After transcribing the created melody and harmony with solfa notation into a manuscript, the score must be tested or performed by a group of musicians. The instrumental arrangements suggest the number of musicians involved. This is more of an analogue or orthodox approach to music scoring. The second method relies more on a computer-based technology. This method of music scoring can be achieved by using software designed, containing virtual musical instruments. Some of these notation-based and MIDI sequencing software programs for composition are: Finale, Sibelius and Garageband (Odena, 2012). Finale and Sibelius are mostly engaged by Classical or Choral composers for easy digital transcription.

However, aside the Garageband software mentioned by Odena (2012), there are other popular ones such as Reason, Protools, Studio One, Cubase, and Logic among others engaged in MIDI sequencing. As shown in Image 3 below, is a Finale musical software interface, purposely designed with virtual features like manuscript templates, internally generated tone-banks, tools – musical notes and symbols –, locators, editing features, playback engine for monitoring the scoring process.
Digital MIDI workstation is the second option for music creation; a method that is faster and easier to achieving results. Considering the final output of the music for the production, a mixture of recorded vocals (chorus) and digitized instruments to be played back as virtual performers was adopted. Mihalcea & Stapparava (2012) emphasise that:

MIDI is an industry-standard protocol that enables electronic musical instruments, computers, and other electronic equipment to communicate and synchronize with each other. Unlike analog devices, MIDI does not transmit an audio signal: it sends event messages about musical notation, pitch, and intensity, control signals for parameters such as volume, vibrato, and panning, and cues and clock signals to set the tempo. As an electronic protocol, it is notable for its widespread adoption throughout the music industry (p.592)
Apart from the above, MIDI technology, as shown in Image 4, also works like Finale. It is able to score simultaneously whiles you sequence through a midi keyboard synthesis (electronic piano).

Image 2: Midi Workstation Setup – Dept. of Music Studio, SPA, Legon.
Source: Ernest Acheampong

3.5.6 Technical Consideration

Under technical consideration there was the need to know the type of computer system appropriate for the work. The specific computer, whether laptop or desk top must have a specification that is audio-MIDI technologically friendly. The specification of a desk top computer must be a Pentium IV and above with a minimum memory of between 1-3 Gigabyte. For an audio MIDI set up I used a midi keyboard or controller, a four input Tascam sound card, studio headphones, and condenser microphone for voice recording. (See appendix 3)
3.6 Creative Process (Re-Interpretation of Text as Lyrics for music compositions)

Music in general is made of lyrics as song text on one hand connoting communal concerns and traditions on the other (Flajsar & Vernyik, 2009). Re-interpreting the play text as lyrics was based on the following: magnitude of the message (text), fluidity of the spoken dialogue, poetic nature of the text, and the individual mood of characters portrayed in the text, and that of the entire narrative plot. The text carries fluctuating degree of moods which are expressed through excitements, sentiments, tension, and reactions from individual characters. These qualitative descriptions were the variables used as pointers to determine song text out of the spoken dialogues. Image 4 below, represents the GeMPIF Model. A structure designed by the researcher out of his creative intuition, to derive lyrics from the play text – to express: thought, feeling, ideas, and experience.
Image 4: Determinant variables for changing play text to song text.

Source: A model by the researcher.

The acronym GeMPIF explains the image model. It is a framework for re-interpreting play text into a song text. The understanding of ‘GeMPIF’ acronym as Text Conversional Model is explained as follows: Beginning with the letter G which is the General mood of the play, the letter M means the Magnitude of the play text, whereas P stands for the Poetic nature of the play text. The letter I is the Individual mood carried by the characters towards the achievement of the plot, and lastly the letter F represents the Fluidity of the play dialogue.
The composer has in mind compositional techniques and skills just like how the playwright applies literary devices in the process of scripting a play. Both have in mind the plot and its sequential arrangement. The expression of mood through music is key to the theatre music composer.

Bell & Chicurel, (2008) observe that,

A composer writes for the theatre, the way a playwright writes for the theatre, except the composer uses musical language rather than literal language. The goal is the same: to capture the essence of character and situation. Just as the playwright uses letters the composer uses tones. These tones form chords (words), musical phrases (sentences), and musical sections (paragraph). In the same way that a playwright builds dramatic interest through the use of rising action and dénouement (p. xi).

Bell & Chicurel, (2008) in their observation, puts both the playwright and the theatre music composer on the same level of goal attainment, creating a theatre performance through writing of plays music composition. However, the approach to creative engagement may differ, few elements like, diction, rhythm, pitch and tempo are commonly used in both areas.

3.6.1 Melody Creation

The next step is to melodise the lyrics created out of the play text. Here the theory of tonality in spoken language was applied. Language tonality comes with pitch and rhythm, with pitch being the low and high of the syllabus, the latter relates to the beat of the spoken text.

Melody forms part of the three basic components of music: melody, harmony, and rhythm. Melody provides voice and shape to music, harmony contributes music its artistic colour or attitude, and
rhythm offers music its driving ability. The merger of these essentials generates the universality that powers music to communicate universally, notwithstanding time or place. In summary, when the essentials have come into play with words, the dramatic potentials intensifies. (Bell Chicurel, & 2008)

The intonation of the spoken text has its own linear projection which is termed as contour. Most often than not, in African music, especially in Ghana, the natural flow of the spoken dialects are tonal, giving out a melodic suggestion to start with, when one is creating a song. (Finnegan 2012) in the affirmative to what has just been said, relates that,

[…] there is a relationship between the tones of speech and the melody, so that the melodic pattern is influenced by linguistic considerations” […] the intonation of the “spoken text offers tone patterns or syllable relationship but not the actual melodic notes that are to be employed” (p.257).

The technique therefore, used in creating the actual melodic notes is the speaking aloud of the selected dialogues (text) so as to achieve the spoken contour – the pitch levels either low or high; having in mind the Ghanaian accent of English dialect. An observation by Ericsson and Simons as quoted by Newman (2008), “indicates that many studies of creative process [in music] have used a “think-aloud” method, where the artist verbalizes thought process, emotional states, and ideas whiles actively engaged in creative work” (p. 57, 58). This concept is pivotal in the melody creation process. Therefore, for the chosen text to assimilate the ‘Ghanaian English’ intonation, all the melodies and their rhythmic accompaniments creation were based on the curves created out of Ghanaian pronunciation of the English text. However, there were few instances some melodies were free from the concept. The tempo and rhythm of the play was also considered.
3.6.2 Chord Progression Creation

According to Paiement, Eck, Bengio (2005), […] chord as a terminology in music theory “[is] the building block […] from which tonal music is constructed” (p.1). It is like the path on which the music travels. Technically, it should be understood a chord does not stand alone, it must belong to the tonal family of the melody. They appear in groups of two or more tones sounded at once (Amuah, 2007). There are three basic types of chords namely: major, minor, and dominant. To follow the melodic contour, the chords must move in that same direction depending on the relationship between the melodic note and the preferred chord diatonically. The progression of chord either in an ascending or descending order of the scale; major or minor scale, is represented by roman numerals: I, II, III, IV, V, VI, VII, I each representing the root of every chord. The chord progression of most of the songs was I, IV, V, and III, VI depending on the mood of the play.

Image 4. It is a sample of chord progression against a melody.

Source: composingthescore.wordpress.com
The progression is indicated by the Roman numerals: I, VI, IV, V, I. The progression is as a result of the melodic notes involved. The melody in the score from bar 1-3 is: ME SO ME LA TE DO.

Notes in the chords:

CHORD I = DO ME SO
CHORD VI = DO ME LA
CHORD IV = FA LA DO
CHORD V = RE SO TE
CHORD I= ME SO DO

3.6.3 Percussion Accompaniment Creation

The drum accompaniments aspect of the entire music creation is supposed to relate with the conceptual framework of this research – fusion of Ghanaian traditional drumming styles and some western instruments. The rhythmic patterns created are motifs from Apatampa, Sikyi, Adowa, Empe, Asaadua, and Abwadza with more emphasis on the various popular bell patterns emanating from the above mentioned musical idioms. Result was achieved through MIDI sequencing, bringing on board two resource traditional drummers from Abibigoromma Theatre Company, School of Performing Arts University of Ghana. Through ‘hearing and simulation’ – a method the researcher used in sequencing digitally, the drum patterns played by the resource persons. The process was done through MIDI technology. Thus setting of ‘Reason’ music programming software performance templates with tempo, time signature, metronome, locators, recording or sequencing tracks, engaging virtual sound modules with drum tones and other musical instruments
(synthesisers). After engaging all the said engines, the record button is activated to capture traditional rhythmic patterns being play on the MIDI piano. The computer then recognises the virtual performance as data, able to play back the captured performance as music. The same method was used to create the melodies and harmonies of the lyrics of the play text. Here, concentration was on the texture of the music being created. As a contemporary popular instrument, the guitar (acoustic and bass) was the main western instrument used throughout the numerous compositions, motivated by the texture of Ghanaian popular highlife music the ‘palm-wine’ and the ‘big-band’ style.

Image 6. A moment captured during music compositions in the music department studio. Source: Ernest Acheampong

3.7 Audition

An audition team was composed, made of graduate students from the School of Performing Arts, University of Ghana, Legon: two directors, one actor, a pianist, a choreographer, and a technical crew. A project of this kind is one of the most complicated theatrical events that depends heavily on the following arts art forms: dance, music, and drama; it demands a high level of individual theatrical knowhow. From preproduction to post production the integrity of interdisciplinary
performance culture must be maintained throughout to attain an organic unity (Porter, 1987). This team was to facilitate the audition process. Audition was held on Friday, 18\textsuperscript{th} September, 2015 with scheduled time from 4 pm to 7 pm. The audition process was both ‘open’ and ‘closed’, with the former being the one with all interested applicants (would-be cast members as well as staff) present. Here it includes all areas of endeavour that has been publicized on the audition poster, see appendix. The approach to the latter is such that roles are given to some selected actors without audition, which guarantees privacy (Porter, 1987). The audition team was to access individuals who were ‘all-round’; individuals who act, dance and sing, with much emphasis on singing. For the singing section the first exercise was to sing any Ghanaian traditional song and one English song of their choice. The justification for this exercise was to check voice dynamics, pitch, projection and ability to deliver in both local and English language. The second exercise was more technical; checking on breath control, tone and pitch exercise with the aid of tone generation software. This exercise was to help look at voice ranges, producing the exact sound you hear. With dance, the first step was to do free style followed by specific traditional dance movement. Script reading was the final step to check pronunciations, reading proficiency with rhythm and tempo as a yardstick. Below are some images captured during the audition.
Not many people turned up for the audition, and just a few of those who turned up were total performers who could act, dance and sing. Additionally, a number of the singers lacked a typical Ghanaian folk voice in pitch. Consequently it was agreed that the audition will still be opened after the scheduled date. The audition was immediately followed with casting. For those cast as Chorus, they were given song sheets and sound tracks on, CDS, pen-drives, and on the production ‘WhatsApp’ platform to learn before rehearsals.
3.8 Rehearsals

Rehearsal, as an important factor in any theatre performance practice “is a process through which a group of theatre artists discovers the possible meaning and significance of a piece of a dramatic literature” (Baugh, 2014, p.72), with which useful strategies and findings are communicated to a future audience. Rehearsals began on the 21st September, 2016 with the learning of the 33 created songs with a playback system. Each rehearsal session was composed of learning music, learning movements, and general directing. Dance movements were choreographed with an ethno-rhythmic feel that could tell the socio-cultural environments of the play. By the end of week Four the cast number had increased from 10 to 30. The play director Mawuli Sermevor a graduate student of the School of Performing Arts, University of Ghana, Legon was technically done with the blocking of acts one and two. The number of cast and crew in week eight had doubled from 30 to 60, during which rehearsals had become more popular and interesting to both the general public and some academic connoisseurs like Professor Daniel Avorgbedor, a Senior Lecturer at the Institute of African Studies who invited the production team and the major characters for a 30:00 minutes performance presentation of some selected scenes for a PHD class dubbed Critical Perspectives on Performance Studies discussion. Present were Professor Daniel Avegbordor, Professor Esi Sutherland, Dr. Nii Dortey, Dr. Godwin Adjei and the PhD students. The presentation eventually became so interactive, ending with questions and contributions that helped shape the research concept. This presentation actually took place in the ninth week on the 11th of November 2015. Professor Esi Sutherland after hearing and enjoying the synoptic music in Fante dialect (a music that summarises the play) revealed that The Marriage of Anansewa was a transliteration of an original popular Fante folktale dubbed Anansewa Ne Aware. Throughout the ten weeks of rehearsal, the chorus sung in unison to avoid harmonic confusion among the majority who were
tone deaf. On the other hand the few who could sing harmonic parts perfectly were recorded as part of the playback accompaniment to serve as a guide. The vocal recording section lasted for three days due to time constrains; from 23rd-26th of November, 2015. From the 26th to the final day of performance witnessed intensive technical rehearsals. Below in Image 5 are some moments captured during rehearsals.

