

Variations of a Yoruba Folk Tune In The Study of Theme and Variation In Composition

1.0 Introduction

In describing a composition that reflects a nation's idealism and culture, the use of folk tunes remains a common feature. Folk tunes are indigenous tunes that have no assigned composer but define people's culture or nationality and are passed down orally, from one generation to another. According to McGab (2002) Folk music, is the "music of the earth." that stems from a natural human desire to communicate the joys and sufferings that are shared by all individuals. Folk song lyrics are typically colloquial in nature to reflect the speech patterns and idioms of a particular group or region, according to Samuel Although McGab did not define what he meant by Earth, Forcucci S (1984)' definition did not fail to do that. According to him, Folk songs are considered to be the musical expressions of the common people. A more precise definition was given by (Karpeles, 1955, p. 6-7). When he cited the submissions of International Folk Music Council at its annual conference in London in 1952 where folk tune was defined as. "music that has undergone the oral transmission. It was spread through oral transmission.. It is a result of evolution and is reliant on conditions of consistency, diversity, and selection." As the music is passed from one person to another, it could change and develop. Many composers have applied folk tunes thematically in their compositions. The influence of nationalism led to the use of folk tunes in compositions, as most composers wanted a reflection of culture in their compositions.

A theme in music is the most important idea or melodic unit in any musical composition. Themes are often repeated and highly recognizable, and stand as the

varies. The subject may vary in terms of tone center, mode, tempo, meter, harmony, melody, rhythm, form, and texture. A theme and variations may be an independent composition or a section of a larger work, such as a sonata or symphony.

This project is an analytical description of the work, *Omo to mo'ya re loju*. Which includes the background to composition, definition of concepts and terms, an indepth analysis of the work and summary.

Omo to mo'ya re loju is a trio for violin, cello and piano and it is based on the intention to imitate the percussive pattern of African style on the Western instrument. It is a fusion of African stylistic pattern and the 20th Century compositional devices. This composition includes a concept coined African Pianism.

African Pianism

The percussive use of the piano in imitating the African traditional instruments has been coined African Pianism by Euba (1989) an ethnomusicologist, composer, pianist, and music scholar, defined African Pianism in an essay saying, “techniques used in the performance of (African) xylophones, thumb pianos, plucked lutes, drum chimes and the polyrhythmic methods of African instrumental music, in general, would form a good basis for an African pianistic style.

Components of African Music

I employed two musical materials from African music culture, a Folk song and rhythmic pattern.

1. **Omo to mo'yare loju** is derived from the African traditional folk song specifically from Yoruba which is used to caution children from disrespecting mothers.

Omo to mo yare loju o - The child who disrespects his mother

Osi yio to mo na pa - The fate shall be wretchedness

Iya to jiya pupo lori e - The mother who suffered for you

Iya to jiya pupo lori e - The mother who suffered for you

Omo to mo yare loju o - The child who disrespects his mother

Osi yio to mo na pa - The fate shall be wretchedness

2. **Timeline**-- An existing timeline that is mostly used in many African traditional dances and drum music, especially in West Africa. It serves as a rhythmic basis on which other rhythmic patterns are built.

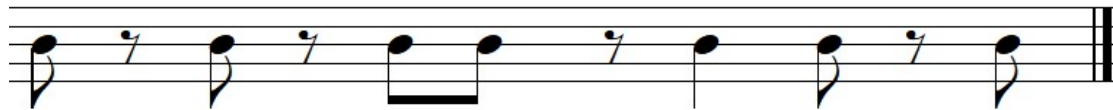


Fig 3: Timeline

Components of Composition

The theme is divided into different motifs and developed through various compositional techniques.

Augmentation

Diminution

Repetition

Sequence

Pitch centricity

Structure

The overall plan of this composition is to vary a theme derived from a Yoruba folk tune. The composition, therefore, has Seven (7) different variations and the block structure of theme and variations is deliberately avoided. Most sections are presented before the end of a section.

