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Preservation of Oral Literature through Music: The Philosophy of *Tɔgbui Sri II* in Perspective

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Abstract:

*Philosophies of traditional chiefs in some particular perspectives usually give rise to a study of those philosophies to ascertain how they express propositions about things within the framework of specific discipline. One of these legends is *Tɔgbui Sri II* of Anlo of Ghana whose philosophical statements were captivating that even after his death, the Anlo people decided to immortalize him by preserving a poetic collection of some of his statements which became known as the philosophy of *Tɔgbui Sri II*. Through a case study, the philosophy of *Tɔgbui Sri II* is documented, how it was preserved through music, its impact on the lives of the people and implication for formal music educational practice. Interview, observation and focus group discussions were employed to collect the data for the study. Analysis of three songs emanating from the philosophy was done to determine their suitability or otherwise for music instruction in the classroom. The study confirms *Tɔgbui Sri II* as a statesman and a generation thinker whose sayings are good materials for musical composition for educational use.*

Keywords: *Tɔgbui Sri II, philosophy, Hogbetsotso festival, oral literature, musical composition*

1. Introduction

Before the arrival of the Europeans in the Gold Coast (now Ghana), there were effective and reliable indigenous systems by which social sanity was made to prevail. It was a communal responsibility of all adult members in the community. Chiefs in their hierarchies, together with their elders played prominent roles as makers and custodians of law, and they were successful in that regard. These chiefs and opinion leaders in the community usually used proverbs and other wise sayings based on their belief systems to educate the members of the community during communal gatherings. One of these traditional chiefs was *Tɔgbui Sri II*. He was the paramount chief of the Anlo Traditional Area, located in the Southern Volta of Ghana. His reign was fascinating by his sayings that his subjects decided after his demise to immortalize him by preserving a poetic collection of some of his statements which became known as the philosophy of *Tɔgbui Sri II* from the year 1906 to 1959 and was keen about maintenance of law and order to ensure peace and development among his people. The paramount chief was so seasoned a speaker; philosophical and captivating, with such a lasting impact on his people that the people decided to immortalize him through music.

It is very common to hear among the Anlo community the phrase *Tɔgbui Sri fe nuxloamenyawo* which means King Sri's words of exhortation, otherwise known as the philosophy of *Torgbui Sri*. A poetic elaboration of this phrase tends to be prevalent especially among school children, during the annual ¹*Hogbetsotso* festival, when they are taught to recite the poem as part of the celebrations. Unfortunately, details of the philosophy as well as its significance are hardly laid for all to know. The study was guided by the theories of referentialism and zone of proximal development to unravel the details of the philosophy of *Tɔgbui Sri II* to the benefit of the current generation. It reveals its impact on Anlo community and shows how it has been preserved through music. Findings of this study reawake our appreciation of role of music in preserving our oral literature. It will also provide a point of reference to both music teachers and learners in the use of Ghanaian folk songs in classroom music lessons.

2. Theoretical Framework

The theory of Referentialism (Tolstoy, 1958), cited in Reimer, (1989) and Vygotsky's (1979) Zone of Proximal Development (ZPD) theory. The theory of Referentialism explains circumstance surrounding musical participation meaning making. On several occasions, one encounters pieces of music without making meaning of the message being conveyed by the music. This in most cases does not mean that the listener does not have what it takes to make meaning from music. In most cases, it rather implies a non-reflective music listening by the listener. Musical sounds (vocal or instrumental) usually carry some implicit mental and emotional languages which

¹ Hogbetsotso is an annual festival celebrated by the Anlo people of the Southern Volta region of Ghana, to commemorate their migration from Nortsie to the present home.

according to Slobada (1985) require serious linguistic analogical attention to discover. The Theory of Referentialism establishes this by stating that the meaning of an art work is found outside the work itself (Meyer, 1956). The Referentialist theory believes that “music communicates meanings which in some way, refer to the extra musical world of concepts, actions, emotional states and character”. This means that understanding a particular art work is dependent on the extent of considering the factors such as the attitudes, emotions, ideas and events which might have influenced the creation of the work. Hence among the favorites of the referentialist are patriotic songs. Teachers, who subscribe to this theory, are usually interested in the titles of songs, the lyrics - the choice of words, idioms and expressions used in the music. They will let their students verbalize their feelings, paraphrase/discuss the song texts, draw pictures to depict some portions of the musical work, to mention but a few. This explanation illuminates the connection between songs encountered in this study as a demonstration of the philosophy of *Tɔgbui Sri II*; the songs communicate certain historic messages which can only be realized through conscious reflections.

