

CHAPTER ONE

INTRODUCTION

1.0 Background to the study

At the inception of the Church in Nigeria, during the nineteenth century, the music of the Church was purely Western. Christians were made to sing in English and in some instances Latin (Faseun, 2008). Converts were exposed to European musical culture, a process described by Olusanya (1999) as Europeanization and de-Africanization in the lives of converts. The move was reinforced by the immigrants popularly known as the Saros (elided form of Sierra Leone) and the Brazilians (Migrants from Brazil and Cuba). The Saros and the Brazilians are the freed slaves who migrated to Nigeria in the early part of 1830s (Omojola, 1995).

Later, missionaries, in a search for cultural relevance, took steps to Africanize the music of the Yoruba Church. They did this by translating the English hymns to Yoruba, Ajayi Crowther one of the earliest converts translated the English Bible to Yoruba language, and a number of the English hymns. Super-imposed European tunes were used in singing the Yoruba text, a system that caused a lot of distortion in the actual meaning of the Yoruba texts (Olaniyan, 2001). Some of the vital elements of African music such as African drums, and Dance were not allowed in the early church, they were seen as paganistic.

Towards the end of the nineteenth century, the cordial relationship that existed most of the nineteenth century was challenged. Some of the reasons are highhandedness of the European leadership, issues of political, economic, and cultural identity. The need on the part of the Yoruba people to assert their cultural identity was a key reason, and this caused a reaction that led to the development of hybrid of musical forms (Omojola 1995), in musical compositions meant for liturgical use. Euba (1989) in one of his conceptual models described this as interculturalism: a music in which two or more cultures are integrated.

Because of this development a number of indigenous composers who had an initial exposure to European music emerged with African flavoured compositions¹.

The first set of Nigerian composers who composed within the first half of the twentieth century, a period described by Godwin Sadoh (2011) as the ‘golden age of church music’, were mainly organists and choirmasters. Their compositions focused on music for worship in the Church. They composed Church hymns, Canticles, Chants, Choral anthems and cantatas. There was a strong element of Western art music in their works. The music was written for western musical instruments such as piano, organ, or harmonium². We also have a range of more recent and emerging composers³.

This study is a furtherance of Yoruba art music for liturgical purposes. This study is a Yoruba original liturgical art music compositional project. Yoruba identity, apart from other considerations, was paramount in the mind of the composer while composing the music.

1.1 Statement of the Problem

A lot of Africanisation took place in the liturgical music of the Yoruba Church people in the last over one decade. In spite of the contributions of many composers to Yoruba Church music composition, there is room for further original compositions for liturgical usage. Early Composers like Ola Olude, Josiah Ransome-Kuti, A.K Ajisafe, and G.B Oriere just to mention a few, contributed a lot of native airs, otherwise known as lyrics into the music of the Yoruba people. Art music composers such as T.K.E. Philips, Fela Sowande, and Ayo Bankole furthered the work of these composers of native airs by their Yoruba art music compositions for choral usage and instrumental usage. In the last forty years, we had a number of Art music composers who contributed immensely to

¹T.K.E Philips composed songs like *Emi o gbe o ju mi soke wonni*(I will lift my eyes to the hills) for SATB and Organ, *Ninu Agbala Olorun wa* (In the Courts of Our God) for unison and Organ. T.A. Bankole, composed *Awon orun rohin* (heavens are telling) for SATB and Organ.

²Rev Canon J.J. Ransome Kuti (Grandfather of Fela Anikulapo Kuti), Rev T.A. Olude, T.A. Bankole (Father of Ayo Bankole), Dayo Dedeke, Akin George, Mojola Agbebi, Emmanuel Sowande (Father of Fela Sowande), Robert Coker(The first Nigerian to study Music abroad), and Thomas King Ekundayo Philips, are some of the notable composers of this era.

³Fela Sowande, Ayo Bankole, Akin Euba, Laz Ekwueme, Sam Akpabot. We also have some newly emerged composers such as Bode Omojola, Debo Akinwunmi, Stephen Olusoji, and Ayo Ogunranti, just to mention a few.

Yoruba liturgical music, such as Bode Omojola, Debo Akinwunmi, James Yankey, Femi Adedeji, Olusoji Stephen, Godwin Sadoh and Ayo Oluranti. In spite of the invaluable contribution of all of these composers, there is still room for further extension of Yoruba liturgical music. This research is set to increase Art music composition with a strong Yoruba identity.