Aim and Objectives

The aim of this composition is to convey the functionality of African folk tunes using basic elements of composition. Consequently, the specific objectives are to:

1. provide African Folk tune in a contemporary context
2. make the Western instruments majorly behave like the Yoruba traditional percussive instruments (talking drum, agogo among others)
3. contribute to the contemporary approach to African (Yoruba) traditional folk tune

2.0 Definition of Terms and Concepts

2.1 African Pianism

African pianism is used to describe the theory of African piano laying. It sums up the percussive use of the piano in imitating the African traditional instruments which was coined African Pianism by Euba Akin Euba (1989), an ethnomusicologist, composer, pianist, and music scholar, defined African Pianism in an essay saying, “techniques used in the performance of (African) xylophones, thumb pianos, plucked lutes, drum chimes and the polyrhythmic methods of African instrumental music, in general, would form a good basis for an African pianistic style.

2.2 Poly-rhythm

Poly-rhythm is an inseparable entity from African music which distinguishes itself from Western music, Warren and Warren (1970) define poly-rhythm as, “Two or more rhythmic patterns going on at the same time”. The superposition of two or more rhythmic figures or patterns. Poly-rhythmic is strict when produced by non-melodic percussion instruments. (Oluranti dissertation)

2.3 Pitch centrality

This is when importance is placed on a pitch or a few pitches. Making a pitch or a few pitches to become dominant, such pitch or pitches can be used as an ostinato, drone,

and pedal tone. Pitch centricity in this work focused on the use of a pitch majorly the tonic.

2.4 Polyphony

The simultaneous sounding of independent melody.

2.5 Timeline

A timeline is a regulative pattern on which other rhythms are built. An existing timeline that is mostly used in many African traditional dances and drum music, especially in West Africa. It serves as a rhythmic basis on which other rhythmic patterns are built.

2.6 Augmentation

augmentation is the lengthening of a note or interval. It is a compositional device where a melody, theme or motif is presented in longer note values than were previously used. Augmentation is the lengthening of the time values of the notes of a melody.

2.7 Diminution

Diminution can be defined as the compositional device where melody, theme, or motif is presented in shorter note values than were previously used.

2.8 Retrograde

A melodic line that is the reverse of a previously or simultaneously stated line. An exact retrograde includes both the pitches and rhythms in reverse.

2.9 Sequence

A sequence is the restatement of a motif or longer melodic (or harmonic) passage at a higher or lower pitch in the same voice.

2.1.1 Ostinato

Ostinato is a pattern that repeats in the same musical voice, frequently in the same pitch. The repeating idea may be a rhythmic pattern, part of a tune, or a complete melody in itself.

2.1.2 Motif

A motif is a short musical phrase that possesses a thematic material or identity

3.0 The Composition

OMO TO MO'YA RE LOJU

For

VIOLIN

CELLO

PIANO

11

Vln. *mp*

Vc. *mp*

Pno. *mp*

16

Vln. *mf*

Vc. *mf*

Pno. *mf*

21

Vln. *f*

Vc. *f*

Pno. *f*

26

Vln.

Vc.

Pno.

f

31

Vln.

Vc.

Pno.

mp

f

f

f

36

Vln.

Vc.

Pno.

mf
arco.

f

p

$\text{♩} = 90$ *Tempo II*

$\text{♩} = 90$

mf
arco.

f

p

$\text{♩} = 90$ *Tempo II*

$\text{♩} = 90$

41

Vln.

Vc.

Pno.

mf

46

Vln.

Vc.

Pno.

mf

f

51

Vln.

Vc.

Pno.

$\text{♩} = 80$ *Tempo III*

$\text{♩} = 80$

♩. = 70 *Tempo IV*
55 *mf* (tr)

Vln.
Vc.
Pno.

59

Vln.
Vc.
Pno.

63 *p*

Vln.
Vc.
Pno.

67

Vln. *Agitated*

Vc. *mf*

Pno.

69

Vln.

Vc. *f*

Pno. *p*

71

Vln.

Vc.

Pno.

73

Vln.

Vc.

Pno.

Con fuoco
pizz.

77

Vln.

Vc.

Pno.

79

Vln.

Vc.

Pno.

81 $\text{♩} = 70$ *Tempo IV* $\text{♩} = 100$ *Tempo I*

Vln.

Vc.

Pno.

f

sfz

85

Vln.