Also, understanding the music of our cultural environment is imperative, if we have to understand the music offered by the school environment as enshrined in Vygotsky’s theory, ZPD. Teaching and learning of music according to Vygotsky (1979) pivots on the learner’s own cultural environment. The valuable indigenous music in the learner’s community is the best resource for classroom usage that is why Nketia, (1999/ 1958) cautions that we must not replace indigenous music with European tunes due to its crucial role in providing a link between the school and the community. This position is not far from the constructivist view of Bruner (1996) which indicates that new learning is based on old learning. That is to say that, learning proceeds from known to unknown, whereby new knowledge is built upon prior experience. This belief applies meaningfully in education, in the form of a spiral curriculum whereby existing (basic) knowledge forms the basis of new knowledge, throughout the learner’s years of learning in ever-increasing complexity. These theories therefore, explain the attempt of this study to utilize the naturally existing life to educate them on historic lessons of *Torgbui Sri II*, which are still deemed worthwhile for the present generation.

According to Okafor (1988), students skip their music lessons due to the alienation of the music content and context of their indigenous music. It is on that note that Welch (1997) argues that teachers must be better equipped to study and make sense of the social context in which their students are situated. Most importantly, they must become researchers of their students, understanding the ways the learners’ backgrounds “mesh and conflict” with the culture of the school. It is in this regard that Elliot (1995) indicates that the music educator is required to combine useful ideas, illustrations, techniques, resources and inspirations from other cultures to enhance music education, situated in our own culture. It is therefore important to note that education, besides its behaviour-shaping function, is the social institution through which society influences its individuals by passing on to them it’s Culture (Amoah & Flolu 2002). In this way, the theories of Referentialism and ZPD are considered most appropriate to provide the required impetus to the study of the indigenous philosophical messages which are embedded in the musical renditions in this study.

3. Review of Related Literature

In order to have an informed balanced deliberation on the philosophy of *Tɔgbui Sri II*, with a consideration of its relevance to music education, I open a review of literature with few scholarly items on philosophies of music education, thereby providing a guide for the study.

3.1. Philosophies of Music Education

A philosophy of music education, in the view of Reimer (1989) refers to a set of beliefs that guides and influences the efforts, decisions and behavior of the music educator. That is to indicate that a music education philosophy is a system of beliefs or attitudes that informs how one deals with issues of life with regards to music education. Ohene-Okantah (2000) equally agrees that a philosophy of music education comprises all that articulates the nature and value of music and music education.

Philosophy could therefore, be explained to mean one’s understanding of what something is, why that thing should be what it is, how that thing needs to be handled and the need to handle that thing in a particular manner. For instance, music as an art form attracts the attention of human beings, especially young children (Nketia, 1972). Several researches confirm that Music, if well- utilized, is able to communicate deeply and more meaningfully to the listener than ordinary words could do (Agordoh, 2002; Nukunya, 1969).

This renders music making and listening as unique forms of thinking which is capable of engaging the human being cognitively, affectively and physiologically. Sloboda (1989) puts it into a single terminology when he described musical engagements as *Psychophysiological* activities, to which Elliott (1995) says every child must be exposed to.

Every field of life is believed to be running and operating on a philosophical pivot. The way an institution is operated is guided by philosophical bedrock. The way an individual pursues an endeavour is guided by the philosophy of the individual concerning what is being pursued. The teacher’s (e.g. music teacher’s) philosophy informs their thinking, operational objectives as well as their approach to work (CETDAR, 2015). The teacher’s philosophy defines their value system; their value system defines their attitudes, characters/behaviours and this ultimately reflects on what they lead learners into doing as well as the manner in which they do it. The nature of one’s leadership (and the teacher offers leadership) could therefore, be traced to one’s philosophy (Reimer, 1989). The teacher’s philosophy guides them in line with societal values (Reimer, 1989); Green, 1988).

