

CHAPTER 7

COMPOSITIONAL TECHNIQUES AND THEORIES

7.1 Annexure

We have attached appendices II and IV as an annexure to this chapter. It contains the scores of igoru songs and we shall, in this analytical discourse refer readers to it for details. This approach is to control the volume of the chapter as well as to make room for flowing reading un-intercepted by excerpts. A total of eighty eight igoru songs have been collected from the field as already stated in chapter seven. While we transcribed the text of all the songs for poetic and functional analysis, we have selectively transcribed fifty songs out of the above number in staff notation for this theoretical analysis. Factors such as historical periods and content, structural forms in melody and harmony, vocal and instrumental organization as well as length have guided us in choosing the songs so far transcribed. Appendix IV is an Audio CD containing thirty three tracks selected from the fifty songs transcribed in staff notation. Since song 43 (page A2 – 146) is normally a very short opening/closing formula, we have dubbed it together with song 22 (A2 – 53), which it precedes and follows, to enable listeners have idea of the link between the formulas and the songs. Songs 22 and 43 therefore form track 22 in the CD. This means that we have thirty four of the fifty songs in Appendix II represented in the CD. We followed the serial

numbers of appendix II from 1 - 27. Song 39 is now track 28 while song 37 is track 29.

7. 1. 1 Transcription method

Attempts and efforts were made earlier to find an easy way of using computer software to automatically transcribe the songs from sound waves to notation. We got the songs transferred from sound to wave by use of electronics media, but could not readily find suitable software to convert them to notation. This software alternative to manual transcription was to be taken to facilitate accuracy and speed in this aspect of the study. But since it yielded no expected results, due to some technical problems, we therefore resorted to manual transcription. We took some time out to listen to the songs over and again, in order to get ourselves more familiar with them and learn to sing a number of them before beginning the transcription exercise. The purpose of this approach is to ensure that the songs are notated accurately, perhaps with only minute limitation for the accuracy of the melodic glides. In the course of our listening, however, we noted that there were shifts in vocal register, which appear like shifts of tonal centre at liberty within several songs and certain melodic intervals recurred in the various registers. The similarity in the appearance and resolutions of melodic figures within two successive registers that are a semitone or some other intervals apart sounded as if they were repetition. But we observed they were cycles whose changes could be difficult to define accurately only by aural perception.

Since it could be easy to recognize these shifts in tonality, but not so easy to establish their actual intervals and definite pitches from the earlier register, we resorted to the use of the piano as a guide to certify our aural perception, particularly at the points of shifting. For the purpose of identifying the intervallic relationships more clearly, we did not at the beginning fix any key signature on some of the hand written scores. We used accidentals wherever they occurred.

Having achieved this aspect of manual transcription, we got Finale 2003 to input the notation into the computer and at this stage analytically fixed suitable key signatures. For the purpose of easy reading and analysis, we have chosen the keys of C, G and F major only for all the transcriptions.

In a few cases, we have retained accidentals without necessarily fixing any key signature at the beginning of the staff, even when it appears that the song is not in C major. It should be noted that Igoru musicians do not compose or perform their songs on predetermined keys. We have argued earlier in chapter one that they sing in any convenient keys at any performance. It should be noted that changes in register at liberty in Igoru music is not equivalent to modulation in Western music. Although the shifts are not predetermined, the performers are not unconscious of it. We argue this further under the appropriate heading.

We used the playback menu of the software to listen to all the songs after inputting them and found them sounding as the original collected from the field. Some of the vocal glides on the songs whose pitches are a little definite have been represented by use of 1/16 notes (semiquaver). Others whose pitches are

indefinite have been represented with the glissando sign, while those that are close to some definite pitches are represented by use of the x note head. For the drums, at this stage, we selected the tones of the Tom toms in the Finale 2003 software to represent *Izu ukiri* (the mother *ukiri*), Quint toms for the *omo ukiri* (baby *ukiri*), Conga drums for *ukiri evbarien* (the varied *ukiri*) and bongo drums for *Abo* (hand clapping). Although we have labeled the drums as they are called in Okpe igoru ensembles, we selected the above drum tones of the software for the listening pleasure of curious readers who would want to listen to the songs by use of the software's playback menu. Within the range provided for these

instruments on the software, we have found the intervals so far selected slightly suitable to represent the sounds of the various *ukiri* drums and *abo*. This implies that the intervals used in the drum notation are not strictly representative of the actual *ukiri* drum tones (cf. chapter five).

7.2 Scale

The Okpe scale system is hexatonic, using seven notes. This standard scale system is equivalent to the diatonic scale and has the frequency of 32 out of 50, making 64% in this study. Within this system, Igoru musicians select any number of tones that is suitable for any performance-composition. Readers are to refer to appendix II (page A2 – 163) where the Okpe scale system and a number of the tone selection/combination is provided. In some songs, we observe the use of five tones and six tones often referred to as pentatonic and hexatonic scales by some authors. The following table however illustrates some tone selections observed within the Okpe scale system in this study. Three primary forms of selection are found so far in this study of Igoru music, though there could be

more varied selections. The heptatonic selection appears in two forms in the table. In the list of songs where these forms are found in the table, we have placed the (+) sign against one to differentiate it from the other.

Table 7 – 1: Selection of tones within Okpe scale system

Scale	Frequency	Total	Percentage	Songs
Pentatonic				
d r f s l	1			10
d r m s l	1	2	4%	11
Heptatonic				
d r m f s l+	12			6+, 7+, 12, 14+, 15+,
d r m s l t	4	16	32%	17+, 18+, 20+, 26+, 27+, 29+, 30+, 34+, 38, 43 & 49
Hexatonic				
d r m f s l t	32	32	64%	1, 2, 3, 4, 5, 8, 9, 13, 16, 19, 21, 22, 23, 24, 25, 28, 31, 32, 33, 35, 36, 37, 39,

				40, 41, 42, 44, 45, 46, 47,
				8 & 50
Total	50	50	100%	50

7. 2. 1 Metre, regular durational groups and tempo

Willie Anku (2005; societymusictheory.org), in his writing reinvents the assertions of Ladzekpo (1995) on the perception of metre, note or beat grouping, measure and accents in Anlo Ewe music as follows:

The recurrent grouping of the main beats normally creates a fixed musical period or measure. While it is possible to create several measure schemes by varied groupings of the main beats, two types of such groupings are the most frequent in the development of Anlo-Ewe dance-drumming. The first most useful measure scheme consists of four

main beats with each main beat measuring off three equal pulsations as its distinctive feature. The next most useful

measure scheme consists of four main beats with each main beat flavored by measuring off four equal pulsations. These beat schemes are roughly equivalent to 12/8 time and 4/4 time in Western music.

In contrast to the Western measure concept of accenting the first beat of each measure, the Anlo-Ewe concept maintains regular accents on all the main beats... However, the first pulse of a group of four is understood as the end (as opposed to the beginning) of many musical phrases.

Igoru music is composed in the compound quadruple metre. Out of the fifty songs transcribed, only one (song 17, page A2 – 47) is in simple quadruple time. We did transcribe this song in the simple quadruple metre to make interpretation of the music a bit easy, owing to the divisibility method found in the melodic rhythm. It could otherwise be notated in a compound quadruple metre as well. Most of the songs give each of the dotted crotchet beats regular division into three units of quaver. This regular division is sustained even at cadential points.

Division into quaver + crotchet or vice versa is also a common feature. Only once did we find an even division of the dotted crotchet beat into four equal dotted semiquavers at measure 1 of song 26 (page A2 – 72). Use of equivalent rest to durational values ranging from the dotted semibreve to semiquaver is also combined with the notes in the compositions. We note that the fourth beat of the measure is almost as strong as the other beats, except beat one which appears stronger particularly on the instruments. It is for this accentuation equilibrium that Igoru songs often resolve the cadence on beat four instead of beat one regularly.

Kubik (1994: 292 – 293) adopts the term ‘nuclear patterns’ to describe music which possesses equal spaced series of notes, each note covering three pulses, and having regular cycle numbers. He argues that an average speed of 200 M. M. per note in the nuclear patterns, ‘condenses the vocal theme into a equal-spaced note series in unison relation with it’, with pronounced tendency towards ‘divisive inner rhythmic structure’ and one note that tends to recur regularly. ‘I propose to call it the “guide note”. This note is of utmost importance to the composition rule’. In Igoru music, either in the melody or harmony, as well as

preparation towards shifts in tonality, there is no specific note that may be called the guiding note, though certain notes may serve as pivot notes to facilitate change of registers. The general tempo for Igoru music is between M. M. dotted crotchet = 90 and 100. As observed in the transcriptions, using the Finale 2003 playback menu, dotted crotchet = 100 seems to be too fast for some of the songs, even though that seems to be nearer the common speed of Igoru performances.