Image 8: Rehearsal Moments.

Source: Ernest Acheampong
3.9 Vocal Back-up Recordings of the Chorus
The last process of the creative process is the vocal harmony of the chorus in the entire work. Inasmuch as the number of the chorus were more than enough about 80% of them were amateurs in singing and vocal harmonic techniques. This challenge necessitated the recording of the structured harmony that came with the melody and the progression of the compositions. The harmonic structure of the songs assumed interval of thirds and fifths which are also features of African music vocal harmony.

3.10 Technical Dress Rehearsal
Technical dress rehearsals started on the 27th of November, 2015, with the recording of all 33 chorus songs. The recording was done between the hours of 9:00am and 3:00pm. The recording of the songs was expected to heighten the theatrical feel of the performance and also serve as a support base - as a pitch guide, since not the entire cast could sing in harmony. The technical team was ready at 5:30 pm to conduct sound-check - take microphone levels - with all performers. The sound-check lasted for thirty-minutes, which was followed with a run through.

3.11 Project Presentation
On the 29th of November 2015, the final performance was presented at the Efua Sutherland Drama Studio at 7:00pm. The performance lasted for 2 hours. The show opened after a short introductory presentation as a musical theatre research project presentation with the theme music (synoptic music) ushering the performers on to the stage. A presentational idea that sought to establish the audience’s participation right from the beginning - the positive mode of attendance by the audience
filling the studio auditorium to an appreciable capacity motivated the performers with a high sense of synergy and readiness to carry out individual task that culminate into the general output of the music experiment. The rhythm and tempo was set by the theme song performance. All body lapel microphones worked on except that of Kweku Ananse which developed a transmission problem. The problem persisted throughout Act One, since there was no scene change that could be used to rectify the problem. Nonetheless the stage phantom microphones and lapel microphones of other characters like Anansewa, coupled with Kweku Ananse’s ability to project well helped to salvage the situation. From Act Two, the speaker monitor serving the chorus with the musical accompaniment broke down and trying to fix it proved futile. This was so evident in the delivery of some of the songs like Hurry Hurry; both the lead vocalist and the chorus did not synchronise with the music accompaniment resulting in delay in performance. The chorus positioned at the up-stage Centre had to rely on the monitors positioned at the apron. Notwithstanding the above, the other technical areas: costume, make-up, lighting, and scenery including sound eventually sailed through to the end of the production. See image 9.
3.12 Project Presentation Evaluation

Evaluation in research project is conducted to ascertain possible outcomes of activity positively or negatively; whether the result from performance meets the initial projected estimation (Denicolo, 2013). There was a five to ten minute open discussion for a performance review or evaluation after the performance. As an academic project performance, post production review was to gather some opinions surrounding the musical theatre who saw, whether the audience’s response seeks to answer some of the research questions, and also will go a long way to help shape the work in terms of recommendation and some corrections. Although, only five people out of the audience critiqued
the performance, they all approved of the success of the book musical experiment in spite of the technical challenges faced during the production. The post production review exercise continued with the cast being asked of their opinions and experience as members of the just ended project. The general view from respondents were positive on the issue of the introduction of something in the country.
CHAPTER FOUR
ANALYSIS AND INTERPRETATION

4.1 Introduction
This chapter analyses music composition in relation to the theatrical performance, affecting the research design process and the objectives. Generally, the areas of analysis focus on the outcome of the musical theatre performance. Specifically, it concentrates on the features of a book musical theatre situated in the project performance. In addition, the role of music, and the language of the play is analysed, serving as a pivot to the song text and the musical composition under the following: the play setting (portrayal of socio-cultural environment of the play), dialogue (bringing to the fore – mood according to rhythm, tempo), characters (mannerism, status, desires, and actions). Additionally, the analysis discusses the use of some literary devices such as - hyperbole – transliteration, and dramatic ironies affecting musical tempo, rhythm, dynamics, and the mode of songs in the musical performance.

4.2 Performance Analysis
The entire performance is set in the residence of George Kweku Ananse with a web design as the backdrop situated at up-centre of the stage. The chorus are seated at centre-right, up-centre, and centre-left throughout the performance. The property man is positioned at the extreme centre-right of the stage from (Act 1 through to Act 3, until Act 4), Anansewa’s final funeral rites where his position changes to down-left stage. The set design is simple, and with more emphasis on stage props defining the state of Ananse as the play unfolds. The instrumental accompaniments were played back from a laptop through a public address system to suit the performers and audience. The audience sat in an opposite direction of a pair of full range speakers.
A pair of speakers (monitors) place at the apron and up-centre stage for the actors and the chorus respectively. All the major characters with singing roles throughout the performance used body microphones.

At 7:00 pm on Sunday 29th November 2015, the performance started with a conversation between two elderly people in a Fante dialect, who are on their way to George Kweku Ananse’s house to witness Anansewa’s marriage. The conversation begins behind the audience, followed by the theme song composed in a Fante dialect, dubbed ‘Anansewa Ne Aware’, which is a direct translation of the play, title *The Marriage of Anansewa*. The chorus files through the audience onto the stage to make it easier for the chorus to disperse into a market scene, where Ananse can be seen buying typing materials. In addition, to establish the musical scene of conflict between Akwasi and Akosua - a play within a play. As a false start effect to the main plot the scene ends with a thunder storm and rain disbanding the chorus to their sitting position and also allow Akwasi to perform *Abrabɔ ye bɔna* meaning life is bad. In other performances of *The Marriage of Anansewa*, Ananse usually sings *Abrabɔ ye bɔna*. However, the book musical research focuses on new music, re-interpreting some characters spoken text into song text for musical compositions for the characters; as a result, Ananse’s first song is a composition out of his first spoken text.

Ananse: While life is whipping you, rain also pours down to whip you some more. Whatever it was that man did wrong at the beginning of things must have been something awful for all of us to have to suffer so.
As a song text.

Ananse: While life is whipping you,
Rain also pours down to whip you some more.

Chorus: Some more, some more
Whatever it was that man did wrong, at the beginning of things must have been something awful for all of us to have to suffer so.

Ananse: Anansewa ee!

Chorus: To have to suffer soooo (2x), suffer soooo!

The scene continues with Ananse engaging the audience psychologically, appealing to their conscience about his poor life condition. Anansewa enters from up-right stage to her father drenched by the rains. The contrast here is a conflict of interest between the two. Anansewa happily ready to go out is met by her father’s demand to type letters. The dialogue is composed in a song starting with Anansewa: Oh father’... to Ananse: ...get ready to help me. This kind of conflict happens in everyday family life between parents and children. The ‘oh father’ song is immediately followed by another musical performance ‘Take paper’ which is a follow up of the previous song. The philosophy behind this performance is based on one of the old popular practices in Ghanaian culture, where the community is responsible for the wellbeing of every child. Here the chorus serves as a representation of the community, to rebuke Anansewa for not being considerate. Ananse then resorts to a long poetic speech, which dovetails into a song by Ananse, accompanied with a dance movement chronicling the expressive words of Ananse. Ananse continues to engage the audience with his plight and wishes on one hand, and on the other hand, Anansewa sits indifferently waiting to begin the typing. Ananse plunges into another song: Finally, when I eat
my last and die… after which the typing begins. The Letters to the four chiefs by Ananse are not only recited and sung, but also rapped in a medley. This is immediately followed with the posting of the letters. The chorus performed a fast tempo song ‘Hurry down there’ backed by gestures from Ananse, Anansewa, and the property man, a way to show Ananse’s eagerness not to miss the delivery process of the letters. Ananse who returns with a glimmer of tiredness on the face and rewards his daughter for the typing work. The conversation is done in singing and the argument continues in a spoken dialogue until the last lines of Anansewa: I have found you out; you went on tour to see your chiefs, which serves as a cue to the next song ‘Certainly’. This is a mixture of singing and recitation. Ananse is so desirous to convince Anansewa to support his course for her own good, or she stops eating out of his pocket, and stops attending school. Ananse cunningly plunges into a song, ‘Supposing’, composed from a short paragraph, (Act 1). With this, Ananse is able to convince Anansewa to trust him and that brings (Act 1) to a close.

The storyteller begins (Act 2) with a song made of a binary structure: sang monologue, ‘So Then’, an Akan folk tune integrated in the play ‘Abena’ as a prelude to a sung dialogue between Ananse and the Sapaase messengers, mixed with a simultaneous performance between the talking drum and one of the messengers. The storyteller with the chorus sings ‘Abena’ in unison, serving as a background effect for Sapaase messengers to exit the stage. Ananse upon receiving the money decides to go to church on Sunday and be thankful to his maker and most of all give the biggest offertory, but he must first get himself new clothes. The idea of going to town and church is turned into musical performance, titled: ‘Heading for town’ – a sung monologue that engages Ananse and the chorus in a call and response style, with the church musical performance ending the scene. Ananse’s new status affects his wellbeing, a new look is given to his house. This is communicated
to the audience with the performance of one of the integrated songs: ‘whana na ɔnpe adwuma?’ (Who does not like work?), with a mime of actors fixing Ananse’s house. Ananse sits at the centre-stage and demands ice cream, and any other services a man of his status will care for. That exciting moment is interrupted with the intrusion of a postman, who seems lost and in a state of oblivion sings ‘I was sure’, in soliloquy, and later in a dialogue with Ananse, asking whether he is at the right house of letter delivery. Upon receiving the largest cheque from the Chief whose name is whispered in the ears, he gets a little worried over such generosity rather not coming from Chief-who-Is-Chief, who is the first choice in the race of potential would be in-laws. Ananse in a state of ponder, Chief-Who-Is-Chief’s messengers exclaims ‘Agooo!’\(^1\) The conversation between Ananse and Chief-Who-Is-chief’s messenger is a sung dialogue performance, starting:

\[
\text{Messenger: } \quad \text{Can I come in?} \\
\text{Ananse: } \quad \text{Do. Oh my goodness, good afternoon!} \\
\text{Messenger: } \quad \text{Good afternoon, sir. I have been sent here} \\
\text{Ananse: } \quad \text{Oh! I see take my chair} \\
\text{Messenger: } \quad \text{I am talking to Mr. George Ananse I presume} \\
\text{Ananse: } \quad \text{Indeed drinks} \\
\text{Messenger: } \quad \text{Don’t bother sir if it’s for me} \\
\text{I can stay long because of having to be back in time} \\
\text{For an important meeting} \\
\text{Ananse: } \quad \text{Of course, whatever you say} \\
\text{Messenger: } \quad \text{You I need not tell you who sent me} \\
\text{Ananse: no indeed we know} \\
\text{Messenger: } \quad \text{Well, Chief-Who-Is-Chief greets you} \\
\text{Ananse: yes we understand perfectly...} \\
\]

\(^1\) A symbolic oral expression in most Ghanaian cultures used as a form of introduction.
After a little reflection by Ananse on the news, he permits the messenger to leave. Ananse’s reflective mood is this time, is disrupted by the postman who is there to deliver another letter. The tone of the second letter breaks Ananse’s reflective mood into a solution finding; of who amongst the chiefs will finally appear not just a victor, but also the best suiter for Anansewa as a husband ends (Act 2).

Act 3 focuses on Ananse’s schemes with Anansewa. Aya, Ananse’s mother, laments over Ananse’s decision to perform Anansewa’s puberty rites ceremony, and questions the integrity of so-called educated elites in relation to customs and traditions of the land. Ekuwa, Aya’s sister, comes in with rather a contrasting view to Aya’s opinion, which seems to calm her, yet not completely convinced; not when Anansewa’s real mother is not going to be part due to her demise.