3.2. Use of Traditional Sayings in Musical Composition

Avorgbedor (1994) reports the importance of the skillful employment of poetic speech in African communities. Among the Anlo-Ewe, the spectacular musical and socio-dramatic creation and presentation of *Halo* songs for instance provides sufficient justification of the use of highly decorative verbal language in indigenous musical composition and rendition (Anyidoho, 1983). Song texts for instance

show some prosodic features such as proverbs idioms, metonymy, rhyme, parallelism, alliteration, onomatopoeia, and the graphic imagery in narrative lines. Avorgbedor (1995) explains that in traditional musical compositions, proverbs for instance are manipulated in three ways namely; original, whole quotations and paraphrase. These linguistic devices exhibit the wisdom, language skills and the cognitive height of the musical composer. Use of traditional sayings in musical compositions is very characteristic of the African (Anyidoho, 1983) and the Anlo community within which the ²*Agbeyeye* musicians are located is no exception.

3.3. African Music as Oral Literature

African music has a long history that has been orally transmitted from one generation to the other and captured in written form in excerpts found in journals of Western explorers. Nketia (1972) makes this remark when he observed that writings on African music are largely based on Western theoretical frameworks, and literature available under categories such as African music; world music, global music and ethnomusicology influence the discussion of African music. Most of the African music history has been surrounded by controversy on representation of African cultural heritage by non-native observers. Music and story-telling are among the ancient art forms that have flourished for many centuries in Africa. Music and dance are terms that we will use to denote musical practices of African people. Ancient African society did not separate their everyday life activities from their music and other cultural experience. Therefore, it is difficult separating music from the cultural context as she indicates Music and dance are activities that characterize an African musical expression and play an important part in the lives of the people (Blacking, 1995).

3.4. Preservation of Oral Literature

African people, according to Finnegan (2012), traditionally and in the modern days have a rich oral tradition that insures the passage of cultural practices including music from one generation to another. Oral literature and music are intimately connected in most parts of Africa and are often impossible to separate (Anyidoho, 1993). Listening has been an important skill that has been perfected by oral traditional practices. A number of African musical materials were and are still transmitted from one generation or group to another by word of mouth. While efforts are being directed towards transcribing and storing indigenous African songs, Avorgbedor (1985) equally understands others who oppose the transcription of African songs, arguing that African songs tend to be forced to comply with Western musical idiom or stylistic writing thereby compromising their original indigenous flavour. Perhaps there may be a need to develop modern ways of transcribing African music and as modern traditional transcriptions tend to fail to account for some melodic and rhythmic patterns. These methods try to account for some rhythmic and melodic patterns that fall outside the boundaries of the present music notational systems.

While the debate on the suitability of staff notation for African musical idioms continue, tonic solfa remains the most widely used and understood notational medium for many Africans who are music enthusiasts. Traditional music and dance in Africa are media that have remained immunized to the western notational debates. They are largely taught and transmitted from one person to the other orally. Modeling is one widely used method for teaching others. Traditional musicians that visit different countries perform difficult, complex and multi rhythmic and melodic phrases and movement through oral practices that have been perfected over the centuries, for which reason Kwame (1997) describes the village musician as the practitioner and teacher.

4. Methodology

4.1. Setting

The study was to find out what the philosophy of *Tɔgbui Sri II* was, its musical derivatives as well as implications for practice. It was conducted at *Agbledomi*, an Anlo community in the Southern-Volta Region of Ghana. Precisely, it was sited between *Foah (Ada-Foah)* and *Dzita* approximately twelve kilometers from *Anloga*, where the palace of *Tɔgbui Sri II* was situated. More *Agbledomi* is situated just about three kilometers west of *Dzita* towards the tributary of the Volta Lake (See arrow between *Dzita* and *Foah*)



Figure 1: The location of Agbledomi

² A term for “new life” in Ewe language

4.2. Participants

Population for the study was Anlo Traditional Area, delimited to the palace of the *Tɔgbui Sri II* and the *Agbeyeye* Musical Group at *Agbledomi*. Participants for the study were selected from two main sources. One category comprised Elders in the ³palace of *Torgbui Sri II* and the other category from the *Agbeyeye* Musical Group at *Agbledomi*. (*Agbeyeye* means New Life). A total of five participants were selected; two from the palace and three from the musical group.