7. 2. 2 Pickup measure, anacrusis and syncopation

Anacrusis and pickup measure mean almost the same thing. In the context of this discussion, anacrusis refers to a melodic pickup from the up beat at the beginning of a song, while pickup measure refers to beginning on any beat other than the down beat of the opening measure. Song 1 (page A2 – 1), for instance, begins on the last quaver of the second beat. In song 3 (page A2 -5), there is a pick up from the up beat with $\frac{1}{8}$ and $\frac{1}{4}$ notes. Throughout this study, we found no song beginning on beat one. They all begin with certain forms of pickup from any beat of the first measure. Syncopation, as already defined in chapter two refers to any displacement of accent in songs. The use of rests and tones sustained from one beat to the beginning of the succeeding beat creates effects of syncopation although Igoru songs.

7. 3 Text, tone and melody relationships

Agawu (1988: 127) examines the traditional generative model explained by A. M. Jones; later followed by Lazarus Ekwueme and Marius Schneider. This model proposes that 'In tonal languages the tone must *as far as possible* [italics in original] agree with the rise and fall of the speech tone'. He then argues that

'Tone is operative on a number of levels within the syntagmatic chain: on the level of syllable, word, phrase and sentence. Furthermore, a number of constraints – syntactic, intonational or natural factors – influence the disposition of speech tones'. He further argues that 'parallelism between speech tone and melody is a weak and perhaps untenable premise for analysing Northern Ewe music' (p. 128). He refers to Richards' (1972) statistical tabulation and draws reference from his own study to conclude as follows:

Calculations for the repeated phrase given in example 1 show that of the twenty-five speech tones, fourteen correspond to musical direction while eleven do not; in other words 56 per cent of the tune is 'correct' from the point of view of the words, while 44 per cent is 'wrong'... If we ask, for example, whether in the 'wrong' phrases there is any ambiguity about the meaning of the words, the answer is decidedly no... The listener surely has no trouble understanding the word even though its speech tone descends melodically instead of staying on the same pitch... This is not to deny that the phonological qualities of a given text may have an influence on melodic structure... (Agawu 1988: 131).

In the study of Igoru music, we observe that the Okpe language, though tonal, is flexible when the words are set to music. The composer has liberty of setting the words with consideration of melodic beauty as well as communication objectives. The melodic contour of song 1 (page A2 – 1), as in many others, follows the tonal

inflection of the Okpe language considerably, but with some level of flexibility. The word *avbaran*, meaning 'there', in measure two would in speech sound high, middle, high or high, low middle; but the composer uses melodic tones that move

on middle, high, middle. This does not in any way distort the meaning of the text. It only shows how flexible the language can be, in spite of its tonal nature and how much freedom the composer has in manipulating the language in his melodic crafting. Every attentive Okpe listener would understand the content of the song text, in spite of the flexibility in setting it to the melody.

In measures 1 and 2 of song 3 (page A2 – 5), we find further evidence of the language flexibility to melodic configuration. The word *ame*, meaning we, has a homonym *ame*, meaning water. The first word would be toned low and middle, while the second would be pronounced with high and low tones. In measure 1, the melodic contour has an upward movement from the first to the second syllable, and in measure 2, there is a downward movement. While the second could have meant ‘water’ because of the tonal downslide in the melody, the word retains its meaning in the song with reference to the adjoining words and the context of use.

In song 6, at measures 1 and 2, the word ‘*are*’ is used in different forms of word link, *areo* and *vba re*. The vowel in the first instance belongs to another word, while the ‘*vb*’ in the second case is only a prefix as discussed in chapter six. The word ‘*are*’, depending on its context of use and tonal inflection could mean ‘you’ – in the plural case, or a statement ‘we should eat’. Although the downward melodic progression could make the word mean the latter, the composer implies the former meaning and it is understood as such in the context of the song. In song 7 (page A2 – 21), at measure 3, the word ‘*wewẹ*’ is a homophone, pronounced the same way and assumes its meaning from the context of use. It

can mean 'you' in the singular case and 'wetting' - by gradual absorption of water or any other liquid. Irrespective of the melodic progression set to the two syllables in the song, the composer/performer means 'you' in the singular case and it is understood as such by the audience.

At measure 6 of song 8 (page A2 – 22), the word '*oghwa*' has two possible pronunciations and meanings. One form of pronunciation from high to low tone with un-dotted vowel is homophonic in linguistic tone and can mean either of two things: sailing on board [in a row boat] or proceeds from appreciative reward to performers (tagged spraying). The other form of pronunciation from the low to the middle tone means 'a house'. In this composition, however, neither the upward nor the downward progression is given to the word. The two syllables that make up the word are assigned to the same melodic tone, which by implication could be meaningless. But the surrounding words in the context of the composition suggest that the composer/performer means 'a house' and this does not suggest any ambiguity. Some words derive their meanings not only from the tonal inflections, but from the use of the dotted vowel sounds. Many Okpẹ homonyms have the same spelling, but are pronounced differently, depending on whether the vowels in such words are dotted or not.

Examples of such homonyms are found in song 16 (page A2 – 42), measure 73 and song 25 (page A2 – 63), at measure 65. In the former, the word *owo* with only one dot (under the second vowel), pronounced from the low to the middle tone could mean 'canoe, boat, coffin or casket'. But with the two vowels dotted and a pronunciation from the high to the middle tone, the word would mean 'he/she is bathing'. When only the first vowel is dotted and it is pronounced from high to low tone, it means a parcel (normally wrapped in some form, often as a gift). The word *ogoro* without any dot, pronounced in low, low, high tones would

mean frog; while a pronunciation, with all the vowels dotted, in high, low, low tones would mean 'palm or up wine'. Although the first vowel of the word *owọ* is connected to the last syllable of the preceding word, the melodic progression moves downward and this could have altered its meaning, particularly if the first vowel were dotted. The melodic progression for the second word *ogoro* downward and upward by an interval of a major second could also have altered its meaning. But the sounds of the non-dotted vowels in the first example *owo* and the sounds of the dotted vowels in the second *ogoro*, in addition to other words that surround them give them their intended meanings.

A word like *ororo* in song 29 (page A2 – 76), at measure 8 can have its meaning determined by its intonation. When pronounced in high, low, low tones, with undotted vowels, it could mean a season of oil palm harvest, while pronunciation in middle, low, middle tones would mean 'he/she thinks'. And though the melodic progression for the word in the song moves on high, low, low tones, which would then mean the harvest season, the composer, performers and audience, understand, from the context of its use, that the word means he/she ponders.

7. 3. 1 Foundation vowel, doubling of vowel, glide and slur

Igoru music is highly syllabic, in that each melodic tone is assigned to a syllable in the text with very scanty slurs expected. So far, in this study, we have observed that the few slurs found in all the songs so transcribed are influenced by the use of glide, doubling of vowel at the end of a phrase or sentence and the use of the foundation vowel 'e' which we discussed in detail in chapter six (page 6 – 81). The slurs in song 1 at the pickup measure, song 2 (page A2 – 3) at

measures 5 and 19; song 3 (page A2 – 5) at the pickup measure, measures 2, 5, 7, 11, and 12; song 4 (page A2 – 6) at the pickup measure, measures 76, 88 and 110; song 5 (page A2 – 19) at the pickup measure; song 7 (page A2 – 22) at the

pickup measure and song 8 (page A2 – 23) at the pickup measure are all influenced by the foundation vowel. Indeed the foundation vowel begins very many (almost all) Igoru songs. If it does not begin the song, it is likely to appear somewhere to possibly begin a section or link sections/ideas together. And almost all the times it is used, it is given a slur in order to begin the song/section colourfully.

Doubling of vowels at the end of phrases or sentences also has very great influence on the melodic progression. In the Okpe language, affirmative statements and question forms are made with the ending vowel of the verb not doubled. If a verb ending with a single vowel comes at the end of a phrase or sentence, it is often not glided and thus does not attract any slur in Igoru melodies. But when a statement is presented in the negative form, it often has the last vowel in the verb doubled and this has much influence on Igoru melodies. For the statement to be understood in its negative form, a slur connects the sounds of the duplicated vowel set to two different pitches.

The doubled vowel is sometimes given two notes on the same pitch. In some cases, we place the slur marks, though each note is assigned to each of the vowels. The slur mark is sometimes not fixed to the notes; but the performers connect them as if they are slurred. For example, the statement *mi rhe vbo-o* in

song 2 at measure 4 on page A2 – 3 means ‘if I do not have’. The statement, without the last vowel would mean ‘if I have’. Other examples are as follows:

- *Ovborho se r’ame ero o* – ‘we do not forget it’, while omission of the last vowel would mean ‘don’t we forget it?’ (Song 7 at measure 16; page A2 – 22)
- *Evbe le omo ada a* – ‘we don’t stop a child from going out’: omission of the last vowel means ‘don’t we stop a child from going out?’ (Song 10 at measure 2, page A2 – 33 and song 11 at measures 1 and 6 – 7 page A2 – 34)

- *Emro owa a* – ‘it’s nobody’s fault’: omission of the last vowel means ‘it’s someone’s fault’ (Song 14 at measure 23, page A2 – 39)
- *Okaro rho Okpe e* – ‘he/she did not remember Okpe’: omission of the last vowel means ‘he/she remembered Okpe’ (Song 14 at measure 35, page A2 – 40)

One other form of slur found in Igoru music is that which arises from word-link. In song 31 at measure 4, page A2 – 81, the composer attempts to link two words ‘enu’ (loud cry) and ‘urhie’ (River) together. Since the first word ends with the vowel ‘u’ and the second word begins with the same vowel, the composer then tries to link the two words with a slur for smooth connection. Although we placed the slur mark over the two notes, we also wrote the vowel twice to practically demonstrate that it belongs to both words and its omission from one could create confusion (only to readers but not to listeners). Quick glide to definite and indefinite pitches also influence the use of slurs. Some of the glides are not given

any melodic emphasis and are therefore not strikingly independent of the principal note where they have their bearing.