In addition, Aya is never happy about Christie’s entrenched position in Ananse’s family affair, which causes Ekuwa to perform her a sung dialogue, titled ‘Aya abotare’ – meaning be patient Aya.

The song text starts from Ekuwa.

Ekuwa:  
Aya I am on my knees to you  
I don’t believe you want to ruin Anansewa’s joy  
Aya:  
Is my grandchild Anansewa  
Enjoying what we’re doing for her eh!  
Does she like this outdoring of hers?  
Ekuwa:  
She is enjoying so much I am surprised  
She keeps on asking questions  
In order to learn as much as she can.....
The chorus joins in the singing whiles Aya and Ekuwa resumes their argument on Christie, Ananse’s confidant. Anansewa’s friends later come to support Anansewa through her puberty rite initiation, singing:

*Aba e ye bedze agor ooo!*
*Aba e ye bedze agor ooo!*
*Woma onye yi yee*
*Woma onye yi yee ....*

Ekuwa welcomes them, directs them to get Anansewa to the initiation ground for the ritual to start, and raises another ritual song:

*Semsemise ee! ende dze ye be dze agor ooo*
*Semsemise ee! ende dze ye be dze agor ooo*
*Semsemise ee! Ye ma hom akwaaba oo....*

Ananse continues to enjoy the ceremony; singing and dancing with the chorus accompanying him until the postman’s appearance to deliver a telegram draws his attention. Upon noticing that the tone of the telegram is not favourable, he calls for the ceremony to end immediately and that the house must observe absolute silence. The girls walk across the stage singing to bid farewell to Ananse and exit through down right of the stage. Ananse in a confused state still demands silence even from his accomplish argument Christie, his confidant. As he moves behind web to think, Anansewa appears on stage in a ceremonial apparel admiring her beauty. The ritual song she sings crowns the joy of Anansewa. Anansewa’s joy becomes ephemeral, when she notices how the whole household has gone silent. She then cries out for her father’s where about, and eventually spots Ananse behind his web. All this while there is a musical accompaniment in the background, introducing a sung dialogue:

**Ananse:** *the world is puzzling, is puzzling*
*The world is puzzling*

**Anansewa:** *Father don’t talk so sadly on such a day please.*
Ananse: Daughters are you well?
Anansewa: Yes....

Psychologically Ananse put Anansewa in a state of despair. She felt that her chance of marrying Chief-Who-Is Chief is lost. The only way to avert the situation is to follow Ananse’s plan.

Anansewa in showing her disappointment reacts with a song:

Anansewa: My heart, my heart, stop beating
My heart my heart
The chance has turned to wind to wind to wind
Chorus: Oh Anansewa oh Anansewa, oh Anansewa
Anansewa, Anansewa....,

After the last line of Anansewa’s song, Ananse also reacts, singing:

Ananse: I am amazed that you can sing
Such a soulful love-song....

In her confused state of mind, she asks a question repeating Ananse’s last lines, as she sings:

Anansewa: You mean that I am not willing to do
What I must do to get Chief-Who-Is –Chief
I don’t know what to do any longer
You have confused me completely

Act 3, page 49

Anansewa’s cry calls the attention of Christie and Aya, who come individually to console her that, not all hope is lost. Aya asks everybody to leave Anansewa alone for it is her duty as a grandmother to console her. Aya and Anansewa exit the stage through centre-left, leaving Ananse and Christie who as a matter of urgency need a moment to themselves to concretise strategies of action that can untie the knot (the coming of the four chiefs for Anansewa’s hand in marriage simultaneously). Ananse implores Christie to fetch a taxi for Aya and Ekuwa back to the village as the first plan of action. Christie’s exist paves the way for Ananse’s second plan, which begins with screaming and
shouting; *my cocoa farms ooo!* Ananse’s scream serves as a cue, introducing the instrumental accompaniment of a sung dialogue to be performed by Aya, Ananse, and Ekuwa, and Aya’s rush to Ananse’s aid. Aya’s question to Ananse is done through singing, starting from the following lines:

Aya: *My son is this weeping you’re weeping? What is the matter?*
Ananse: *Mother ee! Mother ee! Destroyers, evil doers they won’t stop Until they have ruin you…*
Ekuwa: *what is the matter? I heard someone saying ‘cocoa’.*

The whole family goes into lamentations with Ekuwa casting accusations and denouncing the people of ‘Nanka’ as wicked and ‘skin-pain’, (a direct translation of the word jealous). Ananse finally psychologically becomes rhetoric in his speech to dare his mother who comes out strong to say that she will leave to defend Ananse by any means necessary, and after such statements, she performs a sung monologue: I will not die… (Act 3, page 54). The chorus repeats the song in the background whiles Aya and Ekuwa deliver their last lines and, move to their rooms for their belongings, and finally exit the stage through down-left for the waiting taxi to ‘Nanka’. The storyteller enters stage from down-right singing an ‘mm ngôiuo’: *Onipa nye ooo* with the chorus repeating the song. The significance is to summarise to the audience Ananse’s cunning wit employed a few moments ago, as if the whole world comes crushing down. Christie comes to meet nobody but the storyteller, informing the audience what is yet to happen. Christie seems to be worried about her position in Ananse’s life, whether Ananse is recognizing all her efforts enough as a way of expressing love. Christie sings:

Christie: *Can he see, can he see, that I love him And toiling for him till I weary…*
Ananse enters to see Christie singing and dancing with the song text referring to Ananse. The romantic moment is short lived for Ananse to unleash plans and strategy for Anansewa’s coming fake funeral rites. The two lovebirds exit the stage to prepare Anansewa for the task ahead, and that brings act three to an end.

Act 4 begins with the narrator reminding the audience of the day’s event; the day all four chiefs agreed to bring Anansewa’s head-drink. On the contrary, news reaching them will rather compel them to come, support Ananse, and show love to the family. While the narrator unfolds how Anansewa’s demise happened, Ananse’s voice is heard backstage screaming for help, serving as a flashback, strengthening the storyteller’s message to the audience. The stage light fades in bit by bit. This whole scene is based on a dramatic irony. How can the living pretend to be dead says the storyteller, asking the audience to be very vigilant. He raises a tune: oh, dead- and- alive, in Fante dialect: ‘wewu na.otse ase’ (a direct translation of the English version). He alternates the song with speeches. The storyteller exit the apron through down right, still in tune with his song whiles the chorus respond and bring the song to coda. Ananse and the property man hurriedly enter and do a final funeral arrangement; making sure that the position of Anansewa’s bed does not give out any traces of suspicion. Ananse calls his soul to support him in his adventure, and explains his genuine concern for embarking upon such a herculean task, all because of Anansewa’s future. It is time for action as he calls Anansewa to come and rest her body on the bed. Seeing the face of reality as the bed sits waiting for her arrival, Anansewa refuses to climb the bed which develops into a little struggle between her and Ananse, Christie, and the property man, until the presence of members of some of the chiefs is felt through a calling voice that says: Agoo!. Anansewa quickly runs to the bed, while Ananse and the Property man take positions, and Christie moves to receive the
messengers of the paramount Chief of the mines. The chorus who act as mourners and sympathisers of Ananse project organised noise – crying amidst screaming of Anansewa’s name and singing three different dirges (a hybrid musical performance) simultaneously, which is proof of Anansewa’s demise. This serves as a clear indication of the funeral rites of the “late” Anansewa. Christie leads the delegates to greet Ananse, and file past the body of Anansewa after which they deliver their message and present their parcel to Ananse. Meanwhile the chorus sing a dirge: ‘owu asei adze’, (which literally means that death has spoilt something) on Anansewa’s behalf in the background. As the delegates depart from the funeral grounds, the chorus raised the dirge to bid them farewell. As soon as they leave, Ananse gets up to address the audience through a sung monologue, starting with an instrumental accompaniment and an introductory performance by the chorus.

Chorus:  
Onipa ne tsir mu ye sum 
Suro nipa, suro nipa

Ananse:  
So had my daughter gone into this marriage, 
This chief’s councillors would not have liked it 
And she would have gone there to get hated 
Very well I have untied this part of the not’.

The performance starts with the chorus singing at the beginning and at the end all at a crescendo. Christie ushers in messengers from Sapaase, who are welcomed with a pretentious wailing of the chorus, Ananse, and the property. The messengers enter the house with a sung monologue that has an instrumental introduction.

First Female Messenger:  
Oh, where is my lady I will carry her on my back 
Place my lady on my back so that 
I can take her to my chief”,

The chorus supports the First Female Messenger with the last line in the above stanza: I can take her to my chief. Christie leads them in the filing past, as she sings along the song wailing for My
Child until they are ready to deliver their message and funeral donation. The female messenger raises the song as they exit the stage. Ananse’s plan seems to be yielding results, after untying two out of the four potential suitors and their readiness for Anansewa’s hand in marriage. The chorus reprises:

Chorus: *Of the knot Kweku mbo, mbo, mbo*,

The chorus performance precedes the entry of Christie and Akate messengers, who cannot suppress their pain and emotions, sing a tune in the ewe dialect:

Akate Messengers: *Zoxomle mele du yom lo! Togbi Klu be…*

The chorus supports with some responses and sing: *Ayoo, ayoo ayoo Anansewa ee* at the end.

Christie leads them to file past Anansewa while they sing, after which they deliver their sincere message to Ananse. They repeat the song as they exit the stage. Ananse in a state of shock does a reprise of the song of the Akate messengers, yet with a different song text. Anansewa gets up, showing a sign of disapproval, during Ananse’s musical performance. The property man rushes her back to the bed to get ready for the reception of the messengers of Chief-Who-Is-Chief. The chorus is the first to receive the messengers with their exclamations. Christie as usual enters with the messengers. Their presence awakens Ananse who addresses them emotionally with a sung monologue:

Ananse: *I promised you
That I will take good care
Of that precious of yours entrusted to me….*

Christie immediately leads them to file past the supposed dead body of Anansewa with a wailing song:

Christie: *Wailing for my child Anansewa, ee!*
Chorus: *Don’t blame me….*
The first messenger conveys his message to Ananse, and halfway through the flow of words becomes recitative which is supported by the chorus, repeating the words of the first messenger melodically.

First messenger: *All the way here, we’ve been painfully regretful...without any delay.*

As he reverts to the normal spoken style, he again does a sung monologue:

First messenger: *Finally, it is his desire to do for Anansewa
What a husband does for a wife..., Place his wife in it for him.*

The chorus supports with a response in Fante dialect, which means death receives good things.

Chorus: *Owu gye adze pa...*

Ananse finally gets his predictions right from the farewell message of Chief-Who-Is Chief, full of love and so peculiar from that of the other three chiefs. Moreover, most of all the demonstration of some customs and traditions by Chief-Who-Is Chief, bringing along head-drink and even a ring to seal the marriage, shows his sincere desire for Anansewa’s hand in marriage. Ananse asks for a drink to pour libation in the presence of Chief-Who-Is Chief’s messengers. Ananse, after pouring libation to thank the gods of the land and the ancestors, calls Anansewa to listen with the ancestors, and then says all the good fortunes the adventure to find true love has brought – getting her dream man, Chief-Who-Is-Chief for a husband. Finally, he asks expediently from the ancestors to see to Anansewa’s return to life if they deem it fit. Ananse goes into a trance briefly, and starts reciting a song in Fante with the chorus responding.

Ananse: *Nyan o! nyan o! nyan o!, nyan ooo!,
Ananse: kwaku ne ba Anansewaa eee!
Chorus: *Nyan ooo!, nyan ooo! (2x)
Ananse: ɔdɔ re fre fre wo ooo
Chorus: *Nyan ooo!, nyan ooo!"*
In the full sight of everybody including the messengers of Chief-Who-Is-Chief, Anansewa’s body begins to move slowly compelling the chorus and the messengers to take to their heels, converging at stage down right to witness such an unbelievable testimony of the power of love. Anansewa gains consciousness, and rises to look for Ananse by shouting father. In her contribution to crown the success of the whole adventure, says she overheard Chief-Who-Is-Chief calling her. Ananse thanks the messengers and presents to them their precious possession Anansewa, and thanks the entire community that came to sympathise with him. He also appreciates God for carrying him through such a dangerous journey. Finally, Ananse calls Christie to thank her for all the genuine support and concern she offered. The performance ends with processional dance against a tune titled: Loves power, sang by the chorus, led by the leader using call and response as a singing style.

\[
\begin{align*}
\text{Is love’s power so strong?} \\
\text{Is love’s power so strong?} \\
\text{Is love’s power so strong?} \\
\text{Let’s relate in love} \\
\text{That we may strive...}
\end{align*}
\]

The entire cast takes the final bow as the music ends.