In the vocal music of the Yoruba people, the melodic line is expected to be in consonance with the tonal inflection of the language. Most of the colonial and the post-colonial composers had their background in the church under the influence of the Europeans. It is of paramount importance for the researcher to keep to the acceptable standard in his original compositions in terms of linguistic properties, and to see to which extent he can keep to it. Furthermore, how he has been able to synthesize western styles into African Music.

One of the African identities in African music is the usage of African instruments as accompaniment for the performance. In spite of the usage of African traditional instrument in the performance of most African compositions, most of the composers don't indicate the score for African traditional instrument in their compositions. In order to set an international standard for the performance of the work, and the expected standard by the composer, this has become necessary.

1.2 Objectives of the Study

This study will lead to some liturgical compositions for the Christian Church particularly the Yoruba Church, and art music in general. The self-identity of the composer will be manifested in the compositions. African identity will also be retained in the compositions as well. The conscious simulation of the Yoruba talking drum by western instruments was also a feature in some of the vocal and instrumental compositions. The usage of some western choral style in an Africanized way was also a feature in some of the compositions.

Specific Objectives

In order to realize the objectives above, the researcher will:

- Compose contemporary indigenous vocal art music, that will be intercultural, and the individual traits of the composer will be reflected.
- Compose contemporary music for instrumental duet, instrumental solo, and the

orchestra.

- Borrow some ideas from western choral music practices, in other to make compositions acceptable internationally.
- Provide musical score for the composed African instrumental accompaniment.
- Do musicological and textual analyses of the composed music and do a video/audio recording.
- The work will advocate the need to revive the dwindling performance, of well composed Yoruba liturgical music, in the Yoruba Church.

1.3 Justification of Study

A study such as this one that is geared towards art music compositions and further documentation of Yoruba art music is of paramount importance to the field of musicology. Therefore, there is a need to study its structure, organization of sounds, form, and performance techniques in order to have some standards and theories that could be used for Yoruba liturgical Music.

It can be posited that there is a link between art music and traditional music globally. All over the world, art music has benefited from folk music, even though a greater part of the Yoruba liturgical music composition by this researcher are newly composed melody, thematic materials were also borrowed from pre-existing native airs. A compositional project such as this will ultimately contribute to scholarship in the field of Afro-musicology and other allied studies.

1.4 Significance of Study

From historical records of composers right from the age of antiquity and plainsong, to the middle age, to the renaissance, to the baroque to the twentieth century music, we can see progression in the life of composers. Composers keep developing themselves in the art of composition. Like wise in the arena of popular music we could see similar progression, this progression is usually as a result of constant studies, more exposure, ideological changes, and development in technology. An African composer, or a non African will find this work useful in generating ideas, providing a guide for composers , as well as serve as

a reference material. It will further motivate more creative writing in African art music, it will be a material for further musicological analysis. This work is significant for the following reasons:

- i. It will reveal the structural patterns, forms and styles of the music of the composer.
- ii. It will be an invaluable tool in guiding new composers on how to utilize some of the forms and techniques found in the study of the works.
- iii. It will add to materials which could be performed at concerts, and for liturgical purpose.
- iv. The study will help the academic community understand a little bit more about the South-Western Nigeria liturgical (or art) music.
- v. It will stimulate further study into the synergy in Afro European musical forms.
- vi. It will be a reference material in the library, for students, for academics, organizations etc.
- vii. It is an addition to global art music repertoires.
- viii. This research gave the composer an opportunity to learn more about the art of Yoruba contemporary art music.

1.5 Scope of Study

The compositional project comprises original art music compositions for liturgical usage in the Yoruba Church with a predominant population in the South-Western part of Nigeria. The text for the vocal music are either directly from the scriptures, or paraphrased from the scriptures, while some were borrowed from the Yoruba hymn book, and some are Yoruba metaphors. Some of the themes for the song are based on Christmas, salvation, trust in God, and life eternal.

The language for the vocal music is all in Yoruba. The musical traits of the composer were manifested in the compositions, Yoruba identity was paramount in the composer's mind while doing the compositions. A fusion of western styles otherwise known as syncretism also took place in the compositions.