7. 3. 2 Variable metre, melodic phrasing and the theory of complementary dualism

The variableness of the poetic lines in the song texts, influence the melodic phrases in Igoru songs (variable metre was defined in chapter two, page 2 - 48). In song 1, the foundation vowel is phrased together with the first poetic line from the third beat of the pickup measure to the third beat of measure 1. This antecedent phrase is approximately 1½ measure while its consequent phrase is one measure and one beat long. The phrasing of the foundation vowel together with the antecedent phrase creates balance between it and the consequent phrase. Beginning from measure three, the inequality of the poetic lines is more defined and well managed in the phrasing patterns. Although the poetic lines in measures 3 and 4 have eight and ten syllables respectively, they have been given one measure phrase each as antecedent and consequent.

The short line of five syllables in measure 5 and the following ten-syllable line in measure 6 are given half measure and full measure phrasing by the composer. Although the soloist sings the half measure phrase as antecedent to the chorus full measure consequent phrase, the two can be seen as sub-phrases, make a longer antecedent phrase followed by two such sub-phrases appearing between measures 7 and 8. The short sentence in section B is composed in some kind of sequence. Measure 12 is given two tone sequences in the interval of thirds and seconds while measure 13 is given two beat sub-phrase sequences. The recycling of section A followed the same phrasing patterns, except that the foundation vowel phrase at this time is left out. The entire length of this song at

the time of this performance is 25 measures, though it could be more with further recycling.

In song 2 (page A2 – 3), we find equal and unequal phrasing, but they all balance with one another as the melody progresses. We refer to this as the theory of complementary dualism, which follows natural principles that two persons or things of a kind could be taller or longer than one another, and yet work together perfectly. The opening phrase of the above song is two measures long with two sub-divisions, a measure each. Although the sub-phrases are presented as solo and chorus, together, they melodically form the antecedent phrase. The consequent phrase is two times as long as the antecedent phrase with three unequal sub-divisions from measures 2 beat 2 to 6 beat 1. The next antecedent

and consequent phrases appear to be equal with two measures each from 6 to 10. Each of them also has two sub-divisions of about one measure each. Coming

after is a two-measure phrase to conclude the first section. This phrase has three short sub-phrases, which are neither antecedent nor consequent, but complement one another as well as the previous phrases. Section B is just about two-measure sentence with three sub-phrases from 12 beat 1, to 14 beat 1. This serves as a cue and link to the recycling of the earlier theme. The whole of section A is restated, but with some changes of interval in the melodic progression.

Song 3 opens with 1½ measure antecedent phrase followed by a 2-measure consequent phrase. The two phrases begin with the foundation vowel, which are given two-note and three-note slurs respectively. Together with the foundation vowels, the first phrase has nine syllables while the second has twelve. On a

general note, Igoru songs are phrased in manners that the linguistic sentences in the language serve as a guide to the balance in melodic phrase construction.

7.4 Melodic interval, progression and contour

In song 1, the melody begins and ends on the tonic in section A. In section B, it begins on the leading note and progresses downward a major 3rd, with absence of semitonic movement and ends the section on the mediant. The recycling of section A begins on the submediant and ends on the tonic. The composition has the melodic intervals of 2nds, 3rds and of course keeping of common tones

together. Between sections A and B, these intervals have the highest frequency of occurrence. The frequency of the 2nd is 39, common tones 31, 3rd 28, 4th 8, 6th 4, while 7th and 8^{ve} occurred only once for very special uses. The interval of a 7th occurring between the end of section A and the beginning of section B at measures 11 and 12 is seen as a method of swapping from the lower to the higher register for convenience to continue with a melody that progresses downward.

7. 4. 1 Harmonic interval and general progression

Unison, octave and the intervals of 2nd, 3rd, 4th, 5th, 6th and 7th are used interchangeably in Igoru harmony. An interval may change immediately after its first use, or otherwise after a successive parallel motion. It could appear in two, three, four or more successive parallel progression before it is alternated. In song 11 (page A2 – 34), we find two schemes of progression that are similar; approached from a minor interval to a perfect interval to resolve on the same minor. The first appears at measure 2 with minor 3rd → perfect 5th → minor 3rd and the second at measure 7 with minor 7th → perfect 8^{ve} → minor 7th. In song

13 (page A2 – 37), beginning at measure 5, the lower voice simultaneously creates a harmony part stimulated by the message the soloist is passing across to the audience; thus the snappy entry (interjection) he makes before the soloist continues further. This brief entry is predominated by perfect 4th harmonic interval alternated by minor 3rd and minor 2nd.

In song 25 (page A2 – 64), the chorus is recycled several times in response to the alternated solo fragmental development. That is, the lead soloist and the receiver soloist take turns in alternation to develop the theme while the chorus provides the response to each solo sentence. From measure 10 to 32, the three-measure chorus recurs with same harmonic intervals. But from measure 33 where there is change of register in performance, the harmonic intervals changed. The harmonic scheme of the chorus is predominated also by the interval of perfect 4th.

7. 4. 2 Parallel harmonic progression

The use of parallel perfect 4th and perfect 5th is common feature in igoru music. These intervals may appear in two or more successive progressions. The parallel perfect 4th may be approached from a minor 3rd and resolve to a minor 7th or by any other intervals. We observe further that the parallel perfect 5th progression

either progresses onwards to a perfect 4th as in measures 4 and 45 or to a major 2nd as in measures 10 and 19 of song 4 (page A2 – 6). Parallel major 2nd and minor 3rd are also found in the harmony. The parallel major 2nd may progress to a minor 3rd as in measures 10 and 24 or any other intervals like perfect 4th, unison and major 3rd as in measures 60, 64 and 96 of the same song. The consecutive

minor 3rd does not progress to any particular interval. It could move to unison, major 2nd, minor 2nd and perfect 4th. At measures 14, 19, 73 and 74 of the same song 4, we find consecutive unison progression. The multiple progressions in

unison is often approached or preceded by a major 3rd or minor 3rd and quitted to a major 2nd. It could also be approached by major 2nd and resolved to major 3rd or major 2nd respectively. Consecutive use of parallel minor 7th is also found between measures 7 and 8 of this song 9. This is approached from unison and resolved on a diminished 5th.

7. 4. 3 Alternate parallelism

The term alternate parallelism refers to the progression from certain parallel interval to another parallel interval. In this category, we find parallel major 2nd alternated with parallel major 3rd and parallel perfect 4th between measures 5 and 7 of song 30 (page A2 – 78). Sometimes the performers break the flow of certain parallel intervals by introducing a different interval between them. The chorus in song 31 (page A2 – 81) for instance, presents this scheme of alternate parallel harmonic motions. In this scheme, we find a perfect 5th coming between consecutive minor 7ths, a major 6th coming between the minor 7ths and perfect 4ths, and major 3rd coming between perfect 4ths and 5ths.

7. 4. 4 Intervallic preferences

Kubik (1994: 266), in his discussion of Kiganda music, argues as follows: '[On] the other hand there are two typical intervals that seem to govern the scene.

These are the Kiganda fourth and fifth. Obviously the preference for these intervals causes the overall effect of consonance. Though tempered, Kiganda fourths and fifths have a markedly consonant quality in contrast to Kiganda

seconds and sevenths'. The harmonic intervals used in Igoru music include almost all intervals, from unison to the ninth (9th) or compound second (2nd). The use of diminished and augmented intervals is very sparing. Only diminished 4th and 5th are found with very minute frequency in this study. The only augmented interval found occurring in Igoru harmony is the 4th. It occurs with very limited frequency.

On a general note, so far in this study, there are harmonic features in sixteen (16) songs out of the fifty (50) Igoru songs that have been transcribed. The other songs were performed by individuals and few persons who sang in unison. Within these sixteen songs, a total of two thousand and eighty one (2, 081) harmonic progressions are found. And out of this number, the perfect 4th has the highest frequency of eight hundred and thirty six (836), making 40. 17%. This is followed by the interval of perfect 5th with two hundred and fifty one (251), making 12. 06%. The third place interval is the major 3rd with one hundred and ninety (190), making 9. 13%. This is followed closely by the minor 3rd with one hundred and seventy two (172), making 8. 27%. Next to this is unison which has one hundred and seventy one (171), making 8. 22%.