Ten songs were gathered from the participants from the *Agbeyeye* performances and three were purposefully selected and textually analysed. The three songs were selected based on thematic preferences of the researcher, thus, Education, Love and Hard work. These themes are basically important for school going age to thrive in their cultural development. Moreover, I was highly enthused to that *Tɔgbui Sri II* was the first ever Literate to ascend the Paramount throne of the Anlo Traditional Area and that there are songs purposely composed to reflect this information. The researcher was therefore, interested in such songs.

4.3. Process

The researcher selected the Elders from the palace using the purposive technique. By this technique, it was ensured that the exact respondents who had first information to offer on the subject matter were selected in order to meet the primary data needed for the study. One of the respondents, by extension, after giving his information, gave further direction to see another elder (a Kingmaker) outside the palace for more information. The first one, *Tɔgbui Bonni* (identity disclosed by consent of the respondent) was the Regent of the paramount chief. The second Elder, *Tɔgbui Awevor* who was snowballed, was one of the most experienced elders among the Kingmakers. Semi-structured interview guide was designed and administered on each of the elders.

There were several musical genres and groups in the Anlo community. These included *Kpoka*, *Gbotokor*, *Agbadza*, *Kinka*, *Atsyiagbekor*, *Dunekpoe*, *Gahu*, *Misego* and *Agbeyeye*. The researcher selected the last musical group, *Agbeyeye* because having fraternized with the various groups over the years, the researcher realized that the song texts of this group did portray the ideals of *Tɔgbui Sri II* more overtly than any other group within the study population. *Agbeyeye* therefore, became the most relevant musical group and was purposively selected for the study which had to do with *Tɔgbui Sri II*.

For the purpose of this study, the researcher visited the group during one of its performances in a funeral at *Agbledomi* where he participated actively in the drumming, singing and dancing activities. The researcher booked appointment with the *Henor* (Cantor) and met him later in his (*Henor's*) house, where an interview was conducted using another semi-structured interview guide. On request of the researcher, the *Henor* recommended the *Vumega / Vufoto* (Patron) for more information. The later was contacted and interviewed on another day. Two members; a male and a female of the group who were apparently very active in the performance were also selected and engaged in a focused group discussion.

Against the main bibliographical background drawn from King *Sri's* words of exhortation (Fiawoo, 2010, 2011), textual analysis of three songs emanating from the philosophy was done within the theoretical framework of referentialism and zone of proximal development, in Nketia's (1975) fashion of integrated approach to the problem of meaning in African music. Nketia refers to meaning in African music, in terms of musical analysis, as the musical conception of the African, where several socio-cultural and extra musical factors are synthesized to arrive at the meaning of a given musical product.

Music therefore, is not only uncounted with intriguing rhythms but also with clear, definable contextual attributes (Nketia, 1972). The main themes of the study are identified as: Formal education, Jingoism, Consummate leadership, Hard work, Mutual love, and Peace. Songs on three of the themes are examined in this paper. These are: Formal education, Mutual love and Hard work.

The methods for collecting data include listening, participant observation, and interviews. The researcher carefully listened to the songs sung by the subjects during the initial visits. Listening was very necessary in an attempt to gain some lyrical understand the songs at first hand. On subsequent visits, the researcher joined the participants in the performances; mostly dancing with them and sparingly playing some of the instruments. A total of six participants were used, comprising two elders of the palace of *Tɔgbui Sri II*, two leaders of the *Agbeyeye* musical group and three other members of the same group. In order to obtain the right information about *Tɔgbui Sri II*, purposive sampling was employed to select the elders of the palace. The same strategy was used to select informants among the leaders and members of the musical group. The data collected was stored on the computer. The recorded songs were then transcribed and analyzed textually, with as much semantic attention as possible within the dynamics of the Anlo dialect.