The ideal practice of composing and notating for the African traditional musical instrument in scores was also done by the composer. In the analysis of the works the translation of the Yoruba text to English was done by the researcher in order for non-Yoruba speakers to understand what they are singing. The compositions in this work in addition to the fact that they could be used for renditions by choirs for liturgical purposes, the instrumental pieces are also good for prelude, postlude, offertory music, and special

instrumental rendition during service. The music is also good for performing arenas such as concerts outside of the Church.

All the instrumental music are based on pre-existing tunes, the themes for the instrumental music are based on praise, God's word, amazing love of Christ, and giving of substance to God. Two of the instrumental compositions are for the piano, one is a duet for the piano and violin, while one is for the orchestra.

1.6 The Plan of the Dissertation

In order to do a systematic study on cultural identity in contemporary indigeneous Yoruba liturgical musical compositions of southwestern Nigeria, the work will be divided into six chapters.

Chapter One will give a background to the study, the limit of study, the scope, the significance of study, the purpose of study, and the justification of study.

The chapter Two will deal with the theoretical framework for the study, and also a review of literatures, relating to cultural identity, liturgical music, the music of the colonial era and its characteristics.

The chapter Three will give information on the methodology used to collect data for the research, on liturgical music in the Yoruba Church. In order to present a balanced and well organized work, two sources will be used in getting information, the primary and secondary sources. Three procedures will be used in achieving the desired goal, the procedures are pre-field preparation, actual fieldwork, and post fieldwork.

Chapter Four is original liturgical compositions by the researcher, for choral music, solos, solo instrumental music, instrumental duets, orchestra, and the accompaniment for the compositions.

In chapter Five, The work will do an analysis of the compositions.

The chapter six summarizes the entire work, the research findings, the recommendations, and the conclusion.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter discusses the theoretical framework for the study, and a review of literatures relating to the focus of the study. These will involve topics like the concept of cultural identity, liturgical music, the development of cultural identity in Nigeria art music, exponents of the development, and music in the pre-colonial era in southwest Nigeria. I will depend on secondary materials, such as textbooks, journals, and magazines for this chapter.

2.1 Theoretical Framework

Many theories have been propounded by music scholars in analyzing compositions by African composers. In this attempt to analyze the compositions in this project, Identity theory by Bode Omojola, and Intercultural musicology by Akin Euba will be considered.

Identity Theory

The theoretical frame work for this dissertation is Identity theory as propounded by Omojola(2012) in his book ‘Yoruba music in the twentieth century’. The issue of Identity in Yoruba music is one of the main focuses of the book. According to him, identity “*continues to generate considerable interest among scholars who seek to understand how music defines individual traits and group affiliations; how music articulates the relationship between self-identity and social identity*”. One of his concerns is how to deal with the assumed homogenous identity, that brings together the group and the individual identities.

According to him, ‘ is Yoruba identity talking about a unified homogenous identity, or about so many group affiliations’ framed by cultural identifiers as gender, religion, ethnicity and professional guilds. While talking about the Yoruba identity, he said, in

situations involving non-Yoruba people, the label Yoruba is used for Yoruba people, but in situations where fellow Yoruba people are involved, labels such as Ijesha, Ijebu, Ekiti, Igbomina making reference to specific Yoruba ethnic groups are preferred for self-identification. Omojola's interest is in *“how musical practices reflect different interests even when they draw on certain widely shared elements”*.

In dealing with the subject of self-identity, and social identity Omojola, in other to bring out the self and group identity in some Yoruba composers, did an analysis of some Yoruba liturgical lyrics anthem of some composers, such as G.B. Oriere, I. Aiyelagbe, Dayo Dedeke, and also the works of art Musicians composers such as T. K. E. Philips and Christopher Ayodele. He went further to do the same on the music of Victor Olaiya, Fela Anikulapo Kuti, and Bisade Ologunde popularly known as Lagbaja. This conceptual model is very relevant to this compositional project on self-identity and social identity in the liturgical compositions of the researcher.

Intercultural Music

Euba asserted that all known musical expressions in the world today⁴, are intercultural. He believed that traditional music in Africa today is a result of inter-tribal interaction between ethnic groups of Africa, Arabic, Malayan, and Indonesia. Moreover European music as we have it today passed through the same phenomena. The music of J.S. Bach, and Antonio Vivaldi for example, has been influenced by cultural traditions⁵. The area of Organology⁶, is another good illustration. Organ building from the seventeenth century to date, consist of ideas and materials from diverse cultures around the world.(Ritchie,& Stauffer 1992)

Intercultural music is defined as, *Music in which two or more cultures are integrated* (Euba1989). Sadoh(2007), describe this as “when materials from diverse cultures are combined into a single contemporary composition”. Nketia(1995), also defined Interculturalism as:

“the process of identifying with or sharing in the heritage of other cultures with a view to broadening one's cultural horizon or one's

⁴Africa, Asian, Middle Eastern, or European Classical music.