The sixth place interval is the minor 7th with one hundred and thirty five (135), making 6. 49%. Following closely is the major 2nd with one hundred and thirty (130), making 6. 25%. After the seventh place interval of major 2nd comes a great fall in the use of other intervals. The first in this category is the major 6th with seventy one (71), making 3, 41%. This is followed by the minor 6th with fifty seven (57), making 2. 74%. Next to this is the perfect 8ve with twenty two (22), making 1. 06%. All others have less than 1% occurrence. The least of all are the

diminished 4th and minor 9th, which have 0.05% each. The perfect 4th, perfect 5th, major and minor 3rds are, in Igoru music, consonant intervals and this explains why they are used in higher frequency than other intervals. The table below, however, illustrates further the frequency at which these intervals are used in Igoru music.

Table 7 -2: Frequency and percentage of harmonic intervals

Songs	Uni	Maj 2nd	Min 2nd	Maj 3rd	Min 3rd	Perf 4th	Aug 4 th	Dim 4 th	Perf 5th	Dim 5th	Maj 6th	Min 6th	Ma 7th
4	41	60	5	42	51	103	0	0	52	0	5	4	2
8	9	11	1	5	7	19	0	0	13	0	2	9	2
9	4	3	3	3	6	25	0	0	9	2	4	0	2
11	0	1	0	2	2	12	0	0	1	0	0	0	0
12	0	0	0	0	4	53	0	0	1	0	0	2	0
13	0	0	1	0	1	4	0	0	2	0	0	0	0
23	0	1	0	0	16	89	0	0	4	0	1	0	0
25	13	13	0	31	0	90	0	0	10	0	5	5	0
30	9	13	0	9	10	45	0	0	16	0	5	9	0
31	0	0	0	0	0	5	0	0	1	0	1	0	0
32	5	3	2	1	3	91	0	0	4	0	1	1	0
33	6	2	0	2	14	24	0	0	11	0	0	8	0
37	20	11	3	17	24	100	2	1	36	6	17	11	1
39	40	7	1	59	20	92	0	0	71	1	25	1	2
40	8	4	0	5	1	2	1	0	3	0	2	0	0
45	16	1	3	14	13	82	0	0	17	0	3	7	0
Total	171	130	19	190	172	836	3	1	251	9	71	57	9
Perc.	8. 22%	6. 25%	0. 91%	9. 13%	8. 27%	40. 17%	0. 14%	0. 05%	12. 06%	0. 43%	3. 41%	2. 74%	0. 4

7. 4. 5 Part crossing

Kubik (1994: 281-282) writes about interlocking in his study as follows:

Melodic movement in descending seconds in amadinda music is regularly matched, in the contrasting part, with the upper Kiganda fourth, which starts one pulse later. Thus a parallel movement in Kiganda fourths is produced. The consonance effect of this is comparable to that of singing in parallel fourths with the difference that Kiganda consonance is interlocking. We call this multi-part structure “interlocking parallelism in fourths”.

Occasional part crossing in a 2nd or 3rd occurs between the two parts in Igoru music, particularly when a cadence is approached. At measures 15 and 20 of song 4 (pages A2 – 7 and 8), parts crossing in the above intervals occur. The first occurrence at measure 15 is incidental, resulting from the contrary motion with a leap between the two parts. While the upper melody progresses downward by a major 7th, the lower voice moves upward by a major second and this brings about part crossing. At measure 20, the concordant part crossing in a 3rd occurred while the two voices are trying to resolve according to Okpe harmony convention. Melodically as argued under melodic cadence, Igoru melodies (as other songs in Okpe) have the propensity of resolving from the submediant to the tonic, while the lower voice often tends to resolve from the submediant to the dominant degree. Since the upper voice is resolving upward, it has to work its way downward to provide an anticipatory upward movement to the tonic from the submediant, so that the following resolution would create that firm feeling that a

meaningful sentence has been made. The lower voice similarly moves upward to prepare for its resolution downward to the dominant.

In the same song, we find more part crossing at measures 51 and 77. At measure 51, the part crossing by a 2nd occurs by influence of the cadential

progression as above. The part crossing that occurs at measure 77 is overlapping resulting from the counterpoint the two voices create to complement one another phrase after phrase. That is, the lower voice enters shortly before the upper voice finishes a statement or vice versa. At measure 24 in song 8 (page A2 – 23), part crossing in a minor 3rd is created as the two parts move towards unison. To approach this contrapuntal section dynamically, the two voices create contrast between the earlier form of simultaneous harmony (of vertical intervals) to move independently awhile, responding to one another's phrase. More part crossing occur in song 30, at measures 5, 18 and 20 (page A2 – 78). They appear in major 2nds and minor 3rd respectively.

7. 4. 6 Overlapping and creation of triads

At the end of the second and third choruses at measures 18 and 22 of song 9 (page A2 – 31), the overlapping solo entry comes together with the cadence of the two-part chorus to form a sort of triad. The triad at measure 18 consists of a perfect 4th between the chorus parts and a perfect 8ve between the lower voice (*ogani*) and the solo voice (*obo ijoro*); while at measure 22, the triad is a minor 7th over a perfect 4th. In song 23, the recycling of the chorus keeps a common harmonic structure with the overlapping solo coming to form various kinds of triads at the end of each chorus. At measures 11 and 15, the triads formed are

perfect 8ve over a perfect 4th and perfect 5th over a perfect 4th respectively. At measures 19 and 23, the triads are a perfect 4th over a minor third and a perfect 8ve over a perfect 4th. At measures 27, 31 and 39, the triads formed are, but one; a perfect 5th over a perfect 4th. At measures 43, 47 and 51, the triads include a major 6th over a perfect 4th and a perfect 4th over a minor 3rd.

In song 30, at measure 3 (page A2 – 78), there is an overlapping that forms a triad of a perfect 5th over a major 3rd. At measures 50, 58, 89, 95, 98 and 103 of

song 39, overlapping creates other forms of triads. They include perfect 4th over a major 3rd; perfect 8ve over a perfect 5th; perfect 5th over a major 3rd; perfect 5th over a perfect 4th; minor 7th over a perfect 4th; major 6th over a perfect 4th; major 9th over a perfect 4th and perfect 8ve over a major 3rd. In song 45, at measures 26 and 38, we find a recurrence of the triad that consist a minor 7th over a perfect 4th. Since in Igoru music, three or more parts harmony is not really conceived as a practice in the compositions and performances, these occasional triads arising from the overlapping of voices form basis for experiments in chord invention for creative African composers.

7. 4. 7 Melodic and harmonic motions: The theory of earth orientation, longevity and heaven-ward focus

Agawu (1984: 42) asserts, from a study of an Akan folk tale song, that ‘The melody begins on its highest note, ... and descends, first by leap ... and then by step ... after which it stays around the terminal pitch’. In another argument, he presents the following:

In its simplest and most direct form, then, a song will begin with or around its highest note and then work its way downwards... If we scan other Northern Ewe expressive forms in search of similar patterning, we find at least two that provide corroboration by analogy for melodic descent. The first is the overall earth-orientation in Northern Ewe culture; the second is the intonational contour of speech.

A good deal of Northern Ewe symbolic expression is earth-oriented. Most dances involve elaborate movement of the feet, bending at the waist, looking towards the ground, and squatting. The ubiquitous art of pouring libation, which accompanies practically every ritual...is earth-oriented...It is true that in a basically agricultural society, the earth is an important life-giving source, and not only symbolically, but it is equally true that in dance and myth, as well as in

physical gesture and ordinary verbal discourse, there is much less emphasis on, or even conceptualization of, things above that are not wedded to or coterminus with the earth (the sky, the moon, the stars) than of things below, where of course we bury the dead (Agawu 1990: 222).

Almost all Igoru songs begin and move upward, particularly by use of the foundation vowel, before they continue to move around other directions. We have argued as is evident in the transcriptions that Igoru songs begin almost all the time with the foundation vowel and the vowel has a propensity of always moving upwards. From our analysis, we also find that the approach to cadences is more from below upwards than from above downwards. Although earth-orientation exists in Okpe culture where libations are also poured to the ground and the earth cultivated, the high frequency of upward movement at the beginning of Igoru music and at the cadences can be philosophically argued as the general principle that one must of a necessity consult the creator of the heaven and the

earth before he/she begins whatever obligation he/she has at hand. For instance, the lobe of kola nut and glass of wine are held slightly upward before they are laid and poured down during libations in Okpe. The priest looks up to heaven calling on God and the ancestral spirits to accept the offering (or sacrifice). Then he pours the drink on the earth and invites the spirits to drink. The heaven is considered to be greater than the earth, being the everlasting abode of the Almighty God and the dead. Upward melodic progressions and cadential resolutions can therefore be seen in the light of well focused attention on the heavenly powers and everlasting life.

The concept of death and interment of the dead in the earth is a fact that is viewed from the recycle perception. Even though members of the society are sure to die some day and be buried in the earth, death is not flippantly verbalized, because elders believe that the human tongue has much power to

evoke manifestations of whatever it says and confesses. Thus in traditional Okpe society, if a young person scratches or assists someone to rub his back, to assuage his/her pains, elders would educate him/her to stop the action at the upper part of the body. And if he/she had stopped downwards earlier, he/she is instructed to draw a line with his/her finger upwards at the back of the person whose back he/she rubbed. Elders explain this theory that rubbing one's back downwards signifies death and burial in the earth, while rubbing it upwards signifies long life. The frequent resolution of melodies and cadences upwards can also be argued in line with this theory that human beings wish always to live long.