5. Results

5.1. The philosophy of *Tɔgbui Sri II*

The Regent's information, among other things, indicated that King *Sri II* demonstrated extensive wisdom in his addresses and actions. It was revealed that out the address recalled, a poem was compiled (verbally with unknown author) formally played on the *Atopani* (a pair of Talking Drums) usually during the annual Hogbetsotso Festival. As time went on, some people began to memorize and recite the words. Gradually, the recitation trickled down to the schools and schoolchildren eventually became more prominent with the recitation titled *Tɔgbui Sri fe nuxloamenyawo* (King *Sri's* words of exhortation) otherwise summarily referred to as the Philosophy of *Torgbui Sri*. The philosophy states "Evil deed of any kind is a barrier to holistic progress of a people; it must therefore, be eschewed

³ The palace of *Tɔgbui Sri II* is the same as the palace of *Tɔgbui Adeladzã III*, being the current Paramount Chief of Anlo Traitional Area. The *Sri* and the *Adeladzã* families alternate occupancy of the Anlo paramount stool. Currently is the tenure of the later.

and replaced by righteousness and patriotism". The poetic exposition of the philosophy according to (Fiawoo, 2011; 2010) is as follows:

Ewe***Tɔgbui Sri II ʒe nuxɔamenyawo***

*Vinyewo! miga ɲɔbe o
Nuvɔwɔla la dugbɔla wo
Migbe nya na mia viwo
Eye miahe wo le dzɔdzɔenyenyebilibo me
Wo tɔe nye du la,
Elabena egbea koe nye miato
Ke etsɔ la miegali o
Mida wo ʒe mɔ dzɔdzɔe dzi
Bena du la natsi dɛ edzi
Le ɲuse kple ɔlɔ kpakple kale me
Atsydɔnue vi setonu nye
Na dzilawo kple dukɔ sia
Gblotsi kple suie wonye;
Eganye adzagba kple sika
Duwo ʒe lekewɔnuwo;
Eya nye nunya si doa
Dukɔ sia dukɔ dɛ ɲɔ;
Eya nye dzidzo le agbe sia megbe
Eyata vi dzeaglɔ netrɔ kɔ
Eʒe agbenɔɔ ne sɔ
Fenyila nedzudzo ɲku gɔ toto
Alakpatɔ nesrɔ nyateʒetoto
Ke fiafiwo, amesrɔxɔlawo
Kple amekudolawo ya la
Gomea dɛke meli nawo
Le Anlo ʒe kesinɔnuwo dome o.
Nye dukɔ kple amesiawo
Maɖu hotsui nyui o
Negbe dzaa dɛ wotrɔ nɔnɔme*

English Translation**King Sri II's words of exhortation**

Children! Forget not the saying,
Evil doers are the ruin of nations
Chasten your children
And set your children on the right path
For they are the nation of tomorrow
We live today
But tomorrow we are not
In the virtue of our children will lie
The growth of our nation
In wisdom, Love and bravery
The obedient child is an ornament
Unto the parents and the whole nation
Sapphires and coral they are
They are also pearls and gold
The adornment of the nation
In their virtue is wisdom
Through which the people thrive
It extends joy beyond the grave
Hence, the stubborn child should refrain
His lifestyle must conform to norms
Indebtedness must be discouraged
The liar must learn to tell the truth
Meanwhile thieves, adulterers
As for sorcerers
They must never be tolerated
Among the assets of the Anlo land
My people will not
Entertain such persons
Unless they transform

The wisdom, maturity and lessons embedded in the above poetic illustration are adequately expressed using the power of Anlo Oral Literature (Fiagbedzi, (1997). A snappy highlight on Anlo Oral Literature, particularly as utilized in this paper will hopefully inform the reader better about the propensity of the information being shared by the paper.

5.2. Anlo Oral Literature

Oral literature by definition is dependent on a performer, who formulates a message in a fashion and a medium which to him is aesthetically desirable at a given instance (Finnegan, 2012). Oral literature in the view of (Nketia, 1975) seems to occur almost everywhere in Africa, in apparent contrast with other areas of the world such as Aboriginal America and Polynesia. It exists in various forms including Proverbs, Idioms, Folktales, Play songs, Riddles, Poetry, Rhymes and Drum Language among others.

These language forms constitute a reservoir of spices which is evident in the speeches of speakers, poets and drummers who are regarded as accomplished of a sort, making their expressions not only seasoned but also appetizing. Competence in the knowledge and usage of oral literature items is built up over the years and reflects the thought and insight of Ghanaians into issues of life, and also a technique of verbal expression, which is greatly appreciated by the Ghanaian. It is no wonder therefore, that the use of proverbs, idioms, drums language, etc. has continued to be a living tradition in Ghana (Nketia, 1958).