4.3 Features of a Book Musical in the Performance

The features of book musical – scripted story, sung dialogue, with instrumental accompaniment, and dance are the primary focus of the project performance. The scripted story brings “together the characters, dialogue, plot, placement of music and dance, and a theatrical concept […] designed into a blue print for a production”. (Leonard, 2000, p.1) As earlier pointed out, the script becomes the foremost element that generates the entire concept. Lyrics or librettos used for the musical compositions are a part of the dramatic text in the sequence of events. Dance was employed as the
third feature, serving as one of the non-verbal communicative tools relating the song and story as a whole. Juxtaposition of book musical convention to this musical research experiment, it is necessary to make a fair judgment between the main research objectives and the possible outcome.

The play *The Marriage of Anansewa* represents the ‘book’ for the musical experiment with the play text serving as spoken dialogue and also as libretto – lyrics created out of some portions of the play text (dialogues to be sung) for music compositions. To start with, Ananse’s first lines were re-interpreted as song text to the audience. The compositions also contained harmonic patterns for chorus, which is also a regular attribute in a ‘book’ musical.

The musical scores titled, *Life Whipping You* and *Oh Father* shown below, are clear examples of spoken texts; both monologues and dialogues respectively, re-interpreted into musical melodies and harmonies with instrumental accompaniment.
"Life Whipping You" is the first musical score performed by Ananse. The melody with the song text from bars 11 to bar 18 of the score sections 1 and 2 can be found in Act 1, Scene 1, of the play. Also sections with the chorus repeating Ananse’s melody, singing in unison, or three-part harmony in the performance. From bar 17 to bar 18, the chorus repeats Ananse’s line “some more” in unison and another repetition in harmony of Ananse’s lines will have to suffer so from bar 33 to bar 41 of the score. The presence of the chorus in the whole performance stands for the people in the community or society whose main task is to play the role of the audience, criticising, agreeing, and sometimes bearing characters sentiments by re-emphasising some of their lines, through repetition (call-and-response) and singing along with the characters.
The Musical idioms and ideas that summed up the compositions created throughout the four acts in the play needed some choreography (dance movements) to flesh out the affected scenes for a better interpretation – using dance as a body language to the audience, compliment the style of music, and/or for aesthetic reasons. The Akwasi and Akosua scene is a good example of performance with full dance choreography, exhibiting conflict between the two characters. This affected the tempo, the type of rhythmic pattern and idiom. The three components: the script providing text for lyrics, lyrics set to melodies with instrumental accompaniment, and the dance movements created for the chorus to buttress the musical scenes, formed the basis of this musical project.

4.4 The Role of Music in the Dramatic Language of the Musical Play
Music in theatre serves as a linguistic element in communication, education, information, and entertainment. Every aspect of music, be it the song text, the musical accompaniment, and the musical gestures in the form of dance movement, are tools that characterise a system of communication. The role of the composed music in this research project was to highlight the story through the features of language in the play such as the setting, dialogue, characters, and literary devices. Out of these variables, the audience get to understand the performance, the specific mood, emotions, socio-cultural context, and character situations through the music. Miel (2005) highlights the place of music in the creation of meaning as, “musical meanings could therefore include political messages, social conventions and ceremonies, nationalistic pride, altered state of consciousness, interpersonal signals, commercial messages, as well as aesthetic pleasure, deep emotional states, and complex ideas” (p.2). Much as the intent of the music in context does not affirm all the various communicative variables mentioned by Miel (2005) it is very evident that, no music exists in a vacuum, the audibility of it alone is communicative enough to reach and affect
the emotions of an identifiable group, let alone the message(song text). Thus, music compositions in this research project sought to interpret the elements of the language portrayed by the playwright.

Language is a [...] system of communication using sounds or symbols and gestures that enable[d]s us to express[ [...] feelings, thoughts, ideas, and experiences (Goldstein, 2008). It presupposes that, language determines the audience’s comprehension of what they see, hear, and most importantly, be able to reflect socio-culturally. Language application must therefore be very simple and representative, if the story is meant to be universal. The interpretation of music in the performance is dependent on the following: setting, dialogue, characters desires, and literary devices employed in the story by the playwright.

4.4.1 Setting

According to Sam (2000), setting “is the time and place in which the events in a short story, novel, [and a] play […] occur. A writer might establish a setting with a brief factual statement. Another writer might describe a setting with rich detail” (p. 63). Sam’s assertion gives the basic meaning of a play setting, but not as elaborate, as have been used in this research project. Setting gives a general background of the play – the socio-cultural environment surrounding the designated community within an era: their customs, traditions, and religious beliefs that project their societal life. In addition, the geographical location, names of characters, costumes, music, and many more give details to a play setting.

Language is the playwright’s utmost medium of communication, and helps to identify the play’s setting. In The Marriage of Anansewa, the socio-cultural environment in the play sets parameters for the use of Akan, specifically Fante, traditional musical idioms, and contemporary idioms such
as highlife and Afro-Cuban rhythms. Clear examples of these elements are the names of the characters: George Kweku Ananse, Christie Yamoah, Anansewa, Aya, and Ekuwa. These are typical Akan names used by the Fante ethnicity, and are prominent throughout the play. The spelling of the indigenous names is another vivid identity of the Fantes. Ananse and the sister’s birth names: Kweku and Ekuwa have the “e” letter replacing the letter “a” which is the case in Asante-Akyim birth names: Kwaku and Akua, spelt with the ‘a’. In addition, music as used in the play, which spans from rituals, religion, working, marriage, funeral to recreation identifies with the Fantes.

To create and establish the Fante culture in the performance for the audience, a synoptic (theme) music titled *Anansewa ne Aware (The Marriage of Anansewa)* was composed using “Apatampa”, a 6/8 rhythmic musical idiom, song text in Fante dialect. This was to usher the audience into the setting of the play: a Fante community.

The score below shows song text in Fante dialect, as against patterns of Apatampa rhythms, a style of performance that is a popular feature of an Akan folk music. Sections 1 and 2, from Bars 4-8 and Bars 21-25, respectively, show the melodic contour of the solo, including the song text in Fante.

![Score 2, Section 1, Bars 16-20](image)
Repetition is also employed as a singing style in Akan folk musical performance in this work. This can be seen in sections 3 and 4 of score 2, bars 27-29, and bars 30-34, respectively, as shown below, where the chorus repeats the same song text previously done by the soloist.
Score 2, Section 4, Bars 30-34

In addition, Score 2, section 5, from bars 26-29 indicates a bell pattern of the *Apatampa* rhythm.

Score 2, Section 5, bars 26-29²

The rest of the 31 songs (created composition) in relation to the performance have their drum patterns based on the following Fante musical idioms: *Sikyi, Ompe, Adzewa, and Apatampa*. These Fante traditional idioms are predominant in the musical accompaniments of the performance.

There is also the use of other traditional musical idioms namely, *Kete*, and *Agbadza*, as a way to project other ethnic groups introduced in the play by the playwright to promote the spirit of nationalism. The playwright represents other ethnicities from other regions in the country, Eastern, Western, and Volta Region. The following songs − *So Then, Two Weeks Today*, and ‘*Zoxome Mele*’ were composed for the Messengers of Chief of Sapase, Chief-Who-Is-Chief, and Togbe klu

² Refer to Appendix 6 and Audio CD 1 track 1, and Data CD for full details of the song and the score.
IV’s respectively, with *Kete*, and *Agbadza* idioms. With these two pieces of songs, the focus is on the musical idioms – rhythmic styles that pertain to the genre of music, particularly the bell patterns.

Below are sections exhibiting *Kete* and *Agbadza* rhythmic patterns of musical Scores 3, 4, and 5 of the following songs: *So Then, Two Weeks Today*, and *Zoxome Mele*.

### SO THEN

**Score 3, Section 1, Bars 7-9**

The rhythmic patterns in both section 1 and 2 of Score 3, assume the same beat of Kete bell, used for Chief of Sapase during the visit of his messengers to Ananse’s house. Symbolically, this shows the magnitude of royalty, – giving a clear distinction of status and the presence of high-level characters within the play. In addition, the theory is African pianism - making the piano assume a percussive role of an African instrument (Euba, 1993) was engaged. Thus, a guitar was treated as a percussive instrument to produce the Kete bell pattern in Score 3 section 1 from bars 7-9 above.
Section 1 of score 3 above also portrays *Kete* bell pattern in the song *Two Weeks Today*, a song for chief-who-is chief to establish royal identity of Akan communities in the play. *Kete* drumming is a genre of royal music practiced by the various Akan ethnicities.

In score 5, section 1 below, the Acoustic guitar was used to create *Agbadza* bell pattern, from bars 5-9.

4.5 Dialogue as Communicative Device of Language

To communicate, educate, inform, and entertain a theatre audience, dialogue is most essential (Cohen, 2000). Aristotle’s poetics highlights diction, a key component of dialogue as an element of a play. The Ghanaian diction of the English dialect informed the basis of the melodic
composition of the entire music for this research project. The intonation in the form of rhythm, pitch, and tempo that comes with the pronunciation of the dramatic text affected the musical composition. Adokor (2013) asserts that, “Through dialogue, playwrights are able to convey the atmosphere, mood, situation, and the environment in which the actors operate. The choice of words then becomes very important because it carries the message of the playwright across to the audience […]” (p.63). Dialogue reveals every unfolding event of the play to the audience.

This spoken contour of the play text, derived from the simple diction of the English dialect used by the playwright is a critical measure to creating the sung melodies. The wording of the play text is very simple and straight forward, bringing flexibility in transition of text from spoken to a sung dialogue. Shapiro (1999) affirms that, “where […] the dialogue is simple and direct, the […] rhythm and tempo of the performance will feel smooth and swift; where the […] dialogue is more complex and unpredictable, the […] rhythm and tempo will feel abstract and slow”(p.157). To show empirical evidence to Shapiro’s assertion, an instance deduced from the spoken dialogues between Ananse and Anansewa, based on the fluidity of the text in act one, scene one, page 2 of the play are re-interpreted as lyrics below:

**Anansewa:** Oh father, is it raining?
**Ananse:** Yes it’s raining. It’s rain combining with life to beat your father down.

**Anansewa:** Oh. I didn’t even know you were not in the house. Going-and-coming is necessary. Otherwise, nothing succeeds. I went to buy a paper. Here is a carbon paper. Here are envelops. Sit down with the machine.

**Anansewa:** Ah, I was coming to tell you I was going out.
**Ananse:** my daughter, it isn’t well with the home, Therefore, sit down open up the machine I bought for your training, and let the tips of your fingers give some service. From the training for which I’m paying. I have very urgent letters to write...
Score 6 below has three sections containing the following bars: 17-21, 22-26, 27-31. The upper staves of each of the three sections have a part of the sung dialogue in musical notation. The musical notes are crochets and quavers. These notes within the 6/8 beat patterns are neither slow nor too fast, they fall in between the two due to the flow of the rhythm and tempo of the spoken words, which automatically affects the melodic contour.

Score 6, section 1 bars 17-21

Score 6, section 2, bars 22-26
Score 6, Section 3, Bars 27-31

The easy flow of the chosen dialogue as song text also effected a smooth and simple melodic dialogue with expressive mode of performance between Ananse and Anansewa, Ananse and the postman, Ananse and Aya, Ananse and Sapaase messengers, messengers from the Mines, Chief-who-Is Chief, Akwasi and Akosua.3

Below is a table of song titles in dialogue with simple melodic flow between characters.