7. 4. 8 Liberty of tonality adjustment and the theory of relativism

It is possible for any Igoru song to start on any pitch and shift slightly upwards or downwards according to the convenience of singers' voices. In song 1 (page A2 – 1), between section A and B we observe free movement from one register to another in the performance-composition. Although we have represented the whole song in one key, the change of registers influenced the entire tonality and tone colour of the performance. The shift to actualize change of register normally works within related tonality sometimes enhanced by use of enharmonic tones. This use of enharmonic tones in the process of these shifts is described in this study as the theory of relativism.

The shift of register observed in song 3 is seen as a device to recycle the earlier theme and make it sound a bit different from the former. What this implies is that Igoru performers always try to make every repetition of themes sound differently. If Igoru musician performs a short phrase or song two or more times, it cannot be the same. He/she could shift the register or tonal centre as many times as

possible and make the theme sound differently each time it re-appears. We argue this as the theory of liberty in tonality adjustment, which gives room for creative performance-composition.

7. 5 Melodic non-final cadence

In song 1, section A, four non-final cadences preceded the final cadence that comes at its end. The first appears at the last beat of measure 2, resolving from the dominant to the subdominant degree with a glide to the super-tonic. The

second at the last beat of measure 4 distinctly resolves from the dominant again to the subdominant without any glide. The third at measure 6 resolves from the supertonic to the subdominant and the fourth occurring between the end of measure 8 and the beginning of measure 9 again resolves from the dominant to the subdominant with a glide to the supertonic. The non-final cadences at measures 1 beat 4 and 5 beat 4 resolve from supertonic to mediant and tonic to supertonic respectively. The next groups of non-final cadences occur at measures 7 and 9, resolving from supertonic to mediant and from submediant to tonic. The half close cadence at measures 1 and 4 resolves from supertonic to subdominant and dominant to submediant respectively.

We have found several other forms of half non-final cadences that include the following:

- Submediant to dominant (major 2nd) in song 2, at measure 3
- Tonic downward to dominant (perfect 4th) in song 2, at measure 4
- Submediant to dominant (major 2nd) in song 3, at measure 14
- Mediant downward to submediant (perfect 5th) song 3, measure 16
- Tonic downward to submediant (minor 3rd) in song 6, at measure 10
- Tonic rising to subdominant (perfect 4th) in song 16, measure 12 -13
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-
-
- Supertonic rising to mediant (major 2nd) in song 16, at measure 28
- Mediant falling to supertonic (major 2nd) in song 16, at measure 55
- Tonic rising to mediant (major 3rd) in song 16, at measure 61
- Supertonic rising to subdominant (minor 3rd) in song 16, measure 66
- Supertonic rising to dominant (perfect 4th) in song 16, measure 80

- Subdominant rising to dominant (major 2nd) in song 16, measure 82
- Supertonic falling to tonic (major 2nd) in song 16, at measure 91
- Dominant falling to subdominant (major 2nd) in song 16, measure 93

Many non-final cadences in Igoru music fall within the above schemes. In song 15 (page A2 – 41), at measure 8, we however find a non-final cadence that resolves from the lowered mediant to the subdominant. All other half close cadences occurring in this song, at measures 3, 11 and 19, resolve upward from the supertonic to the subdominant]. This informs us that the rising of the lowered mediant to the subdominant is therefore a variation of the same cadence. This variation could have been the mediant rising to the subdominant. But since that resolution would result to a minor 2nd which is often avoided in melodic progression, the composer/performer had to lower the pitch of the mediant to achieve a major 2nd interval. The non-final cadences that have the same scheme of resolution as any final cadence like submediant to tonic, supertonic to tonic, tonic to supertonic, or any other, are determined principally by the punctuation in the text.

7. 5. 1 Melodic final cadence

The final cadence at the end of section A in song 1 resolves from the supertonic to the tonic. The three-bar middle section (B) which links the two A sections together presents its own final cadence with a resolution from the supertonic to

the mediant. The last cadence of the recycled section A resolves from the supertonic to the tonic with anticipation from measure 24 to 25. The full close

cadence coming at measure 11 of song 2 resolves from submediant to tonic. It is noted that the preceding non-final cadence at measure 9 resolve with the same notes in similar manner. We then want to find out what makes the former sound as non-final while the later sounds final. The non-final cadence at measure 9 is preceded by series of supertonic to prepare the minds of listeners for a non-final ending; while the full close cadence at measure 11 is preceded by series of submediant to tonic to make the final cadence emphatic.

The cadential progression from the lowered leading note to the tonic is also found in some Igoru songs (as in several other songs in Okpe). We observe that this formula is used in substitution for the submediant to tonic resolution. Both formulas appear to be in use to avoid the use of a semitonic progression from the leading note to the tonic. So far in this study, we have found that Igoru musicians avoid melodic progressions by semitones; thus the leading tone is never found rising to the tonic. If it had to rise to the tonic, as in this cadential formula, it had to be lowered to from a major 2nd in the progression, rather than a minor 2nd. Other cadences resolving a major 2nd upward, using other notes of the scale also exist and the table below illustrates these further.

Table 7 – 3: Frequency and percentage of melodic final cadence

Cadence	Frequency	Percentage	Songs
Scheme A r → d [l r d & m r d]	13	26%	1, 4, 11, 12, 14, 22, 23, 31, 32, 33, 34, 42, 44
Scheme B l → d [r l d]	26	52%	2, 5, 6, 7, 8, 9, 10, 13, 16, 17, 20, 24, 26, 27, 29, 30, 35, 38, 39, 40, 41, 43, 45, 46, 49, 50
Scheme C ta → d	3	6%	19, 21, 36
Scheme D d → r	4	8%	15, 18, 37, 47
Scheme E s → l	2	4%	28, 48
Scheme F m → s	1	2%	3
Scheme G l → t	1	2%	25
Total	50	100%	50

The table above illustrates only the full close cadences used at the end of the songs, though some other forms of full close cadence might have occurred at the end of melodic sentences and sections of the songs. We chose to use only the final cadences of the songs, because all other final cadences within the songs fall into these cadential frameworks. The exceptions are found in songs 20 and 48

where resolution occurred from the dominant downward to the tonic (a perfect 5th), and dominant to the subdominant (major 2nd).

The above table, however, shows that the cadential scheme B, resolving from the submediant to the tonic has the highest frequency of use in Igoru compositions. It makes a total of 26 out of 50, forming 52%. This is followed by scheme A, resolving from the supertonic to the tonic. It has the frequency of 13 out of 50, making 26%. The major 2nd resolution from tonic to supertonic in scheme D occurs four times with 8% and in scheme C, lowered leading note to the tonic occurs three times making 6%. Another major 2nd resolution from the dominant to the submediant in scheme E, occurs only twice making only 4% of all the full close cadences. The minor 3rd resolution of the mediant rising to the dominant and the major 2nd resolutions from the submediant to the leading note in schemes F and G, have the frequency of one (1) each out of fifty (50), making 2% each.

7. 5. 2 Harmonic non-final cadence

The non-final melodic cadence that resolves from the submediant to the tonic has two possible harmonic approaches. They include the resolution in the lower voice from the dominant to submediant and a resolution from subdominant to the dominant as in song 4 at measure 26. Where the upper cadence is approached from the supertonic to the submediant to resolve on the tonic, the lower voice is harmonized with submediant, dominant, dominant, as in song 4 at measure 49. And when the melody resolves with anticipation in the upper voice, the lower

voice is harmonized with submediant, subdominant, dominant, as in song 4 at measure 65. The melodic resolution from the tonic to the supertonic is

harmonized in various ways. The most common of all is the progression from the leading note to the submediant, as in song 4 at measure 103, song 9 at measure 3, song 32 at measure 3 and song 39 at measure 9.

The melodic resolution from supertonic to the mediant is harmonized in the lower voice from the tonic to the submediant as in song 4 at measure 8. The progression is also harmonized with the submediant resolving to the tonic as in song 4 at measures 24 and 99. The melodic resolution with anticipation supertonic, mediant, mediant is harmonized in different forms. It could be harmonized with supertonic, submediant, tonic as in song 4 at measure 28; submediant, supertonic, tonic as in song 4 at measures 31 and 85, or supertonic, supertonic, tonic as in song 8 at measure 9.

There are several melodic cadences approached from the dominant degree and these have their forms of harmony. The progression from dominant to the submediant is harmonized with submediant to leading note as in song 23 at measure 9, or with subdominant to mediant as in song 37 at measure 27-28. The progression dominant to dominant is harmonized with tonic to supertonic as in song 4 at measure 107 and the melodic resolution from dominant to subdominant is harmonized with supertonic to tonic as in song 8 at measure 2 – 3 and song 25 at measure 11. When the progression resolves with anticipation in the following scheme dominant, subdominant, subdominant, it is harmonized with supertonic, supertonic, as in song 33 at measure 3. The melodic resolution from the

dominant to the mediant is harmonized with supertonic to supertonic or supertonic to tonic as in song 8 measures 17 and 21 respectively. The progression from the dominant to the supertonic is harmonized with submediant to submediant as in song 11 at measure 7, or supertonic falling to the dominant as in song 30 at measure 6.