Considering the manner of evolution and mode of transmission of the philosophy of *Tɔgbui Sri II* over the years, the researcher places the philosophy in the domain of oral literature. Five language devices (in *Anlo* dialect) found in the philosophy are therefore, illustrated as follows:

“...*Gblotsi kple suie wonye; Eganye adzagba kple sika...*”

In the above expression, *Tɔgbui Sri* is quoted to have been proverbial by using a metaphor to describe a good citizen. The expression is translated to mean that a good citizen “... is not only sapphire and coral but also pearl and gold. In ordinary language, the statement could have simply been “... ame vevie wonye; Eganye ame xɔasi hɔ...” to mean “... not only is he an important person but also a precious one” The former connotes a sense of more maturity and language expertise than the later.

“... *Lekewɔnu...*”

The household equivalence of this expression is “*atsyɔɔnu*” which means an ornament; that which adores the state. But the speaker decides at his own discretion to use the idiom, thereby preventing “kids” from understanding what is being said:

“... ewɔ *Segbe dzi*...”

The ordinary communicator would say “... ewɔ *Mawu fe gbe dzi*...” to mean the same thing thus “... He/she has displayed Divine obedience. “... ewɔ *Segbe dzi*...” is therefore, a more mature an expression that “... ewɔ *Mawu fe gbe dzi*...” (Agbodeka, 1997).

5.3. Influence of the Philosophy on Anlo Indigenous Music

Contextual Analysis of a few songs gathered from my respondents revealed significant traits of the philosophy in the lyrics. Three of such analyses are provided below:

Song 1: Formal Education

“*Kɔblavi mede suku o*
Wobe yea ſle Walesi, Walesi
Yayayooo! be Walesi loo
Ne ekpɔ Kɔblavio xɔ me dɛe
Gakpo dɛdɛe

Little Korbla did not attend school
 Yet he delights in buying Wireless (Radio)
 Alas! Radio
 Enter Little Korbla’s room and see;
 It is full of metals (Spoilt radios)

As reported by Mamattah (1978), *Tɔgbui Sri* was very keen on promoting formal education (schooling) among his people. The above song attempts to express this passion of the ex-paramount chief. The message being communicated through this song indicates that anyone who fails to acquire formal education succeeds in incurring the cost of illiteracy. *Kɔblavi*’s illiteracy led to his inability to either buy a good quality radio or operate a radio in a manner prescribed in the manual to the radio. The broader implication of the song is that the illiterate as well as the half-baked scholar is susceptible to the better educated members of society who have cheating tendencies.

This lesson is equally useful to the present generation; a generation of globalization and computerization in which the highly schooled and ICT-inclined ones apparently have upper hand over others who seem to be less privileged in that facet of knowhow. From the Ghanaian national perspective, it also calls for emphasis on the current national policies which demand compulsory formal education for all.

Song 2: Mutual love

Fu me bɔbi menyɛ
Nɔviwo, mele akpa ‘dɛ na mi
Mele akpa ‘dɛ na ‘dela loooo!
Gbe si gbe ke adela toh
Adela menyɛ’ be bɔbi gali o
Toh lɔo vɔvɔ kasia ko:
“Miyɔ bɔ bi nam”
Fu me bɔbi...

A little sea fish I am, called anchovy
 My people, I play a role unto you
 I play a role unto the hunter as well
 But whenever the hunter kills a buffalo
 The hunter disregards the anchovy
 Having finished consuming the buffalo:
 “Get me the anchovy” the hunter requests
 (Repeat the first three line to end the song in a ternary form)



Figure 2

This song is themed “Mutual love”. Among the Anlo Ewe people in the Southern Volta of Ghana, *Bɔbi* is the local name for Anchovies (Herrings), popularly known as Keta School Boys. The little sea fish is nutritionally very rich, especially in protein and calcium. Due to its tinny nature, it is usually sold with measuring cans such that even in a moment of financial hardship, one can still afford the smallest possible quantity for a meal. For that matter, some people (ignorantly) describe it as “fish for the poor”. Such people tend to look down upon others who apparently patronize this fish very often, perceiving them as being poor.