Vc.

Pno.

mp

mf

*Ped. sfz **

90

Vln.

Vc.

Pno.

f

mf

*Ped. sfz **

sfz

96

Vln.

Vc.

Pno.

mp

p

mp

sfz

102

Vln.

Vc.

Pno.

arco. $\text{♩} = 70$ *Tempo IV*

pizz. mp

p $\text{♩} = 70$

mf

p

107

Vln.

Vc.

Pno.

mp

mp

112

Vln. Vc. Pno.

Detailed description: This system covers measures 112 to 116. The Violin (Vln.) part starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a fermata over the second measure. The Viola (Vc.) part is in the bass clef, playing a rhythmic accompaniment of eighth notes with accents. The Piano (Pno.) part is shown in grand staff notation with both treble and bass clefs, but it is mostly silent, indicated by horizontal lines.

117

Vln. Vc. Pno.

mf arco. *mf*

Detailed description: This system covers measures 117 to 121. The Violin (Vln.) part continues its melodic line. The Viola (Vc.) part has a dynamic marking of *mf* and the instruction "arco." starting in measure 119. The Piano (Pno.) part begins to play in measure 119, with a dynamic marking of *mf* and a rhythmic pattern of eighth notes in the bass clef.

122

Vln. Vc. Pno.

f *ff* *f* *ff*

Detailed description: This system covers measures 122 to 126. The Violin (Vln.) part features a sustained melodic line with dynamic markings of *f* and *ff*. The Viola (Vc.) part also has a sustained melodic line with dynamic markings of *f* and *ff*. The Piano (Pno.) part plays a rhythmic accompaniment of eighth notes in both hands, with a dynamic marking of *ff* in measure 124.

126

Vln.

Vc.

Pno.

f *ff*

130

pizz.

Vln.

Vc.

Pno.

f *f*

134

Vln.

Vc.

Pno.

138 ♩ = 90 *Tempo II*

Vln.

Vc.

Pno.

f *mf*

141

Vln.

Vc.

Pno.

f

144

Vln.

Vc.

Pno.

cresc. *mf*

147

Vln.

Vc.

Pno.

Musical score for measures 147-148. The Vln. and Vc. parts are silent. The Pno. part features a rhythmic pattern of eighth notes with accents (>) and slurs. The right hand has a melody with slurs and accents, while the left hand plays a bass line with slurs and accents. Dynamics include *f cresc.* and *mf*. Fingerings are indicated with numbers 1-2.

149

Vln.

Vc.

Pno.

Musical score for measures 149-151. The Vln. part is silent. The Vc. part begins in measure 149 with a melody marked *f* and *pizz.*, featuring slurs and accents. The Pno. part continues with a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *f*, *mf*, and *pizz.*. Fingerings are indicated with numbers 1-2.

152

Vln.

Vc.

Pno.

Musical score for measures 152-154. The Vln. part is silent. The Vc. part begins in measure 152 with a melody marked *f* and *pizz.*, featuring slurs and accents. The Pno. part continues with a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *f* and *pizz.*. Fingerings are indicated with numbers 1-2.

155

Vln.

Vc.

Pno.

f

158

Vln.

Vc.

Pno.

cresc.

160

Tempo I
♩ = 100

Vln.

Vc.

Pno.

f

164

Vln.

Vc. pizz.

Pno. *f*

169

Vln.

Vc.

Pno.

174

Vln. *p*

Vc. *p*

Pno. *p*

179

Vln. *mp*

Vc. *mp*

Pno. *mp*

184

Vln. *f*

Vc. *f*

Pno. *f*

189

Vln.

Vc.

Pno. *ff*

193

Vln.

Vc.

Pno.

f

Detailed description: This system of music covers measures 193 to 196. It features three staves: Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The Violin part consists of eighth-note patterns with rests. The Violoncello part has a similar eighth-note pattern. The Piano part features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. A dynamic marking of *f* (forte) is present at the beginning of measure 195.

197

Vln.

Vc.

Pno.