<table>
<thead>
<tr>
<th>SONG TITLES</th>
<th>CHARACTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let me go</td>
<td>Akwasi and Akosua</td>
</tr>
<tr>
<td>Oh! Father</td>
<td>Ananse and Anansewa</td>
</tr>
<tr>
<td>Take paper</td>
<td>Ananse and Anansewa</td>
</tr>
<tr>
<td>That is why</td>
<td>Ananse and Anansewa</td>
</tr>
<tr>
<td>So then</td>
<td>Ananse and Sapaase Messengers</td>
</tr>
<tr>
<td>Two weeks today</td>
<td>Ananse and Chief-Who-Is-Chief messenger</td>
</tr>
<tr>
<td>Aya se Abotare</td>
<td>Aya and Ekuwa</td>
</tr>
<tr>
<td>My son</td>
<td>Ananse and Aya</td>
</tr>
<tr>
<td>The world is puzzling</td>
<td>Ananse and Anansewa</td>
</tr>
</tbody>
</table>

3 Refer to Appendix 6 for the score, song text, and Audio CD
4.5.1 Dialogue and Mood Expression

The many levels of mood associated with the play such as tensions, emotions, conflicts of man against the self, man against the other, joy, pain, and the audience through the transformation of words into sound perceives anxieties established in the play. The audience can identify one mood from the other with the following vocal dynamics: pitch, stress, volume, rhythm, tempo, and duration (Oscar, 2016). All these variables of dialogue turn as inward, to get us to question our own social existence, conscience and be able to make judgment based on the message coming to us (Gordon, 2010). According to a review by Gabrielsson & Juslin (2003), ”emotions can be reliably expressed in music...[with] factors in musical structure[that] contribute to the perceived emotional expression[...]such as tempo markings, dynamic markings, pitch, intervals, modes, melody, rhythm, and various formal properties [such as] variation, repetitions and transposition” (368).

Music is able to communicate the right moods, heighten situations, and capture attention easily and straight to the point with the right conceptual dynamics including gestures and dance movements. All the selected musical scores for analysis feature these dynamics in the interpretation of mood. A song performed by Akwasi, backed by the chorus, preceded Ananse’s first engagement with the audience on stage: Abrabɔ ye Bona – which means life is hard. The playwright used Abrabɔ ye Bona to set the mood of conflict of man against the self, man against nature, and his fellow man. The mood is not emotional but rational and reflective, Ananse is not happy about his living condition. With the general mood and tempo set, the music must also assume that same moderate pace. The following songs below depict different moods and music tempo levels due to the dictates of the plot. Life is Whipping You - Reflective, Certainly -
Determined, *Let Me Go* - Tension, *Hurry Hurry* - Anxiety, *I am Exhausted* – Mixture of Sober and Anger, and *My Heart* – Sad emotion. 4

Re-interpreting the spoken text in music does not change the plot, but rather comes as another layer of expression of the same message to the audience. Since music has a long-standing relationship with man, it is able to engage the mind to react to moods; emotions excitement, tensions and many more.

### 4.5.2 Dialogue (Text) and Character Situations

Through dialogue, mannerism, status, and desires, the audience can acknowledge actions of a character. The roles of characters such as, Ananse, Aya, Anansewa, Christie, and the chiefs are different, and consequently affect the descriptive variables mentioned. Starting with Ananse’s mannerism in the play is a clear evidence of craftiness, exaggeration, clever, and pretentious among others. Ananse is able to switch from one situation to the other so easily in the sense that, even when he is culpable in any act, he finds a way to disentangle himself. Songs such as *Certainly, Aya se Abotare,* and *Are You Well,* fit into the interpretation of character and mannerism. Below is the song text of the music.

Ananse:  
*Certainly. I covered miles.*  
*I travelled the country, by bus, by train, by ferryboat.*  
*I lobbied for introduction into palace after place.*  
*I listened with ears alert*  
*I observed with keen eyes.*  
*I assessed everything before I selected four chiefs.*  
*To whom I could show your photographs with advantage.*

---

4 Refer to Appendix 6 for the score, song text, and Audio CD for the respective music tempo levels.
The song text depicts mannerism of craftiness. Why would a father travel; North, South, East and West of a country, with the intention of scouting four prominent chiefs to contest for his daughter’s hand in marriage? If there is no ulterior motive in thoughts. The word advantage by Ananse may have prompted Anansewa to react in singing words:

**Anansewa:**

*My father is selling me, Alas, Alas, Alas*  
*Whoever thought he would? Alas, Alas, Alas*  
*But let me tell you bluntly, I’ll never comply*  
*I will not let you sell me*  
*Like some parcel to a customer*  
*Not ever not ever*  
*Not ever not ever…*

This song text by Anansewa clearly shows how naïve she is, saying her father is selling her like a parcel and will not allow that. Her mannerism also affirms the breakaway from some Akan traditions, where parents find a wife or a husband for their children. Since the embrace of contemporary life, that tradition has been relegated one way or the other. Anansewa’s protest of finding her lover herself, has become the order of the day, though, this tradition still exists. The song text also evidently projects Anansewa’s desire and her actions. The scene does not look agitated, even though Anansewa’s mannerism shows disappointment, state of shock and affirms her standpoint. The score below represents sections of the song *Certainly*:

**CERTAINLY**  
**TEMPO: 105**

Score 7, Section 1, Bar 1-3
Section 1 of the score above shows the following settings of the song: the time signature, 4/4 shown in bar 1: four-crochet beat in a bar, with the tempo, the rhythmic speed at 105, in the key G Major. The tempo is ideal for a mid-tempo high-life music to match the mannerisms by Ananse and Anansewa in the performance as explained earlier.

Section 2, from bar 4-6 shows the evenness of Ananse’s melodic contour. This explains how relaxed he is in his delivery.

As compared to the melodic contour found in sections 3 and 4, bar 26, 29, the voice ranges of Anansewa are in the high register to give a picture of agitation, to ensure her disapproval as shown in the score below.
Another song text that deals with mannerism is a sung dialogue between Aya and Ekuwa:

Song title: *Aya se Abotare* (Aya be patient)

Song text:

**Ekuwa:**

*I’m on my knees to you,
don’t start doing that at all.*

*I don’t believe you want ruin Anansewa’s joy*

**Aya:**

*Is my grandchild Anansewa*

*Enjoying what we’re doing for her?*

*Does she like this outdooiring of hers?*

**Ekuwa:**

*She is enjoying it so much,*

*I’m surprised. She keeps on asking questions*

*In order to learn as much as she can.*

**Aya:**

*Very well and where is that woman?*

**Ekuwa:**

*Auntie Christie Yamoah?*

*She is dressing out child.*

*She has nearly finished dressing her hair.*

**Aya:**

*Tell her she mustn’t ruin my grandchild,*

*With too much fanciful dressing.*

*The woman is senselessly extravagant…*

The characters, Aya and Ekuwa believe every word of Ananse, owing to his so-called reputation in society. Both of them also believe in custom and tradition and will always uphold them. However, much as Ekuwa is indifferent about any idea Ananse brings up, and she embraces
modernity as far as is convenient, she is in support. Aya is more of a conservative and wants things
done appropriately. In her previous lines delivery, she does not buy into modernity, which she sees
as pushing traditions of the people away into extinction. She questions the purported western
education and its impact on the people. Ananse should have done Anansewa’s puberty rites
initiation five years ago when the time was appropriate. Now that she is into womanhood, what
has made it so expedient for the forgone ceremony now? Her disapproval of this modern life even
extends to Christie who happens to be grooming Anansewa to become lady-like. The song text
gives a picture of her distaste for the supposed modernity amidst custom and tradition. On the
contrary, Ekuwa is happy for Anansewa on such a day of her puberty rite initiation. Aya and Ekuwa
express different levels of mannerism – the message of Aya in sung dialogue clearly exhibits mix
feelings, whiles Ekuwa’s message carries some enthusiasm towards the ceremony. Vocal high
pitch levels can be used to establish both excitement, and anger. This makes it possible to see two
different mannerisms of Aya and Ekuwa. Music explains the subject of discussion through the
following: the vocal register 7of their melodic contour, the choice chordal mode that accompanies
the melody, the use of both minor and major modes.

score 8, section 1, bars 3-8
In the score 8 above, the song is in the key of D major, 6/8 time signature. To establish the tensional mood of the argument, the chords progressions found in bar 5-8 and bar 14-17 of Score 7, Sections 1 and 2 on the second staves (Ac.Gtr.2) are both in the minor modes – 1b of II(G-B-E) and 1b of III(A-C#-F#). A minor chord portrays a dark colour or demonstrates tension, and that is what I sought to do.
The melodic contour shown in the following sections: 3, 4, and 5, of Score 8 above, interpret high vocal registers of Aya and Ekuwa, representing the state of two contrary character situations, one emotional, and the other excited.

In Section 6 of Score 8 below represents Christie’s voice in the same song, yet does not assume the same pitch levels of Aya and Ekuwa. Voice pitch conveys different levels of tension and excitements. Usually high voice pitch communicates high tension, and with low pitch associated with the ordinary natural voice pitch of the character (Bolinger, 1983).
However, Christie is equally excited; her role does not permit any gesture of tension in this case. Besides, she must please her future Mother-In-Law if she wants Ananse for a husband. Ekuwa’s submission in the argument shows an appeal in her gestures. She means to say that, Aya should let go all the protest for the ceremony to begin.

Christie’s entry and exit on stage changes the mode of the song from minor to a major, to usher in the chorus with an appeal to Aya to be patient (Aya se Abotare), with the song text shown in score 8, Section 7, Bars 91-94, below. Also, in the third staff of the score, the main chords that drive the song to the end are primary: chords Ib (A-F-D), bar 92 and Vb (A-C-F) in bar 93 (Ac.Gtr, 2)

Score8, Section 7, Bars 89-93

4.6  Character Status

A character is a personality with unique qualities that distinguishes him or her from others, according to behaviour, taste, desires etc. (Hayes-Roth, 1997). Hayes-Roths is of the view that, an actor behaves according to the personality created by an author, shaped by a director, and
assumed by the audience for the purpose of a particular performance (p.1). A character’s status in the play also affects the music. Ananse is a contemporary – a well-educated Christian, and is endowed with his customs and traditions. This brings in different musical idioms to compliment his status, desire and the prevailing socio-cultural environment. Some of the musical compositions were created in the vein of Highlife - both big band and palm-wine, Afro-Cuban, brass band and some traditional musical styles. Ananse’s status as a contemporary man, made the use of these musical styles appropriate, which are prevalent at the time of the play’s setting. Some of the texts within the following songs with titles reveal his desires as a modernist. Life whipping you (Fante Adzewa), Finally When I Die (Highlife), Heading for Town (Sikyi in marching tempo), I am Exhausted (a mixture of Afro-Cuban and Sikyi), and Two Weeks today (kete). 5

Contrary to Ananse’s character situation is Aya who is so religious about her tradition. To represent her status musically, I used rhythmic motifs from Ompe and Apatampa musical idioms as the percussive accompaniment to her songs: Aya se Abotare, My Son, and I Will not Die.

4.7 Literary Devices Affecting Musical Compositions

The application of literary devices in the play such as hyperbole – an exaggeration to make or reinforce a point, transliteration, and dramatic irony, are connective devices used by the playwright to heighten character situations, and link the entire play structure – from exposition, development, climax, through to denouement. The very first monologue of Ananse passes for both hyperbole and transliteration. Significantly, it is a way to get the audience to connect with the

---

5 Refer to Appendix 6 for the songs and scores of the mentioned musical styles.
performance from the beginning. Therefore setting some of these literary texts to music is to usher in other communicative media other than speech, such as singing, and dance movements - gestures that express emotions. Other areas to find the transliteration in the performance are between Ananse and the messenger of Chief-Who-Is-chief in (Act 2). These are transliterated text within the song *Two Weeks Today*

Chief-Who-Is-Chief’s Messenger: *I mean that people will come to place on the table for you.*

*The head-drink for the lady your daughter*

Ananse: *delicious news! Cut a little whisky with me Mr. Honourable*

These underlined words and phrases have their direct meaning in Fante. Re-interpreting them musically was to lay emphasis on some of the noticeable literary devices. The sung dialogue performance between Ananse, Aya, and Ekuwa in scenes for the most part of Act 4 is built on dramatic ironies. Ananse in the latter part of Act 3 plans to send Aya and Ekuwa back to Nanka, so he convinces Christie to support him by agreeing to call for a taxi for them. Ananse and Christie do this in full glimpse of the audience. Ananse psychologically cries for help by shouting his head out to draw the attention of Aya and Ekuwa. This irony and others in the play informed the composition of songs like *I Promised You,* and *Wailing for My Child.*\(^6\)

### 4.8 Cultural Relevance of the Project

The re-interpretation of *The Marriage of Anansewa* as a Ghanaian book musical opens a new chapter to the Ghanaian storytelling approach, making immense application of musical interjections - a very popular folkloric style that has stood the test of time. The theory that informed this book musical project is Neo-African Art music: musical compositions characterised by

\(^6\) Refer to Appendix 6 for the score.
traditional rhythms and idioms from Ghanaian communities, hybridised with some foreign musical influences, predominantly the Fante rhythms: Apatampa, Fante Adzewa. Ompe, and Sikyi, due to the socio-cultural background of the play, promotes the musical culture of the community. The merger of traditional musical style with contemporary ideas also expands the boundaries of this new awareness. The compositional style - the melodic and harmonic arrangement of the song text, as against the use of discords, call and response, and repetitive vocal style were borrowed from folk and popular palm-wine music.