Bɔbi (Keta School Boys)

Meanwhile, at one time or the other, the affluent too go in for it when they find the need for Bɔbi in their meals. The lesson is that despite our individual differences - be it economic, social or political – we are equally important to one another. Hence, we always have to show respect and love to one another in order to maintain a peaceful and joyful society. According to the philosophy of Tɔgbui Sri II, the individuals who observe this value are highly cherished by society (Fiawoo, 2011).

Song 3: Hard work

Me'dɔ wɔm o, ne; Mawu yɔm

Mawu neɖi makpɔ ga

Me'dɔ wɔm o, ne; Mawu yɔm

Mawu neɖi makpɔ ga

Me'dɔ wɔm o, ne; Mawu yɔm ɖaa

Nɔvinye dze agbagba nawɔ vi aɖe

Natsɔe ɖo klo ta

Mawu natsɔe ɖo ta na wo

Me'dɔ wɔm o, ne; Mawu yɔm

Mawu neɖi makpɔ ga

Me'dɔ wɔm o, ne; Mawu yɔm

Mawu neɖi makpɔ ga

Me'dɔ wɔm o, ne; Mawu yɔm ɖaa

You are not working; yet you keep calling God

That God should make you rich

You are not working; yet you keep calling God

That God should make you rich

You are not working; yet you keep calling God always

My brother/sister make a little effort to work

Once you put it on your lap

God will lift it unto you head

You are not working; yet you keep calling God

That God should make you rich

You are not working; yet you keep calling God

That God should make you rich

You are not working; yet you keep calling God always

6. Discussion

The philosophy of Tɔgbui Sri II is found to a multi-faceted one; a holistic philosophy which transcends all aspects of life in a given human society. It encompasses pertinent thematic areas such education, social norms, attitude to work religious expediency and effective leadership (political serenity). The philosophy seeks to educate all and sundry on acceptable conducts and attitudes required of a people to ensure peaceful co-existence, maximum productivity and a progressive society. The musical products which emanate from the philosophy, an example being the *Agbeyeye* is therefore worth applauding and perpetuating.

It is also heartwarming to ascertain from this study that the philosophy is currently predominant among school children. This observation is vital premises upon which educational institution could maximize lessons on the various thematic areas identified above in the collective interest of society. A more conscious effort in teaching the philosophy and its associated music in schools, helping learners to discuss the text as well as other musico-artistic implications promises a great deal of benefits to both the current generation and posterity. Music educators fusing such musical materials (songs) as of *Agbeyeye* in classroom music lessons on point. The use of these musical material which are typically indigenous to the learners constitutes the best music learning foundation as early on expressed in Vygotsky's theory of the Zone of Proximal Development; the main theory underpinning this study. Furthermore, engaging learner in discussions of the text of these pieces of music a sure way of imbibing our socio-cultural value system in the children in their formative ages (Slobada 1985). By so doing, learners helped to learn discovering the unlimited extra-musical lessons a given piece of music may carry as already explained in the theory of Referentialism (Meyer, 1956).

7. Conclusion

The philosophy of Tɔgbui Sri II, as found among the Anlo people in the Southern section of the Volta Region in Ghana shows his thoughts as a generational thinker and a statesman. For instance, Torgbui Sri II persistently implored his people to love and eschew all forms of wrong doings against one another. He considered mutual love as a key factor if a society is to flourish. *The King* was a workaholic and sought to inculcate the urge for hard work in his people. Songs written around his philosophies needed to propel the present generation to cherish hard work. The paper has revealed the content and the musical derivatives of Tɔgbui Sri II through textual analysis in the framework of the referentialist and the zone of proximal development theories.

Indeed, there exists in the Anlo community what is popularly known as *Tɔgbui Sri fe nuxloamenyawo*, meaning King Sri's words of exhortation, which is otherwise referred to as the philosophy of Tɔgbui Sri II. It was made clear by the study that the Anlo community in an attempt to immortalize their King utilize his statements in the composition of their folk songs. By so doing, the exhortations of Tɔgbui Sri II linger along from one generation to the other. In deed the use of music as a means of preserving the valuable messages of the late Anlo King has been worthwhile and must be used as compositional and teaching materials in the classroom.

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