

**THE VOYAGE OF
DOREMI**

THE VOYAGE OF DOREMI: An Opera

Alvan-Ikoku O. NWAMARA

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DEDICATION

*Prof. Christian Onyeji,
who supervised this work during my undergraduate days*

PREFACE

In Nigerian movie industry (Nollywood), music has been playing very significant roles which if utilized more, would take the industry higher than expected. Operatic productions should be the best avenue through which the power of music can be fully utilized in the movie world. Nigerian movie makers who have made music an integral part of their works other mere sound tracks, may have noticed that such movies receive more patronage and leave longer memories in masses than their counterparts do. Music retains and sustains interest in movies and this suggests that a good opera, where music plays a vital role will not only be a powerful hit but also will not be easily sent to the back of the shelves for being out-dated in a short period of time.

The contemporary dramatist (scriptwriter) and musicologist (music composer/arranger) do not seem to show much interest in opera any longer. Movie practitioners on their own part have not helped matters either; they usually use music as a supporting tissue in their movies.

Opera in contemporary Nigerian performing arts scene would serve as a meeting point for the musicologist and the dramatist who need to regain their lost collaborative spirit that thrived in ancient African traditional musical arts culture. This collaboration is obviously lacking in today's Nigerian performance / entertainment arena.

This work entitled THE VOYAGE OF DOREMI is of a typical Nigerian setting with a singular aim of reviving operatic composition and production in Nigeria. It consists of an impressive and captivating storyline blended in good musical compositions that can sustain the audience's interest till the end of the production.

- Alvan-Ikoku O. NWAMARA
June 2019.

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I am very grateful to the following individuals for their contributions in moulding different areas of my musical life;

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Dr. Joe Onyekwelu (Uncle B) (operatic directing and performance),

And finally,

to Anuli (my dear wife), for her love, support and encouragement at all levels of my life's endeavours.

SYNOPSIS

DOREMI is a young man who after deafens his ears to his parents' advice against studying music; went to study music at the university and graduated a composer and a multi-instrumentalist. His father, RETI is a middle aged man who lost his two hands in a ghastly motor accident to became jobless dependent on DOREMI (his first son) for the sustenance and upkeep of his family of nine (four boys and five girls).

Consequently, DOREMI is faced with lots of financial challenges as a poorly paid secondary school music teacher who also composes and performs music for various Churches and secular groups.

In a bid to make ends meet, asthmatic DOREMI accepts and performs at every programme that comes his way; especially night programmes. As a result of constant exposure to cold, DOREMI was affected by a cold related ailment that claimed his life.

At DOREMI's burial, his employers and everyone regretted that their maltreatments contributed to his untimely death.

- Alvan-Ikoku O. NWAMARA

PERFORMANCE NOTES

<i>Major Characters</i>	<i>Voice Part</i>	<i>Age Range[yrs]</i>	<i>Role</i>
1. Doremi	Tenor	25 to 28	Protagonist
2. Mr. Reti	Baritone	48 to 51	Doremi's father (Disabled)
3. Mrs. Reti	Soprano	38 to 45	Doremi's mother
4. Dola	Soprano	23 to 26	Doremi's sister
5. Remi	Tenor	20 to 24	Doremi's brother
6. Tidore	Alto	18 to 22	Doremi's sister
7. Dr. Benson	Baritone	38 to 46	Church council committee Chairman
8. Rev. Tim	Tenor	38 to 46	Priest.
9. Barr. Joshua	Bass	38 to 46	Church council committee member
10. Mrs. Ileka	Alto	30 to 40	"
11. Mr. Ibrahim	Tenor	37 to 45	"
12. Sir. Ike	Baritone	40 to 49	"
13. Lady Kalu	Soprano	30 to 45	"
14. Ademola	Tenor	25 to 28	Doremi's old school friend.
15. Doctor	Tenor	30 to 32	Medical doctor.

OTHERS "WAKAPASS" (Minor Characters)

1. Doremi's other sisters and brothers (5)
2. Two nurses.
3. The choir.
4. Mourners/relatives.
5. Well wishers
6. The background chorus

SPECIAL FEATURES

1. Asterisks (*) denoting lighting effects.

2. Double clef at the beginning of a voice part signifies that the voice should be taken an octave (8ve) lower.

NOTE THE FOLLOWING

1. Percussion instrumental parts are not provided but individual performers are free to introduce anyone of their choices if needed.
2. The music(s) can be scored for and performed by an orchestra as long as the chords are not tampered with.
3. Recitatives should be taken in a speech rhythm style.
4. Performers and directors should read and digest the plot of this work before and during rehearsals so as to avoid getting confused.
5. Every chorus part and parts written for more than one voice may be fortified by the background chorus.
6. Directors should employ blocking techniques of their choices as none is strictly specified.
7. Use of costumes is highly encouraged as it helps to pass the message across.

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ABOUT THE AUTHOR

Alvan-Ikoku Okwudiri NWAMARA Ph.D. fondly called MUSIC ORACLE by friends and associates is prodigiously talented composer, organist, singer, music director/conductor, performer, producer and choreographer. He is an Associate Professor of African Musical Arts Composition, Theory, and Performance in the Department of Music, Nnamdi Azikiwe University, Awka.

His first composition was at a very tender age (twelve years) and he has composed numerous sacred and secular works including Operas, Anthems, Solos, Duets and Pop. He also has some recorded works to his credit.

Alvan-Ikoku O. NWAMARA spear-headed the establishment of the UNIZIK stage band. He is music director of Vocomotion Crew Nigeria and has been music director/consultant to several music organisations, agencies and choirs, member of many professional bodies and has contributed chapters and scholarly articles to many books and journals respectively. He has about ten books to his credit.

His major interest is in ethnomusicological approaches to composition of African art music and performance.