Culture circulates significant phenomena to each successive generation. Children and grandchildren transform customs within certified societal guidelines. Such continuity allows connections among generations and provides cohesiveness within families. The dynamism of culture affects our social lifestyle including art forms like drama. The cultural fundamental of this project, is the use of traditional and popular musical idioms to re-interpret drama. A presentation of culture in a new direction.

4.9 Conclusion

Music has been the modus operandus of the analysis and interpretation of this theatrical performance project. The analysis focused on performance review; the experiment on Ghanaian book musical theatre production, staged on the 29th of November, 2015 at the Efua Sutherland Drama studio, from Act 1-Act 4. The interpretation also touched on how the music was used to communicate the plot, considering, the language as bearer of the dramatic elements portrayed in the play, The Marriage of Anansewa.

Moving on, research findings, and recommendations are discussed in the next and final chapter.
Chapter Five

Summary, Conclusion and Recommendations

5.1 Overview
This chapter covers the summary, conclusion, and recommendations of the study. The summary highlights key issues in each chapter of the study. The conclusion deals with the final evaluation of the work, objectivity on the turn out of the book musical experiment, whether it was worth embarking upon such a study. Recommendations which is the last, comes with findings that impart positively to the academic ladder of knowledge.

5.2 Summary
Chapter one of the study covered the research topic that aimed at creating a Ghanaian musical theatre by re-interpreting Efua Theodora Sutherland’s work titled “The Marriage of Anansewa” as the book for the musical theatre project. The importance of the play to the study was to provide some of the spoken texts – both monologues and dialogues as librettos (lyrics) for the musical compositions. The research began with the general background of musical theatre, the research interest, motivated by the growing demand for Western book musical theatre such as Prince of Egypt, The Lion King, and High School Musical etcetera.

Chapter two dealt with the review of relevant literature on musical theatre: definitions, theoretical, practical, historical, and conceptual viewpoints of world music, musical theatre, and narrowed it to Ghanaian musical theatre. This involved the notion of music, music in drama, the structure of a book musical and other various musical art forms, and some theories and concepts employed by book musical composers. The literature enhanced the creative process of the musical experiment.
with relevant compositional techniques – the blend of different musical idioms by composers. In addition, it helped in the developmental process of the re-interpretation of spoken text to sung text. The reviewed literature also revealed the scarcity of relevant material on Ghanaian book musical.

Chapter three, the conceptual framework and research methodology, guided the creative process. While discussing the conceptual framework, the research highlighted the texture and style of composition based on the theory of Neo-African Art Music: a texture of music which incorporates the elements of traditional music and popular musical idioms – palm wine and highlife. Though there was a Western influence, the African musical elements formed an integral part of the idiom (musical style) – in terms of the make-up of the instrumental accompaniment, the artistic concept, and the approach to song text. The research employed an arts-based research methodology.

In Chapter four, the production process and its culminating performance of the book musical was analysed and interpreted, which brought to bear the role of the music in the theatrical performance. The analysis had bearing on the performance – how the musical drama unfolded from Act one to Act four. The interpretation on the other hand was based on the music, from song text to the various musical idioms engaged in the experiment. The music was to expose the social standing of the play, the mood of the play, character status, mannerism, and desire.

Finally, the research concluded with summary, conclusions, and recommendations in Chapter five. The summary outlined briefly on all the five chapters. Conclusions revealed the final outcome of the research project, findings that facilitated some recommendations.
5.3 Conclusion

Re-interpreting Efua Sutherland’s Work titled ‘The Marriage of Anansewa’ as a Ghanaian musical research project, employed an interdisciplinary approach; by engaging the expertise of personnel in all three branches of the Performing Arts − music (libretto, composer, orchestrator, music director, musicians, singers, sound designers/mixing engineers) dance (choreographers, dancers) and drama (director, singing actors, stage manager, production manager).

The main purpose of the research which was to create a Ghanaian book musical model, changing text from a spoken dialogue play into a sung dialogue play, brought a finding through analytical identification of the following: poetics, individualism, magnanimity, fluidity, and generality of mood established in the play text. These analytical indicators, were conceptualised for the re-interpretation of spoken text into sung text, and still communicate, inform, educate, and entertain the audience, with the same message through music. The indicators were modeled into an acronym ‘GeMPIF’ termed as ‘GeMPIF’ Text Conversional Model’ (see appendix for diagram explaining the ‘GeMPIF’ Conversional Model’) based on the analytical identification of the ‘G’ indicators in the diagram.

5.4 Summary of the model

The acronym GeMPIF is a framework for re-interpreting play text into a song text. The understanding of ‘GeMPIF’ acronym as Text Conversional Model is explained as follows: Beginning with the letter G which is the General mood of the play, the letter M means the Magnitude of the play text, whereas P stands for the Poetic nature of the play text. The letter I is
the Individual mood carried by the characters towards the achievement of the plot, and lastly the
letter F represents the Fluidity of the play dialogue.

In the course of my investigation, which was more experimentally inclined, I engaged with
technology throughout the creative processes of the musical compositions. I digitised all the
traditional musical idioms earmarked for the research project, through a computer music
programme − Musical Instrument Digital Interface (MIDI) − to imitate the original rhythmic
patterns of these musical styles. The music digitisation experiment met expected result earmarked
by the research, and made the whole creative and performative process easy to handle. In addition,
the MIDI sequencing process also made the third objective a possibility; making the merger of
three different musical idioms (Kete, Apatampa, and Abwadza bell patterns) conceivable. The
song, *Funeral durbar hybrid Music*, is an example of music with multiple idioms – this
simultaneous performative style, was initiated by Anku (2003); merging different musical time
signature (2/4, 4/4, 3/4, and 6/8) and idioms, into one regulate time signature, say 6/8 in a
synchronized performance. The idea was to simulate the primary musical instruments (the bell
patterns and other supporting drums that rely on the regulate pulse of the designated time signature)
to ‘co-exist’. With the help of the digital technology, songs and their musical accompaniments
were composed and stored in a play back system; playing back all the songs through a computer
(lap/desk top). However, I did not intend to break away from live traditional drumming, which still
remains a fabric of our Ghanaian musical cultural practices. It is a new and creative way of
presenting and preserving our music, and also a way to project Ghanaian traditional music
education in the 21st century. In the course of creating melody out of the play text, I made use of
the Ghanaian English diction; the intonation that comes with the spoken word. Ghanaians
pronounce all syllables in the English word. It means that they write what they speak and speak
what they write, a view by a respondent phonologist. Notwithstanding its creative demands, it was time consuming and pressed for high commitment level from: concept, through artistic process to performance. Working with amateurs was though thought-provoking, it enhanced my level of creativity in the process.

5.4 Findings and Recommendations

The following recommendations have been fashioned as result of a critical observation, throughout the process of this Book musical theatre experimental project.

- All Ghanaian tertiary institutions engaged in performing arts pedagogy should take into account book musical theatre, as new model for dramatic presentation. Thus the scholarship of its history, theories, concepts, and the various practical methods that lead to performance.

- Ghanaian musical features and idioms must be the bases for compositions, in order to project and sustain the values and growth of our indigenous and popular music.

- In the melody creation of a Ghanaian book musical theatre, the pitch of the spoken contour should be a priority.

- The application of MIDI and sound technology in music composition, scoring, digital performance and performance data storage, must be thought in performing arts tertiary institutions in Ghana.

- Budding Ghanaian playwrights, composers, choreographers, and directors, should study the ‘GeMPIF Text Conversional Model’, in analysing and interpreting a play text, and also seen as a probing material for future research.
References


APPENDIX 1: Official Letter of Permission to the Playwright

UNIVERSITY OF GHANA
DEPARTMENT OF THEATRE ARTS
SCHOOL OF Performing Arts

Our Ref: TA/8.30
16th November, 2015

Professor Eric Sutherland
Institute of African Studies
University of Ghana
Legon

Dear Madam,

PERMISSION TO USE MARRIAGE OF AANSEWAA FOR
MFA PROJECT WORK

I write on behalf of Mr. John Edmondson Sam, a Graduate Technical Theatre student of the Department of Theatre Arts, School of Performing Arts, University of Ghana who needs permission to use the above play for his MFA Thesis titled: “Ghanaian Musical Theatre and Creation of Music for Efua Sutherland’s Marriage of Aansewaa.”

I therefore look forward to your kind consideration and approval in this matter.

Thank you.

Yours sincerely,

[Signature]

DR. AYEYAM OSSEI
(HEAD OF DEPARTMENT)

COLLEGE OF HUMANITIES

P.O. Box LB 14, Legon, Accra Ghana

Phone: +233 02 266 934 967 * Email: tta@ug.edu.gh * Website: www.tta.ug.edu.gh
APPENDIX 2: ‘GeMPIF’ Text Conversional Model’. By John Edmundson Sam

The general mood attached to narrative plot as comedy

Communication

Information

Education

Entertainment

Fluidity of the spoken dialogue

The individual mood of characters portrayed in the text

Magnitude of the message (text)

Poetic nature of the language

University of Ghana  http://ugspace.ug.edu.gh
APPENDIX 3: Studio and Performance Cites For the Creative Process
The Proscenium Stage of the E.T.S Drama Studio

Source: Ernest Acheampong
APPENDIX 4: Production Budget

THE MARRIAGE OF ANANSEWA PRODUCTION BUDGET

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>ITEM</th>
<th>QUANTITY</th>
<th>UNITPRICE</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>STATIONARY</td>
<td>ENVELOPES</td>
<td>3</td>
<td>1.20</td>
<td>3.60</td>
</tr>
<tr>
<td></td>
<td>TWINE</td>
<td>2</td>
<td>20.00</td>
<td>40.00</td>
</tr>
<tr>
<td></td>
<td>WRAPPERS</td>
<td>2</td>
<td>1.00</td>
<td>2.00</td>
</tr>
<tr>
<td></td>
<td>BROWN PAPPER</td>
<td>4</td>
<td>1.00</td>
<td>4.00</td>
</tr>
<tr>
<td></td>
<td>CELLOTAPE</td>
<td>1</td>
<td>1.00</td>
<td>1.00</td>
</tr>
<tr>
<td></td>
<td>WAWA BOARD</td>
<td>1</td>
<td>50.00</td>
<td>50.00</td>
</tr>
<tr>
<td></td>
<td>LAPEL MIKES</td>
<td>6(3DAYS)</td>
<td>50.00(per day)</td>
<td>900.00</td>
</tr>
<tr>
<td></td>
<td>BATTERIES</td>
<td>9</td>
<td>20.00</td>
<td>180.00</td>
</tr>
<tr>
<td></td>
<td>POLYESTER</td>
<td>10 YARDS</td>
<td>2.00</td>
<td>20.00</td>
</tr>
<tr>
<td></td>
<td>SCHNAPPS</td>
<td>1(BOTTLE)</td>
<td>12.00</td>
<td>12.00</td>
</tr>
<tr>
<td></td>
<td>JUTE BAG</td>
<td>5</td>
<td>5.00</td>
<td>25.00</td>
</tr>
<tr>
<td></td>
<td>SACK BAG</td>
<td>1</td>
<td>1.00</td>
<td>1.00</td>
</tr>
<tr>
<td></td>
<td>REFRESHMENTS</td>
<td>60</td>
<td>8.33</td>
<td>500.00</td>
</tr>
<tr>
<td></td>
<td>TRANSPORTATION</td>
<td></td>
<td>100.00</td>
<td>100.00</td>
</tr>
</tbody>
</table>
APPENDIX 6: Audition Poster

AUDITIONS! AUDITIONS!! AUDITIONS!!!

