

**VARIATIONS OF A YORUBA FOLK TUNE IN THE STUDY OF
THEME AND VARIATION IN COMPOSITION**

BY

OGUNJI TOSIN DEBORAH

MATRIC NO: 18020701013

**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT
OF MUSIC, MOUNTAIN TOP UNIVERSITY, OGUN STATE.
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF BACHELORS OF ARTS IN MUSIC**

August, 2022

Certification

I certify that this work was carried out by Ogunji, Tosin Deborah at the Department of Music, Mountain Top University, Ogun State, Nigeria under my supervision.

Ayo Oluranti PhD

‘Báyọ̀ Ògúnyẹmí PhD

Supervisors

‘Báyọ̀ Ògúnyẹmí Ph.D.

Head of Department

A handwritten signature in black ink, appearing to read "Prof. O.M.A Daramola".

Prof. O.M.A Daramola

External Examiner

Dedication

To God Almighty from whom inspiration, strength and wisdom come.

Declaration

I hereby declare that this project written under the supervision of Drs. Ayo Oluranti, Bayo Ogunyemi is a product of my research work. Information derived from other sources have been duly acknowledged. This project has not been previously presented to any other university for the same or any other degree award.

Signature & Date

Acknowledgements

I heartily express my sincere gratitude to the Alpha and Omega who granted me the grace to successfully complete this project. I am particularly grateful to the Dr. Daniel Kolawole Olukoya, the Visitor to the university and General Overseer of Mountain of fire and Miracles Ministries for the scholarship he awarded me to pursue this programme.

My profound gratitude goes to my meticulous supervisors, Dr. Ayo Oluranti and Dr. 'Bayo Ogunyemi for their timeless support and tolerance through the whole work. I am most grateful to you all for nurturing my academic growth.

I am also grateful to my Head of Department, Dr. Bayo Ogunyemi, for his support, encouragement and fatherly back-up. I extend my gratitude to my lecturers- Prof. Atinuke Layade, Dr. Victor Chukwu, Mr Michael Osanebi, and all of whom have at one time or the other instilled in me precious knowledge in this field of study.

My sincere appreciation to my father for his motivation which encouraged me and I also want to use this medium to appreciate Mr. Michael Adeyemi, Pastor Akosile Taiwo, Pastor Oluwalari (MFM), Mrs. Elizabeth Abosede and Mr Zion Adekunle for their prayers, encouragement and support.

TABLE OF CONTENT

Certification	i
Dedication	ii
Declaration	iii
Acknowledgement	iv
Table Of Content	v
Figures	vii
1.0 Introduction	1
Aim and Objectives	5
2.0 Definition Of Concept And Terms	6
2.1 African Pianism	6
2.2 Polyrhythm	6
2.3 Pitch Centricity	6
2.4 Polyphony	7
2.5 Timeline	7
2.6 Augmentation	7
2.7 Diminution	7
2.8 Retrograde	7
2.9 Sequence	7
2.1.1 Ostinato	8
2.1.2 Motif	8
3.0 The Composition(<i>OMO TO MO' YA RE LOJU</i>)	9
4.0 Analysis Of <i>OMO TO MO' YARE LOJU</i>	27
4.1 Form	27
4.2 Melody	34
Ranges and Registers	36
Tonality	37
4.3 Rhythmic Idioms	38
Meters	39
Tempo	39
4.4 Texture	40

Timbre	40
4.5 Harmony	41
4.6 Dynamics	41
5.0 Summary	41
References	43
Appendix I (Copy of the Analysis)	44
Appendix II (Copy of Composition)	45

FIGURES

Figure 1.....	2
Figure 2.....	2
Figure 3.....	4
Figure 4.....	26
Figure 5.....	26
Figure 6.....	26
Figure 7.....	27
Figure 8.....	27
Figure 9.....	28
Figure 10.....	28
Figure 11.....	28
Figure 12.....	28
Figure 13.....	28
Figure 14.....	29
Figure 15.....	30
Figure 16.....	31
Figure 17.....	32
Figure 18.....	33
Figure 19.....	34
Figure 20.....	34
Figure 21.....	34
Figure 22.....	35
Figure 23.....	35
Figure 24.....	36
Figure 25.....	36

Figure 26.....	37
Figure 27.....	37
Figure 28.....	37
Figure 29.....	37
Figure 30.....	37
Figure 31.....	37
Figure 32.....	38
Figure 33.....	38
Figure 34.....	38
Figure 35.....	38
Figure 36.....	38
Figure 37.....	39
Figure 38.....	39
Figure 39.....	39
Figure 40.....	39
Figure 41.....	39