7. 5. 3 Harmonic final cadence

Various forms of harmonic final cadences are found in Igoru music. The commonest melodic resolution from the submediant to the tonic normally requires the harmonic resolution from the submediant to the dominant in the lower voice. The harmonic resolution scheme is unison to a perfect 4th. Examples of this are found in song 4, measures 5, 68 and 80; song 8, measure 8; song 30 measures 11 and 24; song 37 measure 31, to mention a few. The melodic cadential progression supertonic to submediant, resolving upward to the tonic is harmonized in different forms. The lower voice, in this case, may assume the submediant, dominant, dominant progression as in song 4 measure 20; submediant, subdominant, dominant as in measure 36 of the same song; submediant, mediant, dominant as in song 32 measure 6 and submediant, submediant, dominant, as in song 45 measure 45.

The melodic cadence resolved from the supertonic to the tonic is predominantly harmonized with the submediant falling to the dominant forming the harmonic interval of a parallel perfect 4th as is found in song 11 measure 4 – 5; song 12 measures 13 – 14 and 26 and song 23, measure 55. The melodic progression submediant, supertonic, tonic is found to have two possible harmonic forms. These include dominant, submediant, dominant as in song 4 at measure 12 and

submediant, submediant, dominant as in song 33 measures 7 and 16. Cadences with anticipation such as submediant, tonic, and tonic could be harmonized with submediant, submediant, dominant as in song 4 at measure 109 and song 45 at measure 11, or leading note, submediant, dominant as in song 8 at measure 13 and song 9 at measure 19.

7. 5. 4 Cadential beat, position and anticipation

Cadences in Igoru music resolve more on the second and last beats of the closing measure. Although the cadences land on these beats which are considered weak beats in Western music, the beats do not seem to be so weak in Igoru music, because they anticipate the strong beat which comes immediately after. In most cases, the songs end on the last division of these beats, which gives no gap before the anticipated strong beat falls on the sustained cadential note(s). Other cadences fall on beats 1 and 3 which are considered strong in character. The table below illustrates the frequency and percentage of the positions where the cadences occur.

Table 7 – 4: Frequency and percentage of cadential position

Position	Frequency	Percentage	Songs
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Beat 1	12	24%	1, 6, 16, 17, 19, 21, 24, 33, 37, 39, 41, 42,
Beat 2	13	26%	9, 13, 14, 15, 18, 31, 32, 35, 36, 44, 46, 47, 50
Beat 3	6	12%	22, 23, 27, 28, 38, 43,
Beat 4	19	38%	2, 3, 4, 5, 7, 8, 10, 11, 12, 20, 25, 26, 29, 30, 34, 40, 45, 48, 49
Total	50	100%	50

From the table above, we observe that Igoru cadences are actually preferred at (a) beats 2 and (b) beats 4 to anticipate the down or strong beat coming after it. Cadences on beat 4 have the highest frequency of 19 out of 50, making 38%. This is followed by cadences occurring at beat 2 with the frequency of 13 out of 50, making 26%. Others are cadences at beat 1, which has the total frequency of 12 out of 50, making 24% and those at beat 3, which has the frequency of 6 out of 50, making 12% only. The reason for this could be that the instruments of accompaniment are normally accentuated at every recurring strong beat, particularly at beat 1, and all the instruments almost always land on the beat at once. This can possibly swallow up the last word(s) of the text, or make it sound obscure. But when the voices end before the strong beat, the instruments come shortly after to strengthen it. Thus at the final cadence of nearly all the songs accompanied, the voices land on their cadence before the instruments land on

the down beat as in song 8 at measure 29, page A2 – 30, song 25 at measure 88 – 89, page A2 – 71, song 34 at measure 33 – 34, page A2 – 99, song 45 at measure 45 – 46, page A2 - 148.

7. 6 Voice range

The range for male voices is approximately a compound augmented 2nd, while female voices sing up to compound minor 3rd. The table below illustrates the various melodic ranges found in the songs so far transcribed in this study:

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Table 7 – 5: Frequency and percentage of voice range

Upper voice	Song	Freq.	Perc. (%)	Lower voice	Song	Freq. (%)	Perc.
Comp. Aug. 2 nd	1, 25	2	4%	Comp. Aug 2nd	33	1	7. 14%
Comp. Maj. 2 nd	18, 19, 23, 24, 38, 41, 42, 43, 44, 46, 49	11	22%	Comp. Maj. 2nd	4, 30	2	14. 29%
Comp. min. 2 nd	15	1	2	Comp. Min. 2nd	–	–	–
Aug. 3 rd	12	1	2%	Aug. 3rd	–	–	–
Comp. Maj. 3 rd	37, 48	2	4%	Comp. Maj. 3rd	37	1	7. 14%
Comp. Min. 3 rd	2, 4, 5, 6, 10, 14, 21, 29, 32, 34, 39, 40, 45, 50	14	28%	Comp. Min. 3rd	–	–	–
Comp. Perf. 4 th	8, 9, 13, 28, 30, 31, 33,	7	14%	Comp. Perf. 4th	8, 9, 32	3	21. 44%
Comp. Dim. 4 th	26, 27, 35,	3	6%	Comp. Dim. 4th	–	–	–
Perf. 5 th	–	–	–	Perf. 5th	11, 12,	4	28. 57%

					23, 31		
Comp. Perf. 5 th	3, 16, 22	3	6%	Comp. Perf. 5 th	–	–	–
Maj. 6 th	–	–	–	Maj. 6 th	39	1	7. 14%
Aug. 6 th	–	–	–	Aug. 6 th	25	1	7. 14%
Maj. 7 th	47	1	2%	Maj. 7 th	–	–	–
Perf. 8 ^{ve}	7, 11, 17, 20, 36	5	10%	Perf. 8 ^{ve}	45	1	7. 14%
Total	50	50	100%	Total	14	14	100%

From the above table we observe that the commonest voice range for lead singers cover a compound minor 3rd, which has the frequency of 14 out of 50, making 28%. Next to this is the compound major 2nd with 11 frequency and 22%. This is followed by the perfect octave with the frequency of 5, making 10%. The widest range found in this study is the compound perfect 5th which has the frequency of 3, making 6%. Next to this is the compound perfect 4th which frequency is 7, making 14%. The range for the lower voice is a little restricted, because the intervals between it and the upper voice do not have to be so wide. We have argued under harmonic intervals that the upper voice and the lower voice do not sing beyond the perfect octave apart. The two voices indeed sparingly sing an octave apart. This is due to the fact that very wide intervals between only two voices could sound hollow. In this study, the perfect 5th is found to have the highest frequency of 4 out of 14, making 28.57%. This is not to argue that the lower voice performer can only perform within this short range. The range, as we argued earlier, is limited by the fact that very wide intervals are not expected to occur between the two voices. Some of the lower voice singers, if they have to perform as the lead singer, could cover compound intervals such as those in the table above.

To buttress this point further we find that the second place interval on the lower voice is the compound perfect 4th, which has the frequency of 3 out of 14, making 21.44%. This interval is this wide, because the lower voice sometimes performs as the receiver soloist. The intervals between the upper and lower voices in the chorus sections, in this case, still do not exceed the perfect octave. But within the moments when the lower voice takes over solo from the lead singer, the voice could reach higher or lower pitches than could be found in the harmony sections. This is found to be exactly the case with all the compound intervals identified in the lower voice. The compound intervals covered by the lower voice in this study, apart from the compound perfect 4th, include the compound augmented 2nd, major 2nd and the minor 3rd. The compound augmented 2nd has the frequency of 1, making only 7.14%. The compound major 2nd appears with the frequency of 2 to make 14.29%, while the compound major 3rd occurs only once with 7.14%.

7.6.1 Responsorial and antiphonal forms

Several forms of responsorial and antiphonal singing exist in Igoru performances. We are discussing all the sub-forms under these two broad forms together because a number of them are normally combined to compose or present the performance of any songs. There is the form we describe as solo and punctuation chorus response, where the soloist takes a fairly long passage in the narrative/song and the chorus comes in occasionally with the foundation vowel or two-word statement in only two-note phrase. In song 47 (page A2 – 150), two forms are used by the performers. At the beginning, the lead singer and the chorus complement one another with one-measure phrase each. While the lead singer sings a solo statement within the first three beats of the measure, the chorus completes the measure with the last beat, using the foundation vowel to

attain textual and semantic significance. As we have argued in chapter six, the foundation vowel here means 'yes, go on'. After this brief section in two measures, the chorus joins the lead singer to perform the remaining part of the first section in unison. The receiver soloist then comes in with a three-measure phrase and the chorus responds to it in only one-measure phrase. The whole ensemble thereafter sings the remaining part of the song once again in unison. Song 48 (page A2 – 152) is another example of this form.