DO YOU SING? ACT? AND DANCE?
THIS IS THE BEST OPPORTUNITY FOR YOU TO BE A PART OF A MUSICAL.

THE MARRIAGE OF ANANSEWA (the musical) is a reworking of the original play script from spoken text (dialogue) into sung text (musical). This play involves singing and is being staged in partial fulfilment of an MFA degree in Technical Theatre.

AVAILABLE ROLES

PLAYERS (chorus, drummers)
PROPERTY MAN
ANANSE
ANANSEWA
POST OFFICE CREW
STORYTELLER
AKWESI AND AKOSUA
POSTMAN
AYA
EKUWA
CHRISTIE
GIRLS
TWO WOMEN
MESSENGERS - MINES
SAPAASE
AKATE
CHIE-WHO-IS-CHIEF

NB: FORE KNOWLEDGE OF THE PLAY IS MANDATORY
DATE: THURSDAY, 17TH SEPTEMBER 2015

VENUE: S.P.A SEMINAR ROOM III

TIME: 4:30PM-6:30PM

PRODUCTION PARTICIPATION IS ASSURED
APPENDIX 7: Rehearsal Schedule

<table>
<thead>
<tr>
<th>DATE</th>
<th>WEEK</th>
<th>REHEARSAL ACTIVITY</th>
<th>CAST ATTENDANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>21/09/15-</td>
<td>One</td>
<td>Familiarisation of songs by listening to the music by cast</td>
<td>15</td>
</tr>
<tr>
<td>25/09/15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28/09/15-</td>
<td>Two</td>
<td>Familiarisation of songs by listening to the music and following song text shared</td>
<td>25</td>
</tr>
<tr>
<td>03/10/15</td>
<td></td>
<td>sheet</td>
<td></td>
</tr>
<tr>
<td>05/10/15-</td>
<td>Three</td>
<td>Memorisation of song text by cast</td>
<td>30</td>
</tr>
<tr>
<td>10/10/15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12/10/15-</td>
<td>Four</td>
<td>Vocal exercises and individual pitch test for specific roles was conducted</td>
<td>30</td>
</tr>
<tr>
<td>16/10/15</td>
<td></td>
<td>for the selection of final cast</td>
<td></td>
</tr>
<tr>
<td>19/10/15-</td>
<td>Five</td>
<td>Stage blocking and movement of characters</td>
<td>30</td>
</tr>
<tr>
<td>24/10/15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26/10/15-</td>
<td>Six</td>
<td>Director Mawuli Semevor focused on characters performance delivery on Acts</td>
<td>40</td>
</tr>
<tr>
<td>31/10/15</td>
<td></td>
<td>one and two</td>
<td></td>
</tr>
<tr>
<td>02/11/15-</td>
<td>Seven</td>
<td>Acts three and four were rehearsed throughout the week on the drama studio</td>
<td>50</td>
</tr>
<tr>
<td>08/11/15</td>
<td></td>
<td>proscenium stage</td>
<td></td>
</tr>
<tr>
<td>09/11/15-</td>
<td>Eight</td>
<td>Scene by scene rehearsal, introducing dance movements by Maxwell Asante a student</td>
<td>60</td>
</tr>
<tr>
<td>15/11/15</td>
<td></td>
<td>choreographer</td>
<td></td>
</tr>
<tr>
<td>16/11/15-</td>
<td>Nine</td>
<td>sectional rehearsals - to tighten weaker scenes</td>
<td>60</td>
</tr>
<tr>
<td>21/11/15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23/11/15-</td>
<td>Ten</td>
<td>Technical dress rehearsal to performance night</td>
<td>60</td>
</tr>
<tr>
<td>29/11/15</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 8

ANANSEWA N' AWARE

John Edmundson Sam
ANANSEWA N' AWARE

nan se wa ee
A so a wa re a
A so a wa re a
me po o

Vox.

Ac.Gtr. 1

Ac.Gtr. 2

Bass

S.B.

c.

Aks.

C. Dr.

Wh.

L. Dr.
ANANSEWA N’ AWARE

Vox.

Ac.Gtr. 1

Ac.Gtr. 2

Bass

S.B.
c.

Aks.

C. Dr.

Wh.

L. Dr.
LET ME GO

Let me go! Let me go! I will not let you go. I will not let you go.

Cl. Gtr.

Ac.Gtr.

E.Gtr.

Bass

C. Bl.

c.

C. Dr.

B. Dr.
LET ME GO

You are... fun-ny man
don't you know

you can not spend my dole and treat me so

I am
LET ME GO

1. Vox.

Cl. Gtr.

Ac. Gtr.

E. Gtr.

Bass

C. Bl.

c.

C. Dr.

B. Dr.

saws that Quote me the law that makes me your
LET ME GO

I. Vox.

Cl. Gtr.

Ac. Gtr.

E. Gtr.

Bass

C. Bl.

c.

C. Dr.

B. Dr.

wife
LET ME GO

How how and how do you come by such an assumption.
LET ME GO

So this is your character eeh? You keep things for your neck and for your wrists.
LET ME GO

I. Vox.

Cl. Gtr.

Ac.Gtr.

E.Gtr.

Bass

C. Bl.

c.

C. Dr.

B. Dr.

You will embarrass me if you refuse it there
LET ME GO

I have filed you in my mind for future reference.

Cl. Gtr.

Ac. Gtr.

E. Gtr.

Bass

C. Bl.

c.

C. Dr.

B. Dr.
LET ME GO

I. Vox.

bowling you out like that because you are persistently saucy I am

Cl. Gtr.

be cause you are so persistently saucy

Ac.Gtr.


E.Gtr.


Bass


C. Bl.

c.

C. Dr.

B. Dr.
LET ME GO

I. Vox.
not your wife
so let me go.
Ask your mother
ask your twin.

Cl. Gtr.

Ac. Gtr.

E. Gtr.

Bass

C. Bl.

c.

C. Dr.

B. Dr.
LET ME GO

I. Vox.

Cl. Gtr.

Ac. Gtr.

E. Gtr.

Bass

C. Bl.

c.

C. Dr.

B. Dr.

If you don't know they do.

They do
V

While life is whipping

Christ
OH! FATHER

John Edmundson Sam
OH! FATHER

Vocal

Ac. Gtr.

Bass

C. Bl.

c.

Mrcs.

C. Dr. 1

C. Dr. 2
OH! FATHER

Vocal

Ac.Gtr.

Bass

C. Bl.

c.

Mrs.

C. Dr. 1

C. Dr. 2

Oh! father is it raining yes it is raining
OH! FATHER

Vocal

Ac.Gtr.

Bass

C. Bl.

c.

Mrsrs.

C. Dr. 1

C. Dr. 2

Oh! fa ther is it rai ning yes it is rai ning
OH! FATHER

its rain combining with life to beat your father down. Oh I
its rain combining with life to beat your father down. Oh I
OH! FATHER

didn't even know you were not in the house going and coming inside

Ac.Gtr.

Bass

C. Bl.

c.

Mrs.

C. Dr. 1

C. Dr. 2
OH! FATHER

Vocal

with the machine Ah! I was coming to tell you my daugh

Ac. Gtr.

Bass

C. Bl.

c.

Mrcs.

C. Dr. 1

C. Dr. 2
OH! FATHER

ter it is n't well with the home
Therefore sit down

I bought
for your training and let the tips of your fingers give some
serviced from the training for which I'm paying I have
OH! FATHER

goin' out?

Daughter mine is your future that I'm talkin' 'bout

Daughter mine is your future that I'm talkin' 'bout

Vocal

Ac.Gtr.

Bass

C. Bl.

c.

Mrrs.

C. Dr. 1

C. Dr. 2
CERTAINLY

Lead Vocal

Chorus

Classical Guitar

Acoustic Guitar

Bass Guitar

Supporting Bells

Maracas

Clap

Supporting Conga 1

Supporting Dr. 2

Bass Drums
CERTAINLY

L Vox

Cl. Gtr.

Ac. Gtr.

Bass

S.B.

Mrs.

S. C. 1

S. Dr. 2

B. Dr.
CERTAINLY

I listened with ears alert, I observed with keen eyes

Cl. Gtr.

Ac.Gtr.

Bass

S.B.

Mrs.

c.

S. C. 1

S. Dr. 2

B. Dr.
CERTAINLY

me o o

Who-e-ver thought he would?

L Vox

Cl. Gtr.

Ac.Gtr.

Bass

S.B.

Mrs.

c.

S. C. 1

S. Dr. 2

B. Dr.
CERTAINLY

L Vox

Cl. Gtr.

Ac. Gtr.

Bass

S.B.

Mtres.

c.

S. C. 1

S. Dr. 2

B. Dr.
CERTAINLY

not let you sell me like some parcel to a customer

Not ever not ever
CERTAINLY

L Vox
not let you sell me like a par-cel to a cus-to-mer Not e-ver not e-ver

Cl. Gtr.

Ac.Gtr.

Bass

S.B.

Mrs.

c.

S. C. 1

S. Dr. 2

B. Dr.
CERTAINLY

L Vox

not e-ver
men ye da

Cl. Gtr.

Ac. Gtr.

Bass

S.B.

Mrs.

c.

S. C. 1

S. Dr. 2

B. Dr.
CERTAINLY
SO THEN
SO THEN

L. Vox.

Ac. Gtr. 1

Cl. Gtr.

Ac. Gtr. 2

Bass

C. Bl.

A.B.
SO THEN

L. Vox.

Ac. Gtr. 1

Cl. Gtr.

Ac. Gtr. 2

Bass

C. Bl.

A.B.

still isn't the first sign of trouble.
Well then.
SO THEN

L. Vox.

Cl. Gtr.

Ac. Gtr. 2

Bass

C. Bl.

A.B.

what-e-ver the case may be we might as well wish him luck
SO THEN

L. Vox.

Ac. Gtr. 1

Cl. Gtr.

Ac. Gtr. 2

Bass

C. Bl.

A.B.
SO THEN

L. Vox.

Ac. Gtr. 1

Cl. Gtr.

Ac. Gtr. 2

Bass

C. Bl.

A.B.
SO THEN

L. Vox.

Cl. Gtr.

Ac.Gtr. 2

Bass

C. Bl.

A.B.
SO THEN

we have been sent from St. Sepulchre Chairs bring chairs for the messen
SO THEN

gers of royalties and water instantly! let the royalties travel

Cl. Gtr.

Ac. Gtr. 2

Bass

C. Bl.

A.B.
SO THEN

have water at on ce You come from the great one him self i know
SO THEN

All is well with us here. That is so and to be brief he sends you gree
SO THEN

C. BL.

A.B.

73

76
SO THEN

L. Vox.:  
Oh because I perceive understand what he means I thank him.

Cl. Gtr.: 

Ac. Gtr. 2:

Bass:

C. Bl.:

A.B.:

INTEGRIFREREAMUS
SO THEN

L. Vox.

Cl. Gtr.

Ac. Gtr. 2

Bass

C. Bl.

A.B.
SO THEN

done and be cause we have some shop ping to do be fore we turn to Japan se we would like to be ex...
SO THEN

cursed understand you're cursed. Tell the Mighty tree of an cient or

L. Vox.

Cl. Gtr.

Ac.Gtr. 2

Bass

C. Bl.

A.B.
SO THEN

L. Vox.  
ri gon that I greet him over and over again. Tell the guardian of the nee dy

Cl. Gtr.

Ac. Gtr. 2

Bass

C. Bl.

A. B.
SO THEN

L. Vox.

Ac.Gtr. 1

Cl. Gtr.

Ac.Gtr. 2

Bass

C. Bl.

A.B.

my thanks in profusion. Right he will be told se en ye O dum ba ne me
SO THEN

L. Vox.

Ac. Gtr. 1

Cl. Gtr.