⁵ German, Italian, French.

⁶The study of musical instruments.

capacity to understand and appreciate differences in modes of expression”.

Tan Sooi-Beng(1995), refers to it as “*transnational musical style*” rather than intercultural music. According to Kayvu(1995),

“ by continually integrating indigenous elements with acceptable foreign ideas, the resultant intercultural idioms present new opportunities for the interpretation of music theory and practice”.

According to Euba, there are three levels of intercultural music, the first level regarded as the level of thematic activity, when the composer is said to belong to one of the cultures.

The second level, is when the composer is writing in a style totally out of his culture, this level according to Sadoh(2007), is the level of domicile intercultural activity, for example an African composer composing a prelude in the style of Bach, not employing any African material will be considered to be performing an intercultural activity, but not an intercultural music. If the prelude involves the usage of African materials, we can say it is an intercultural music.

Intercultural music composed by Africans in the 20th century can be regarded as neo African music. In addition to this, those composed by non-Africans with the usage of African materials can also be regarded as neo African music. A 1972 composition by Roy Travis an American, titled ‘African sonata for the piano’ made a copious usage of African materials, this can be regarded as a neo African music (Euba1989).

Intercultural activity does not connote composition all of the time, it could also mean performance, this brings us to the third level of intercultural music, which is at the performance level. According to Euba, “The music and the performer originates from different cultures”.

Euba described the various stages of interaction between two or more cultures, the first stage is the beginning (or experimental) stage, during which the elements from different sources are clearly recognized as coming from different sources, the stage two in which the elements have become a unified idiom. The timing between the first and the second stage may take hundreds of years, it is impossible for a member of the society to experience this total evolutionary process. The new generation may think what they

inherited from the previous generation was developed entirely from within the society. He further discussed intercultural musical activity from the beginning of the twentieth century.

In Nigeria particularly, in southwest Nigeria the recent intercultural music began at the beginning of the 20th century, although events that led to it started in the 19th century. The most common examples are non-westerners performing western art music. In the beginning of the 20th century the western art music has a good number of enthusiastic audience in the non-western world, and by these period there were a good number of non-western performers of western art music, which is contrary to the initial wrong notion of the Europeans that non westerners can only be at best ‘good amateurs’. By the 20th century there were brilliant executants of western art music from Japan, India, Korea, and other parts of the world. According to Euba, musical idiom is learnt while talent is congenital.

With regard to Africa music, Nketia corroborated Euba,

“Traditional music of the continent as we know it today is a result of cultural interaction, not only among the various peoples of Africans, but between Africans and the people of Arabia, and Indonesia” (Nketia 1974)

In his paper, George Dor noticed the intercultural nature of Euba art music compositions, and those of several Africanist composers, he saw a symbiosis of African and Euro-American pre-compositional elements. Furthermore, Dor is of the view that the study of intercultural "compositions" goes beyond understanding the musical structures, but also the study of historical processes that supports the synthesis of two cultures, for example colonization, trade, Christianization, Islamic influence, movement of people due to push and pull factors, Westernization, modernization, and nationalism.

Oyebade in his publication titled *FromPhillips to Euba: Interculturalism in the work of Nigerian Composers* (2005), traced the history from the coming of the European merchants, into Nigeria in the 15th century, the coming of the missionaries in the 19th century, and also how the new immigrant Yoruba elite fostered the process of acculturation by introducing new types of Western entertainment. Despite the new development, traditional music continued to flourish within the indigenous communities

unaffected by foreign influences. The cordial relationship that existed within the cultural groups was challenged towards the end of the nineteenth century, for political, economic, and cultural reasons. This quest for indigenization led to the establishment of African Independent Churches, and the Africanization of the Christian liturgy. He now focused on the creative aspect of interculturalism in the music of the following composers T.K.E. Philips, Harcourt- Whyte, Fela Sowande, Ayo Bankole, Laz Ekwueme, and Akin Euba.

Intercultural musicology according to Sadoh is a focus on multi-musical practices, a broad based field that includes elements from historical musicology, and ethnomusicology. It is worthy to mention some related terms to interculturalism, terms such as multiculturalism, and bi-musicality.