One other form is the solo and chorus recycle adopted for some short songs. The lead singer in this form presents the song twice to establish it firmly and the receiver soloist provides the cue statement for the chorus to recycle the song after. We call this form solo and chorus recycles because what seems to be continuous repetition of the theme by the chorus sometimes encounters variations in shift of register and tonality, as well as entry beat or melodic modification. The lead soloist and receiver soloist alternate, to recycle several receiver solo statements to develop the theme as the performance progresses. Song 25 (page A2 – 64) is a very good example of this form, where a three-measure song is presented and developed to eighty nine (89) measures performance length.

Complementary counterpoint is another form of responsorial performance found in Igoru music. In this form, the lead soloist and the lower part singer perform complementary roles to one another interdependently. The lead soloist introduces each statement and is joined by the lower voice and chorus to complete it. Parts of the statements taken by the soloist are often shorter than the parts taken together by the whole ensemble. This form is in song 4 (page A2 – 6) where the lead soloist introduces the statement that exposes the theme in only one measure and the chorus join to develop it to four measures. The lead

singer begins the next statement in only three beats of a single measure and the lower voice and chorus counterpoint comes in again for five and half measures to complete the statement. This order of presentation continues up to measure 72 and the form changes to the second aspect of it (the form) which is contrapuntal in nature. Measures 74 to 81 present the contrapuntal section where the lead singer and the lower voice prompt one another to complement or recycle each other's statement to develop the theme further. The complementary counterpoint is also found in song 32, page A2 – 85.

7. 6. 2 Strophic form

We have argued in chapter six that strict strophic form is not found in Igoru music. Since the verses always have unequal lines, the tendency is for the melody to keep changing from verse to verse. Two songs were referred to in the

early discussion of strophic form, though with particular focus on the text. It is therefore necessary to have a closer look at the form, with reference to the scores in appendix II. Verses 1 and 2 of song 34 on page A2 – 93 are set to the same melody, but have different approaches at the cadence. Verses 2 and 3 follow the melody strictly, except that verse three has a syllable set to the tie at the cadence. This is acceptable in strophic forms. Verses 4 and 5 follow the melody strictly in the same manner. As in verses 2 and 3, verse 5 also has a syllable for the last note where the tie is not observed. Verse 2 therefore is a match for verse 4, while verse 3 is a match for verse 5, but where performed in the order shown in the score. Verses 6, 7, 8, and 9 assume independent forms of modification on the principal melody. The modifications were necessitated by the variable metre of the text, where some lines have more syllables than others.

While the earlier verses begin with the second unit of beat 4, verse 6 begins with the third unit of beat 3; verse 7 with the first unit of beat 3; verse 8 with the first unit of beat 3, and verse 9 with the second unit of beat 2. This arrangement alters the strict strophic structure.

7. 6. 4 Narratives

Narratives in Igoru music can be classified broadly into three, segmental narrative; incremental cycle and multiple recycle forms. The segmental narratives may have four sections, though not strictly as follows. The four sub-sections derive from the terms used by Igoru musicians and other Okpe traditional musicians to discuss sections of vocal forms:

- The *ekpare*, introduction
- The *ekele*, development
- The *evbarien*, recapitulation
- The *efuen*, coda

7. 6. 4. 1 Segmental narrative form

In segmental narratives themes are lyrically developed to enact a story. The story is built into segments that assume different forms. Each segment often introduces a new idea, though might be related to the former. It could start with a solo statement and move to chorus, to conclude with strict antiphony. Song 22 (page A2 – 53) is an example of this form. The section marked A from measure 1 to 20 is the introduction of the narrative. The soloist presents textual-melodic statements to firmly establish the theme of the narrative. Sections B and C (measure 21 to 62) form segments of the narrative development. Within these sections, we find recycling of the rhythmic and melodic themes recurring with

variations as new lyrics are continually being introduced. Section D from measure 63 to 87 has the highest form of recycling where the composer/performer sets different poetic lines to the same thematic idea, with little variations determined by the variable metre of the texts. The poet re-counts the events he/she narrates in stages (what the musicians call *ekele*). Section E from measure 88 to the end at measure 108 marks the conclusion of the narrative, presented in a recycled solo and chorus responsorial style.

Song 36 (page A2 – 107) is an example of short narratives in this form. It has a form that can be put into three clear sections. When we consider the length between the cadence of the second section and the beginning of the third, we find that they are well linked up together: the text informs us that they are separate sections, one being longer than the other. The text and melodic development of the song suggest a ternary form of ABA as marked in the score. The first section from measure 1 to 9 is the introductory textual-melodic theme. The section marked B from beat 4 of measure 9 is the development of the theme, while the section marked A2 is a recapitulation of the introduction which concludes the song.

The long narrative, song 37 (page A2 – 109), is in three segments. The first segment is marked A from measure 1 to 21. This segment presents the statement of the theme by the lead soloist, while the receiver soloist takes over from her to build up more suspense in the text. Then the lead soloist restates the theme as before, with the lower voice coming in to provide the harmony in complementary style. The second segment marked B from measure 22 to 39 is presented in a responsorial style between the lead soloist and the lower voice

only. This is the development of the theme. Between measures 40 and 43, the receiver soloist restates the rhetoric question that earlier established the suspense, to provide a link between this segment and the following segment. The third segment is the recycling of the first two segments, with the full chorus coming in. Although it looks like repetition, it is not an exact repetition. It is recycled in such a way that the new section A is not as the first. The first was without chorus back up, while the recycling in the third segment has a heavier texture with the entire chorus participation.

Song 39 (page A2 – 119) presents similar segments. The first section marked A from measure 1 to 5 is an introductory statement by the lead soloist, which announces the appearance of the ensemble for the performance (in a studio setting). The section marked B from measure 6 to 41 is the presentation and development of the theme in a responsorial style between the lead soloist and the lower voice only. The second segment begins at measure 42 with the receiver soloist stating the position of the ensemble concerning Igoru performances, in order to bring in the lead singer with the recycle. The lead soloist comes in immediately to restate the theme of the song and develop it without delay. This time, the full chorus performs in responsorial style with the lead singer. While the first segment is performed accapella, the second segment is performed with instrumental accompaniment.

7. 6. 4. 2 Incremental recycle form

Incremental recycle forms are those whose sections build up phrases in similar melodic fragmentation: in antecedent and consequent phrase forms. The lyrical theme is stated and developed in series of recycles, which contain several

variations in the melody, depending on the variable metre presented by the text. The development of the theme involves changes both in motif and tonal centre. Song 4 (page A2 – 6) is a long narrative which is composed in this form. We have divided it into four sections plus a coda. The first section marked A from measure 1 to 22 is the introduction of the theme, exposing both the rhythmic and melodic themes as well as the topical theme. In sections B and C, (measure 23 to 94), the composer presents the development of the narrative. The sections are developed in a complementary manner between the lead singer and the chorus. This gradually builds up the climax of the composition/performance, as the recycling brings up new ideas in the rhythm, melody and more essentially in the text. This is why we call the form incremental recycling. Section D from measure 95 to 110 presents the conclusion of the narrative, while the coda from measure 110, beat 4 restates theme in summary.

Song 16 (page A2 – 42) is another example of incremental recycle form. Its first section marked A from measure 1 to 10 is the statement of the theme, introducing both the topic of the narrative and the melody. Section B, from measure 11 to 70, recycles the themes over and again in series of variations. The narrative is fully developed in this long section, which towards its end made a shift to the parallel tonal centre at performance. Section C, from measure 71 to the end at measure 96, presents the conclusion of the narrative. It uses varieties of the earlier themes and brings the narrative to a close.

7. 6. 4. 3 Multiple recycle form

Multiple recycle form refers to the solo and chorus form, where the chorus is constant and the solos keep developing the theme further. This form occurs when the narrative theme that forms the first melodic sentence is relatively short. The lead singer often goes through it once or twice, depending on its initial length, and the receiver soloist provides the cue on which the entire song is recycled. If the song is recycled several times, the lead soloist and receiver soloist inter-change the solo statements for each recycle. Each soloist would feed in developmental statement twice and hand over to the other, while the chorus keeps the response going. It is this method of presentation that normally determines the entire length of any Igoru composition in this form.

Song 1 (page A2 – 1) is an example of this form. The first section marked A from measure 1 to 11 presents the whole narrative, while section B from measure 12 to 14 serves as the solo cue that prepares the lead singer and the chorus to recycle the narrative. The B section, in this case is not strictly a part of this composition; it could serve the same purpose for recycling many other Igoru songs. As many times as the performers wish to recycle the narrative determine how many solo statements that are used to develop the theme. The form is a little different in song 21 where the narrative is presented in responsorial style from measure 1 to 10. The difference here is that the first section is not as fully developed as the recycling coming after the receiver solo from measure 13 to the end at measure 35. In the recycle, additional information is provided in the lyrics, which increases the length and variations of the melody.

Song 32 presents a perfect example of the form, how recycling can turn a short narrative into a long one at performance. The narrative is stated twice between measures 1 and 14. In this introductory section, the lead singer and the lower

voice play complementary roles to one another. From measure 15 to 16, the lower voice plays the role of the receiver soloist and the lead singer takes up the leadership role again reinventing the entire narrative with the chorus. At the end of this cycle at measure 23, the lead singer plays the role of the receiver soloist while the lower voice takes up the leadership role to reinvent the narrative for another cycle, but hands over leadership role to the lead singer subsequently. This order recurs to the end with the full chorus support.