Detailed description: This system of music covers measures 197 to 200. It features three staves: Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The Violin part continues with eighth-note patterns, ending with a half note in measure 200. The Violoncello part continues with eighth-note patterns, ending with a half note in measure 200. The Piano part continues with sixteenth-note runs in the right hand and eighth-note patterns in the left hand, ending with a half note in measure 200. The system concludes with a double bar line.

4.0 Analysis of the Composition

The overall structure of the work is Theme and Variations and it consist of Seven (7) different variations.

Instrumentation;

Violin

Cello

Piano

Duration 05:18.



Fig 4: Theme

The theme, for the purpose of development is divided into four different motives.



Fig 5: Motif A

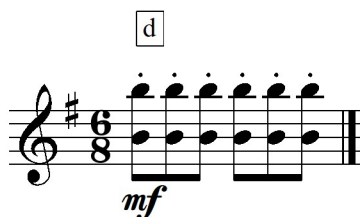


Fig 6: Motif B

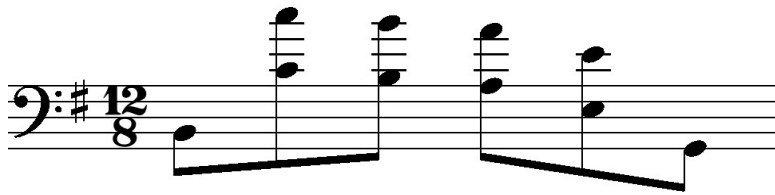


Fig 7: Motif C

Opening Theme

An existing African timeline begins the music (cello) on which an ostinato was introduced on the piano's left hand. The main theme which is played by the Violin is then introduced together with the ostinato on the right-hand piano. The major technique in this section is the Isorhythmic technique, this is where fixed melodic and rhythmic series are repeated.



Fig. 8 Image of the Beginning.

The piece begins at mm100 representing an Allegro and the dynamic F (loud) with the purpose of creating a dance-like tempo. The opening theme is accompanied by rhythmic accompaniment, and this is achieved with the use of multi ostinatos. The accompaniment is strictly based on pitch centricity which places importance on a pitch or few pitches, the tonic and dominant (G and D). The opening theme is from measures 1 to 20.



Fig 9: Ostinato 1- Timeline



Fig 10: Ostinato 2- Piano Left Hand

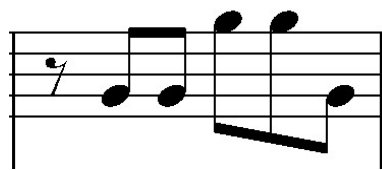


Fig: 11 Ostinato 3- Piano Right Hand

Variation 1

The first variation begins with the previously introduced timeline with a new rhythmic accompaniment pattern in measure 21. The piano imitates the violin at an octave lower in measure 30 for the purpose of exploring the tone color while the violin also imitates the piano in measure 30 at the same octave with a pizzicato. The use of pitch centricity is also prominent in this section. The theme in this section is applied by modification and reduction.



Fig 12: modified theme



Fig 13: Right-Hand Piano

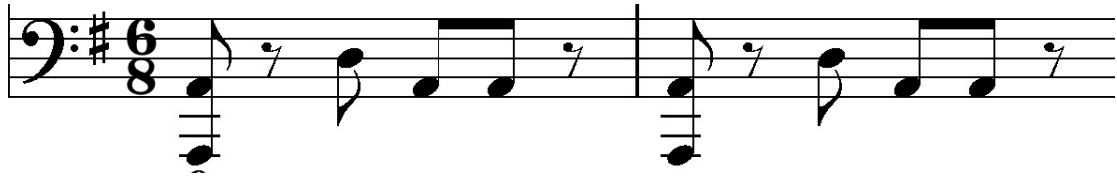


Fig 14: Left Hand Piano

The modified theme and rhythmic change in the accompaniment make the music more energetic while describing the intensity of a dance step. This variation begins and ends at measures 21 to 40. Before the end of this variation, the second variation is introduced.

Major compositional devices used in this variation are the use of pitch centricity, modification of the theme, repetition, ostinatos, and imitation. The three instruments employed imitated the African non-melodic and melodic percussive instruments.