Ac. Gtr. 2

Bass

C. Bl.

A. B.
SO THEN
SO THEN

L. Vox.

Ac. Gtr. 1

Cl. Gtr.

Ac. Gtr. 2

Bass

C. Bl.

A. B.
SO THEN

Ae.Gtr. 1

Cl. Gtr.

Ae.Gtr. 2

Bass

C. Bl.

A.B.

C. Bl.

A.B.
TWO WEEKS TODAY

Acoustic Guitar

Guitar Chord

Bass Guitar

Bell 1

Bell 2

Whistle

Drums 1

Drums 2

Gong
TWO WEEKS TODAY

Ac.Gtr.

tr. Chord

Bass

Bell 1

Bell 2

Wh.

Sp. Dr. 1

Sp. Dr. 2

Gome
TWO WEEKS TODAY

Can I come in?
TWO WEEKS TODAY

Who o h! my good ness good a fter noon good a fter noon sir I have been
TWO WEEKS TODAY
TWO WEEKS TODAY

I can't stay long because having to be back in time for an important meeting.
TWO WEEKS TODAY

Chief Who Is Chief greets you and greet her your daughter
TWO WEEKS TODAY

Cl. Gtr.

Yes yes we understand perfect. He said he's anxious not to cause you

Ac. Gtr.

by

Ac. Gtr.


tr. Chord


Bass


Bell 1


Bell 2


Wh.


Sp. Dr. 1


Sp. Dr. 2


Gome
TWO WEEKS TODAY

Cl. Gtr.

Ac. Gtr.

Tr. Chord

Bass

Bell 1

Bell 2

Wh.

Sp. Dr. 1

Sp. Dr. 2

Gome
TWO WEEKS TODAY

So he is letting you know in good time it won't be very long before
TWO WEEKS TODAY

Cl. Gtr.

Ac. Gtr.

Tr. Chord

Bass

Bell 1

Bell 2

Wh.

Sp. Dr. 1

Sp. Dr. 2

Come
TWO WEEKS TODAY
TWO WEEKS TODAY

did he specify the day

oh yes two weeks today
TWO WEEKS TODAY

Cl. Gtr.

Ac. Gtr.

Ac. Gtr.

tr. Chord

Bass

Bell 1

Bell 2

Wh.

Sp. Dr. 1

Sp. Dr. 2

Gone
AYA S' ABOTARE (AYA BE PATIENT)

V

Tell her she must not ruin my grand
child with too much fun ci fol cex

Ac.Gtr. 1

Ac.Gtr. 2

C. Bl.

Wh.

C. Dr.

V

Sing

A b mother are you sea to al rea cl

Ac.Gtr. 1

Ac.Gtr. 2

C. Bl.

Wh.

C. Dr.
AYA S'ABOTARE (AYA BE PATIENT)
AYA S' ABOTARE (AYA BE PATIENT)
AYA S’ABOTARE (AYA BE PATIENT)

V

Ac.Gtr. 1

Ac.Gtr. 2

Bass

C. Bl.

Mrs.

Wh.

C. Dr.
THE WORLD IS PUZZLING

John Edmundson Sam
THE WORLD IS PUZZLING

The world is puzzling
THE WORLD IS PUZZLING

ly The world is really puzzling. Don’t talk so sad ly on.

a day please
THE WORLD IS PUZZLING

321
THE WORLD IS PUZZLING
APPENDIX 9: The final poster for public notice: by Ernest Acheampong
APPENDIX 10: Performance Programme

ABSTRACT

Prior to the colonial era through to post modernism, Ghanaians have practiced theatre and drama with the integration of music either as a primary or secondary feature. This feature in Ghanaian story telling like that of ancient Greek drama has attributes of a musical - the chorus (Mmoguo), choreography, etc. even though music is not a primary focus that drives the plot.

Over the years musical types such as American vaudeville, minstrelsy, opera and operetta have had a popular appeal to Ghanaians, most especially due to their adaptation into local content and imitating the socio-cultural life of the people. Examples are our popular keysoap concert party and Cantata television programmes. However, a regular feature across all these Ghanaian musicals is the borrowing of existing songs by traditional and popular musicians.

Therefore, this Master of Fine Arts (MFA) project is an attempt geared towards a book musical encompassing spoken and sung dialogues with Ghanaian traditional and popular music accompaniments. Thus, the focus of this experiment is to drive the plot of the play The Marriage of Anansewaa with music as a primary element. The main objective of this academic work is to model a Ghanaian book musical theatre a type of musical genre with a connective story expressed in script or dialogue with emphasis on speaking and singing in story telling process.

THE CAST

Anansewa: Matilda N O Adu
Ananse: John O. Dwomoh
Akwasi: Henry Asante Aboagye
Akosua: Evelyn Galle-Ansah

Property Man: Caleb Edem Quarcoo
Storyteller: Elijah Owusu Twum

Aya: Rhoda Ampene
Ekuwa: Maame A. Quayson
Christie: Tiffany Ampene

Postman: Samuel Okyere Safo
Trumpeter: Seth Klutse

Maidens: Esther E. Spio
Esther S. Manador
Evelyn Galle-Ansah
Jackeline Fadel
Jacqueline A. Nyarko
Kate A. Acquah
Rhoda Apafo

MESSENGERS:

From the Mines: Dave Anane Druyeh
Rockson Obeng

From Sapaase: Belinda Ama Aflakpui
Rachel N. T Larnoh
Gabriel Mortinno

From Akate: Mawuli Komla Zonyrah
Napoleon Mensah
From Chief-Who-Is-Chief
John Edmundson Sam
Felix Tetteh
Richie Lamptey
Huudu Ayuba

Chorus (ALL CHARACTERS)

Afua Ampomaa Addison   Huudu Ayuba   Rhoda Ampene
Angela Selorm Fansey   Jackeline Fadel   Rhoda Apaflo
Angelica Kankam   Jacqueline Adu-Nyarko   Richie Lamptey
Dave Anane Druyeh   John Edmundson Sam   Rockson Obeng
Deborah Acheampong   Kate Adjoa Acquah   Sarpong Okyere-Darko
Dinah Agbayizah   Kingsley K. Okyere   Tiffany Ampene
Esther Emmanuella Spio   Kwabena A.A. Danquah   Zina Merley Colley
Esther Sesuteh Manador   Maame A. Quayson
Gabriel Mortinno   Mawuli Komla Zonyrah
Georgina Adu Sika   Mawutor E. Awuku
Henry Asante Aboagye   Napoleon Mensah

THE CREW

Composer/Music Director
John Edmundson Sam

Directors
Phanuel Parbey
Mawuli Semevo

Stage Managers
Dinah Agbayizah
Vernon J. Brew

Costume & Make-up
Benedicta C.A Seade
Juliana K. Mireku

Sound Engineer
Samuel Annan

Light
Magaret Lamptey
Christian Sunny Agbetsiafa
Henry Osei Bonsu

Properties
Agnes Adomako-Mensah
Emmanuel Adinkra Ntiamoah
Frank Baala
Ebo Barton Odro
Napoleon Mensah

Set Design
NeeQuaye Nash
Rejoice Ntumy
Micheal Ayensu

Camera
Isaac Adamtey Dua
Ernest Acheampong
Kwasi Owusu Opoku

Vocal Training
John Edmundson Sam
Choreography
Maxwell Owusu Yeboah

Publicity
Selorm Dotse Kudibor
All Cast & Crew

Script Editor
Rhoda Ampene

Welfare
Comfort Obiriwaa Sam
Ewurafua Biney

Project Facilitator
Dinah Agbayizah

Diarist
Vernon J. Brew

ACKNOWLEDGMENTS
God Almighty
Dr. Joshua Amuah
Mrs. Bernardine B-Poku
Dean of SPA
Dr. Ossei Agyemang
Mr. Benjamin A. Boateng
Prof. Esi Sutherland
Dr. Regina O. Kwakye
The Yankson Family
Prof. Avorgbedor
Mr. Sandy Arkhurst
The Frempong Family
Prof. Martin Owusu
Oh! Nii Sowah
Mrs. Comfort O. Sam
Prof. John Collins
Mr. Africanus Aveh
Dinah Agbayizah
Prof. Nii Yartey
Kenn Kafui
Selorm Dotse Kudibor
Dr. Nii Nortey
Mr. T.E.A Andoh
Juliana K. Mireku
Lecturers of SPA and PhD
Mr. Daniel A. Adjei
Vernon J. Brew
Students; The Institute
Mr. Mawuli Semovo
Koby Hagan,
of African Studies
Mr. Phanuel Parbey
The Audience
All Cast & Crew
# GLOSSARY

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Monitors</td>
<td>They are speakers placed on musical stage pointing at the direction of performers to aid audibility. It is a measure for the performers to hear themselves.</td>
</tr>
<tr>
<td>Polyphony</td>
<td>A musical style with different melodic arrangement performing at the same time.</td>
</tr>
<tr>
<td>Unison</td>
<td>It is a vocal unity of two or more musical parts of same pitch or an octave apart.</td>
</tr>
<tr>
<td>Recitative</td>
<td>A rhythmic vocal style that imitates the natural flow of speech, usually employed in art forms such as opera and oratorios.</td>
</tr>
<tr>
<td>Duet</td>
<td>A musical composition for two performers. The duet is usually done in harmony.</td>
</tr>
<tr>
<td>Harmony</td>
<td>The simultaneous combination of musical notes. It can be two or notes together.</td>
</tr>
<tr>
<td>Reprise</td>
<td>A repeated musical passage.</td>
</tr>
<tr>
<td>Skin-pain</td>
<td>A transliteration of the word jealousy in Akan dialect.</td>
</tr>
<tr>
<td>Nanka</td>
<td>The Name of Ananse’s a town in the play.</td>
</tr>
<tr>
<td>Head-drink</td>
<td>A transliteration of the word dowry in Akan dialect.</td>
</tr>
<tr>
<td>Time signature</td>
<td>It defines the number and type of musical notes present on a measure or a bar. It is expressed mathematically in ratio: 2/4, 3/4, 4/4, 6/8. Symbolically in a 2/4 situation, the upper denominator (two) means the number of times the musical note which is represented by (4) in the lower denominator should appear in a measure.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Mnoguo</td>
<td>A musical interlude.</td>
</tr>
<tr>
<td>Mood</td>
<td>An emotional setting found in a story. They come in different states and levels of behaviour.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>It is the regulative pulse of a musical beat. It is also referred to as the calculated flow of words in a verse.</td>
</tr>
<tr>
<td>Tempo</td>
<td>The speed at which music run</td>
</tr>
<tr>
<td>Mannerism</td>
<td>Distinctive quality, style or gesture in a behaviour or a speech of a character.</td>
</tr>
<tr>
<td>Idiophones</td>
<td>Percussive musical instruments that are self-sounding. They are struck to produce sound through vibration.</td>
</tr>
<tr>
<td>Chordophones</td>
<td>Musical instruments made of strings. It must vibrate to produce sound.</td>
</tr>
<tr>
<td>MIDI</td>
<td>Musical Instrument Digital Interface</td>
</tr>
<tr>
<td>Digitization</td>
<td>It is a process of converting an analogue information of any form such as text, photograph, and sound into a digital format through a computer system method. The digitization with the aid of A computer allows you to process the data into any productive presentation.</td>
</tr>
<tr>
<td>Musical Idiom</td>
<td>A style of music (rhythms and patterns) pertaining to a particular ethnicity or group of people.</td>
</tr>
<tr>
<td>Call-and-response</td>
<td>A musical interaction between two sets of singers, a cantor (chorus leader) known as ‘call’ in the first set, and the second set of singers (chorus) referred to as the response.</td>
</tr>
<tr>
<td>Rhythmic Pattern</td>
<td>Set of beats and rests found in a piece of music.</td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>Song Text</td>
<td>Words fit in a piece of music</td>
</tr>
<tr>
<td>Kweku</td>
<td>A name given to a male Wednesday born</td>
</tr>
<tr>
<td>Ekuwa</td>
<td>A name given to a female Wednesday born</td>
</tr>
<tr>
<td>Aya</td>
<td>A female name used in a Fante community, usually a elderly woman</td>
</tr>
</tbody>
</table>