7. 6. 5 Opening formulas/signature tune

Gerhard Kubik (1987: 57) writes about Malawian story tellers' opening formula practice as follows: 'Nthano are told during leisure hours. A story teller begins with an opening formula, usually "panangokhala" (this is what has happened), or "panangotele" (this is what they told)'. The concept of opening formula for oral performances is much evident in the Okpe culture. While story telling has its own opening formula in a declamatory form, other music and dance typologies use musical statements as well as declamations. Igoru music, not exception, has what we call opening formula for its performances. It is normally a short melodic statement performed in a responsorial style. Although some writers call this signature tune, in this discourse, we adopt the term opening formula, because it is closer to the concept found in Okpe culture.

The opening formulas may be performed with the lower voice providing harmony. Some of them are composed proverbially to communicate pieces of advice in very short and witty statement. Others are to announce the appearance of the performing ensemble and to invite the general public to the scene of performance. Whether its form is a witty advice or an announcement, the

opening performance creates some suspense amongst the audience and makes them very curious and expectant of what is to come during the performance. The

performance opening formula also enables Igoru musicians to exercise their voices briefly before the performance begins. They, more often than not, present one of these short songs before beginning the performance of the major songs prepared for the performance proper. Once the opening formula is taken, other songs could come after in circles.

The most popular among the Igoru opening formulas is song 10 and 11. The two are but one song as performed by different ensembles. We have several recordings of the same song from many Igoru musicians, out of which we have selected only these two presentations for transcription. While the first one, as several others, is performed in unison and is only six-measure long, the second is in two-part harmony, developed to ten measures. It is the most used and some Igoru musicians also use it as a closing formula. The texts have been discussed in chapter six and our primary concern here is about the music and its place in Igoru music presentations. Since the text has much to do with the opening formula, we have translated some of them below, while readers are referred to the scores in appendix II to see the music.

Song 10 (page A2 – 33): *E, ughe, vbe l'omo ada a Atio,*

O, you see, no one stops a child from going out, Aunty,

Ada ovo oro l'omo;

It's what he/she encounters outside that stops him/her

Ugho, vbo b' Urhobo are na nya,

You see, you'll go to Urhobo land,
Omotuvie otob' igoru reo.
Omotuvie do not get to (perform) Igoru.

- Song 11 [page A2 – 34]: *Ijo, ijo, 'vbe l'omo ada ao ijo,*

No, oh no, no one stops a child from going out,
Ada ovo oro l'omo;
Only what he/she encounters outside stops him/her;
Se obo Urhobo wo na nyao,
Whether you're to go to Urhobo land,
Ogbotuvie ovabo igoru u.
Ogbotuvie, did not escape Igoru.
E, nighe, nigheo, vbe l'omo ada ao ijo,
Oh see, see, no one stops a child from going out,
Ada ovo oro l'omo;
Only what he/she encounters outside stops him/her;
E, se obo Urhobo wo na nyao,
Oh, whether you're to go to Urhobo land,
Ogbotuvieo wu vbei rhe e.
Ogbotuvie, you do not know.

Song 12 is also an opening formula. Although the copyright owner fixed his names to the song, other performers do not mind retaining his names, but imply that Ohworerhine (the composer), in any performance situation, is the present performer(s) who is on stage. While some performers may develop the theme to

about 14 measures only, others could develop it up to 27 measures, using the receiver solo statements alternately as in this example.

- Song 12 (page A2 – 35): *Orho gba ne, Ohworerhine,*
It is once again packed full, Ohworerhine,
Eghware ogba r' ilebe ne,
The assembly is packed full for the pigeon,
Ok' ore unu me no ya he rhe.

They are waiting for what I'll say.

The Egboto Isinio ensemble has an opening formula associated to their performances. It announces the appearance of the ensemble at any given performance and states how careful and conscious the group is about the use of words. This is found below:

- Song 39, measure 1 – 4 (page A2 – 119): *Ughe, ughe,*
Entertainment, entertainment,
'gboto isinio ero afi ne;
Egboto Isinio performers have come out;
E yeghe yeghe, usekpe omwu orhao.
Gently, gently the snail climbs the tree.

7. 6. 5. 1 Closing formulas and closing thematic sentence

Closing formula refers to the short songs used by Igoru musicians to mark the final end of very long narratives or performance sessions, while closing thematic sentence refers to the conclusive part of any narrative, repeated to re-emphasize

the end firmly. Songs 4 and 35, for instance, adopt this approach by repeating the conclusive statement of the narratives:

- Song 4, measure 110 – 113 (page A2 – 6): *E, omo Imeni wu kperi,*
Oh, for Meni's son that you killed,
'Solobrugwe ono hw'osaye we.
God will pay you.

- Song 35, measure 56 – 62 (page A2 – 103):
E, s' urhie omwo ji 'rherin vbo,
Oh, the River dried and left the fishes bare,
'Chekete r'oke avbo na,

And now,

Rhe se ame ovieo, vbarha mere e.

They seek tears and find none.

Song 38 (page A2 – 115) and a part of song 5 are used both as opening and closing formulas. Igoru musicians use them this way because their texts fit into both positions (beginning and ending) of the performance. We have notated the closing formula in song 5 together with the song to show how such formulas are linked to the songs they follow. It could otherwise be a separate song, since it is a formula that can be linked to any other song to mark the end of a song circle. To show how short any opening or closing formula can be, we have on the other hand notated the other example as an independent song.

- Song 5, measure 12 – 18 (page A2 – 19):
E, igoru eghwemese oro afen hine,

Yea, the women have come out with their Igoru,
Onyobruo nene,
Mass movement, grand mother,
Omo ro rhonri ogbomo nughe ameo.
Anyone who hears should come to watch our performance.

- Song 38 (page A2 – 118): *Erhio, Enakoboneo,*
Oppression, Enakobone,
Ame ogbeva okpa eririo,
Twice successively in the rain causes cold,
Enakoboneo, wu vbei rhe e.
Enakobone, you do not know.

Igoru musicians also use a closing formula presented in a declamatory style. It is performed responsorial as half song half speech. This closing formula has some kind of rhythmic interest, but consists of indefinite pitches. We have attempted to notate this together with song 26, one of the songs it followed in one of the recorded performances. Song 43 is a very short song that is used as a closing formula to emphasize the possibilities of disappointments that could come over deviants who go after selfish interest than following legitimate social order.

- Song 26, measure 11 – 15 (page A2 – 72): *'Gberadja chuen, chuen;*
Sex workers are smart, they are smart;
Ona du we, present sir;
This had affairs with me, present sir;

Ona ji duo, present sir.

That also did, present sir.

- Song 43 (page A2 – 139): *Ukpe ri Pita okele ohuao*,
The year Peter took his divorce claims,
Iboma irhe hin Ikeja;
There was lack of soldiers in Ikeja;
E, emru meo n'omana orhirhie.
Oh, this is how my things always end.

7. 6. 5. 2 Receiver solo statement

Receiver solo statements are very short songs that are used to connect the lead solo sections with the chorus or link the end of a song (chorus) to its recycle. They are composed to be so short in order for them to fit into the internal part of any songs at performances. Over the years many receiver solo songs have been composed for Igoru performance. Performers therefore have a wide range of variety to choose from during performances. Lead soloists and receiver soloists

sometimes use the receiver solo statements alternately to develop the themes of very short songs and thereby lengthen the duration of the performance. Although some of them have been composed to be in context with certain songs, many of them are composed in free manners that enable them fit into several songs in different Igoru performance contexts. The example from song 37 at measure 9 – 12, among the list below is composed to express the loss of the Orodje of Okpe, Esezi II. It cannot therefore be used in any other song, except songs that narrate sorrowful events. The others can fit into several circles of related songs. Readers

may take a look at the variety of receiver solo statements below and possibly see the melodies in appendix II.

- Song 1, measure 12 – 14 (page A2 – 1): *Nene, neneo, oso ijoro oso hine,*
Grand mother, grand mother, the singer has performed,
Orho vbo erere ro terie e.
And has got no profit.

- Song 2, measure 12 – 13 (page A2 – 3): *Oshewereo, inene,*
It has begun, grand mother,
Ame rha t'ona ari ne seyi efian.
If we say this, you'll call it a lie.

- Song 7, at measure 9 – 10 (page A2 – 22): *Oshewereo, ejo,*
It has begun, oh no!
Ba mi rhe hu, mi t' Erimi re.
Truly if I die, I won't get to heaven.

- Song 9, measure 9 – 11 (page A2 – 32):
E, inene, ukperi igoru ovbo rho kpe ame e
Oh, grand mother, Igoru blames do not kill us.

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- Song 12, measure 8 – 11 (page A2 – 35): *E, ododo 'rie udje 'vbo vre*
rh'udje e.
Yea, the flower doesn't get missing in a procession.

- Song 12, measure 18 – 20 (page A2 – 36): *Ogba ro ti oso, ogbo ha emru herhie.*
Let the great rain maker place container to gather the water.