Variation 2

This section indicates the beginning of motivic development with a gradual increase in motion and intensity, and it is divided into two halves. Each half is separated with a diminution form of the theme (fragment) by the piano. Two motifs derived from the theme (a and b) are simultaneously used in this section. The first motif is stated by the violin and cello in a canon style between the violin and cello, while the range of the piano is explored with a single tone at an octave apart from motif B, creating an acrobatic movement at m.90 (allegro). The use of repetition, augmentation and diminution was employed. The sudden pulse of the violin and cello as the piano states a fragment of the theme in diminution divided the section into two halves, creating a sudden climax in this section.



Fig 15: Image of the First Half

The second half of the section introduces the augmented theme (fragment) while retaining other parts. This section describes different dancers showcasing their skills in different styles and dances. The major compositional devices used in this variation is the augmentation and diminution. This section begins at measure 64.

The first three sections (Opening theme to variation 2) of this work aim towards a particular goal in different approaches. The first three sections describe a dramatic scene while imitating the stylistic pattern of a Yoruba dance and drum music. The sections employed the use of pitch centricity and maintained a fixed range throughout the sections.

Variation 3

A violin solo is presented and accompanied by melodic interjection derived from the motif at m.55-68.

Variation 4

A cello solo is presented in a drum like pattern and accompanied by melodic interjections derived from the motif at m.67-81.

Variation 5

This section contains a piano solo. The piano expresses the percussive, harmonic and melodic use of the piano while still exploring its timbre and registers. Unlike the first three sections, the piano explored a free range. A fragment of the theme is taken in that there is a delay before the next note.

Measure 82-94 explores the upper register of the piano, creating a metallic sound while 97-105 explored the lower range, imitating the drum. This section is from m.82-104. This section can also be referred to as the improvisation section or an extemporization.

The musical score for Variation 5, measures 82-104, is presented in a grand staff for piano. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two main sections. The first section, measures 82-94, is marked *mp* and features a melodic line in the upper register with a delay before the next note. The second section, measures 97-105, is marked *f* and features a percussive, drum-like sound in the lower register. The score includes dynamic markings (*mp*, *mf*, *f*) and articulation (*sfz*, *Led. **).

Fig 16: Image of the Upper Register

Variation 6

With the use of retrograde, the complete theme expressed a different emotion totally different from other variations (violin and cello) with modification of the motif a. This section begins two bars before the previous variation ends. The piano comes in at bar 118 with the tonic and dominant played alternatively by the two hands on the piano in an arpeggiated form which serves as an accompaniment but majorly a build-up of the climax. This section marks the build-up to a climax.

Variation 7

This section uses the motif as an introduction and accompaniment. The rhythmic motif is accompanied by melodic interjection derived from the theme. This section is poly-rhythmic with the use of 3 against 4 and against 2.

The musical score for Variation 7, Piano part, is written in 6/8 time. It consists of 10 measures. The right hand (treble clef) plays a melodic motif of eighth notes, starting with a dynamic marking of *mf* and a *cresc.* marking. The left hand (bass clef) plays a drum-like pattern of eighth notes, also starting with a dynamic marking of *mf*. The piece ends with a dynamic change to *f* and a *cresc.* marking.

Fig17: Polyrhythm

There is a change in the time signature from 6/8 to 9/8 and 12/8. The 9/8 serves as a guide to count/metronome, the piano introduces the section in a drum-like pattern, At measures 138-140, the poly-rhythm describes sets of people expressing their dance skills. At m.157 the cello imitates the left-hand piano without the harmony (secondo) at the same octave, this part describes the skill of a single dancer dancing according to the rhythm played (acrobatic dance). The violin also imitates the cello two octaves above and describes an acrobatic movement before ending the section with the poly-rhythm section.

Variation 8

This is the final section in this work, the motif is slightly altered and the existing rhythmic motif is re-established with previously used rhythmic patterns and others. Like the first three sections in this work, this section contains a fixed range with a slight change.

4.2 Melody

The theme is a lyrical or vocal melody of 16 measures which consists of antecedent and consequent.



Fig 18: Antecedent and Consequent Phrases

The application of the theme in this work is based on the use of 20th century compositional devices, which are, augmentation, diminution, sequence and retrogression.

The theme was first stated by the violin from measure 5 to 20, in its original form in the opening theme, it was introduced in a lively and dance-like pattern. The melody appeared in the modified form from measure 25-40 in the first variation at the same register as the opening then creating intensity in the section. The first statement of the theme appeared in its augmented form by the cello at measures 49-54 which describes a declaration. At measures 48 and 54 a diminution of the first statement of the theme is stated by the piano's left hand at a lower register and right hand.

A piano solo is introduced in variation four, the first statement of the theme is used to create this section in augmented form. Every note of the theme is separated from the altered theme, the timeline, motifs of the theme, and others. This section ends with the complete statement of the theme in homo-phonic texture. Variation five introduces the complete statements of the theme in its retrograde form in measures 102-136 with the use of embellishment (Turn and inverted turn). The violin states the theme and the cello restated the theme. The use of retrograde in this section leads to a change in mood and is also the slowest section in the music.

The sixth variation started with an introduction using two motifs (motifs A and B) and diminution of the theme.



Fig 19: The Motifs

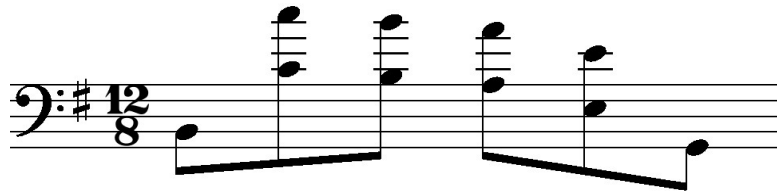


Fig 20: Diminution of Theme

The theme is used as an accompaniment in this section. With the use of poly-rhythm an acrobatic dance pattern is created.

In the final variation, the theme appeared with a slight change in its rhythm and it also appeared in its major and minor mode with changes in dynamics and without alteration of the tonal reflection. The theme is repeated in two modes, the major and minor modes.



Fig 21: The Two modes of the Theme

In every appearance of the theme, the tonal inflection is intentionally put into consideration, similar to Fela Showande except in variation five to achieve a contrasting variation. The application of the theme in this composition unlike the theme in Oni dodo by Fela Showande is divided into different numbers of motifs.

Ranges and Registers

Each instrument explored its range and registers,

The Piano: A0 - C#7

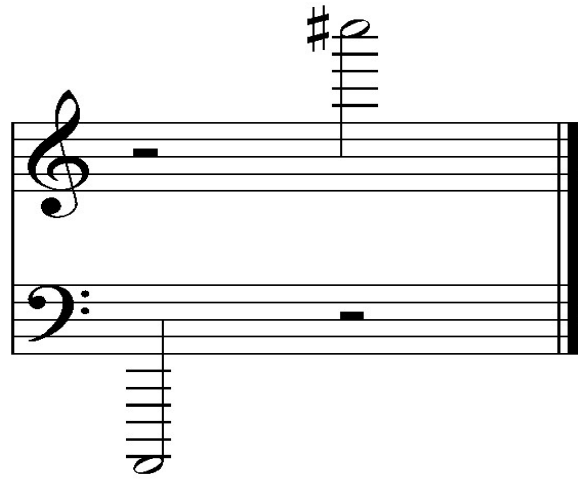


Fig 22: Piano Range

In this composition, the piano explored different registers, the low, mid, and high registers. Each register on the piano represents the African (Yoruba) percussion instruments, the low register imitates the drums with depth, the mid register represents the high-pitched drums and the high register imitates the Agogo while creating a metallic sound.

The Cello: D2- G4

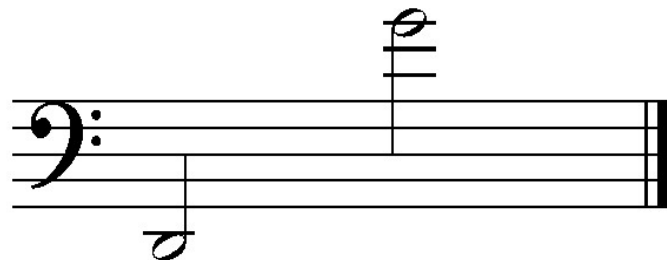


Fig 23: Cello Range

Like the piano, the cello explored three different registers, the low, mid and high registers. The cello majorly performs on the bright and brilliant register.

The Violin: G4- G7

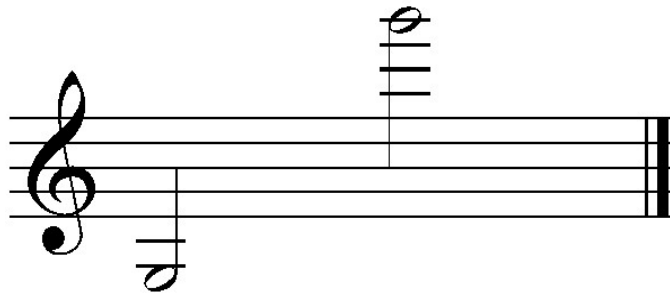


Fig 24: Violin Range

Like the cello, the violin majorly performs on the most brilliant and brightest register. The high register in this work at the upper positions is the brightest based on the string it was performed.

Tonality

The music is completely tonal and the home key is in G major. The music starts in a major key bringing life to the music and making it lively. The minor modes (E minor) in this work are treated in a lively approach. A change of key to the dominant (D major) brought brightness to the cello solo. In returning to the home key, the sections in this work maintained the lively nature of the music.

4.3 Rhythmic Idioms

Aside from the existing timeline pattern, every other rhythm pattern is created to imitate the Yoruba rhythmic percussive pattern. The use of pitch centricity and polyrhythm forms the basis of the accompaniments, rhythmic patterns, tension and climax in this work.

Opening theme Rhythmic patterns



Fig 25: Timeline



Fig 26: Rhythmic Pattern (1)



Fig 27: Rhythmic Pattern (2)



Fig 28: Rhythmic Pattern (3)

Section A Rhythmic patterns

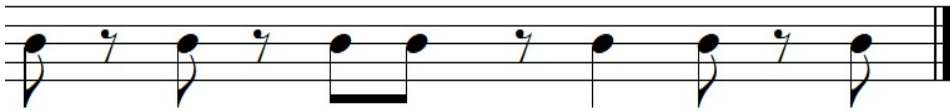


Fig 29: Rhythmic Pattern (1)



Fig 30: Rhythmic Pattern (2)



Fig 31: Rhythmic Pattern (3)

Section B Rhythmic patterns

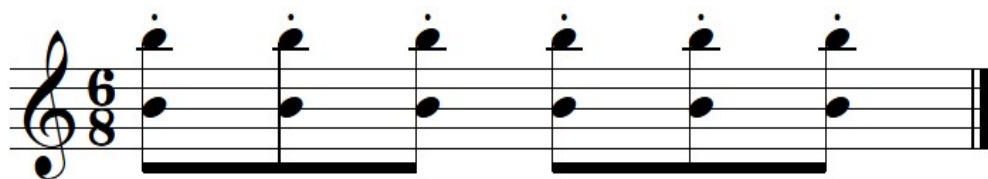


Fig 32: Rhythmic Pattern (1)

Section E Rhythmic patterns

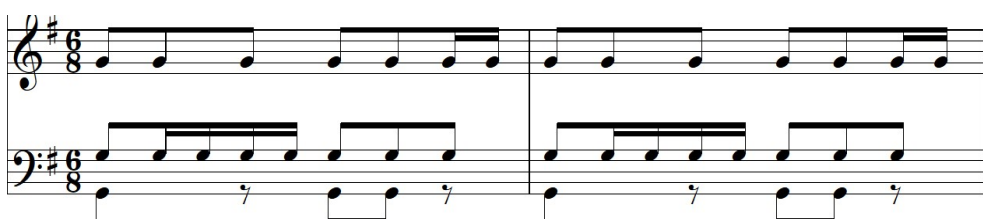


Fig 33: Rhythmic Pattern (1)

Section F Rhythmic patterns



Fig 34: Rhythmic Pattern (1)



Fig 35: Rhythmic Pattern (2)



Fig 36: Rhythmic Pattern (3)



Fig 37: Rhythmic Pattern (4)



Fig 38: Rhythmic Pattern (5)



Fig 39: Rhythmic Pattern (6)



Fig 40: Rhythmic Pattern (7)



Fig 41: Rhythmic Pattern (8)

Meter

Four different time signatures are employed (3/8, 6/8, 9/8, 12/8). The basic meter in this work is in 6/8 which helps to achieve the dance pattern. In variation 4 which is a cello solo explored different meters, 9/8, 6/8, 3/8, and back to 9/8. The 9/8 serves as a guide to count/metronome

Tempo

This composition employs four different tempos, Tempo I, Tempo II, Tempo III, and Tempo IV. The change of tempos is one of the main features of this composition. The main tempo is 100mm (a dotted crotchet) representing Allegro, This tempo is marked Tempo I on the score and it is maintained from the opening theme to the first variation,

the tempo helps to support the dramatic effect of the sections. There is a change in tempo at the end of the first variation and the beginning of the second variation, 90mm (a dotted crotchet) representing less movement and tempo II on the score. In the third and fifth variations, tempo IV was employed which is regarded as the slowest tempo in the music, this tempo is given to the violin and cello solo for contrast in tempo and easy performance of the cello solo. There is a return to the tempo I in the fourth variation in order for the piano to express itself in a fast tempo, a change in tempo occurs before the end of the fourth variation to tempo IV leading to the fifth variation. The tempo in variation five results in a different mood in the composition and serves as the strongest climax in the composition. The sixth variation employed tempo II for a dramatic section to be attained and the first tempo is then re-established in the final variation (variation 7).

4.4 Texture

This composition employed only three instruments, two string family (Violin and cello) and a keyboard family(Piano). The three instruments are used mostly together as African music is communal in nature. From measure 1-54, the piano, cello and violin interact with each other until measure 54-101. There is a violin solo (55- 68), cello solo (67-81) and piano solo (82-101) as the piano function as an interjection to the melodies. The three instruments majorly represents traditional percussive instruments.

Timbre

The timbre of each instruments have a great impact in this composition in expressing the Yoruba stylistic pattern of music and percussive instruments. The piano which is used to imitate the African rhythmic patterns plays a major role in the accompaniment of this composition, the ability to pluck the string instruments (cello and violin)

creates a percussive texture in this composition and helps to provide better interpretation of African percussive pattern, the bowing pattern also help in the expression of some lyrical statements.

Musical texture

The musical texture of this composition is both polyphonic and homophonic. The major texture in this composition is the polyrhythm texture while homophony texture appears briefly in most sections, it is mostly used at the end of a section.

4.5 Harmony

This work lays little emphasis on the harmonic texture. The harmonies in this work can be referred to emerging harmonies, that is the harmonies evolves from the independent lines of the instruments unlike Onidodo by Fela Showande which makes use of standardized (functional) harmony. The harmonies are in octave, fifth and seconds.

4.6 Dynamics

The work employs sudden and gradual changes in the use of dynamics as they help to achieve different moods in the passages. The highest dynamic level was attained at two different sections contributing to the build up of climax (variation six and variation eight)

5.0 Summary

The thematic material is taken from African traditional folk tunes specifically from Yoruba culture. The theme is identified in its original form at the beginning of the work and later appears in different forms such as augmented, retrograde, diminution, and modified in different ways. Since tonal inflection is prominent in African music, it is highly put into consideration regardless of this work being an instrumental composition. This work is sectional while still including the principle of continuity and laying emphasis on the use of poly-rhythm, as it is a prominent feature of African

music. The instruments employed in this work expressed rhythmic, Melo-rhythmic, and percussive characters with irregular phrase lengths for each variations. Omo To Mo Yare incorporated the concept of African Pianism by making the piano imitate African percussion instruments. The piano is essentially stripped of its harmonic function, and with a minimalistic approach to the use of pitches. Its functions majorly as an accompaniment of contrasting rhythmic patterns. The compositional style in this project describes Nigerian (Yoruba) culture and style of music, the percussive use of the piano, cello, and violin for the purpose of representing the African traditional instruments and expressing the rhythmic component of traditional African music without the use of African instruments.

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Appendix 1: Recording of Composition.

Appendix 2: Copy of Project.