All the composers in the study are raised in a bi-musical society, where Yoruba and European values co-existed. All of them fused elements of two cultures (Europe and Africa), together in their vocal works and the instrumental accompaniment. This conceptual framework by Euba, Intercultural musicology is very relevant in the study of the aforementioned colonial and post-colonial composers.

2.2 Concept of Cultural Identity

In order to discuss the concept of cultural Identity there will be a need to examine some definitions of Cultural identity, and some related terms, such as ‘Culture’, and Nationalism. According to Linton(1945), culture is “the configuration of learned behavior and results of behavior, the component element of which are shared and transmitted by the members of a particular society”.

Taylor(1985) also defined culture as “that complex whole which includes knowledge, belief, art, law, moral, customs, and all other capabilities and habits acquired by man as a member of a society”.

Babalola(1991) defined “Cultural Identity” as cultural individuality; cultural distinctiveness, and it refers to the image of a community as seen by outsiders; the image of its way of life which makes it recognizable as a distinct community.”

Barzilai(2003) also defined Cultural Identity as

“the identity or feeling of belonging to, as part of the self-conception and self-perception to nationality, ethnicity, religion, social class, generation, locality and any kind of social group that have its own distinct culture, in this way that cultural identity is both characteristic of the individual but also to the culturally identical group that has its members sharing the same cultural identity. “

In order to understand cultural identity, It is also important to ask the question, who are indigenous people? Melchias(2001) defined indigenous people as “culturally distinct ethnic groups with a different identity from the national society”.

According to Olukoju(1997), when group members develop an attachment to their culture, they are proud of it, and now use it as a standard in judging other groups, they can be described as *ethnocentric*. According to him, *tribalism, or ethnicity* occurs, when ethnocentrism becomes conflictual, resulting into fighting and competition.

One major factor that led to the development of Cultural identity in many ramifications⁷ is Nationalism. Hodgkin(1969) defined Nationalism as “consciousness on the part of individuals or groups, of membership in a nation, or of a desire to forward the strength, liberty or prosperity of a nation”. Despina(2005), also defined Nationalism as “a belief, creed, or political ideology that involves an individual identifying with, or becoming attached to one’s nation”. According to him Nationalism involves national identity. Another related term is cultural nationalism, which according to Olukoju (1997) “is a consciousness on the part of a group, of its distinctive culture, and activity geared towards developing, glorifying and generating an appreciation of that culture.”

Another very important definition is the definition of Nationalism in relation to Music, which according to Harvard Dictionary of music, defined it as “the use in art music of materials that are identifiably national or regional in character. These may include actual folk music, melodies, or rhythms that recall folk music, and non-programmatic elements from national folklore, myth or literature”.

From the aforementioned definitions, For a tribal group, a community, or nation or any form of groupings to talk about Cultural Identity, they must have imbibed a culture that is foreign to them. This might be through elements of colonialism, religion, trade, media,

⁷ Music, Visual arts, Drama , Naming, Dressing etc

and a number of other factors. A community that is not acculturated, that has not been influenced by anything external, does not have a need to talk about cultural identity.

2.3 Liturgical Music

According to the Oxford advanced learners dictionary, the word 'liturgy' means "a fixed form of public worship in churches". Another definition from the Oxford concise dictionary of music 2004 edition stated Liturgy as "the Service of the Christian Eucharist, but in ordinary usage is now applied to any written and officially authorized form of service".

From the Harvard dictionary of music, liturgy is defined as the formally constituted services of the various rites of the Christian church; also the particular formal arrangement of any such service.

Liturgical music is described as music composed for a functional part of a church service (Miller 1973). From the definitions above we can see the term liturgical music, as a term commonly associated with the Christian worship.

Another related term is religious music (also sacred music) which is music performed or composed for religious use or through religious influence. It is believed that the earliest music in the Christian Church came from Jewish worship music. The music lay between singing and speaking (Foley 2008).

Liturgical music of the early church developed from the musical traditions of the Jewish synagogues, music of Greece, mixed Oriental-Hellenistic societies around the eastern Mediterranean. The church also rejected some aspect of ancient music life. One of such is listening to music for the sole aim of enjoyment. Music associated with great public spectacle, such as festivals, competitions, and dramatic performance (Grout 1988). According to Grout, music historians believed that early Church music was modeled after the music of the Jewish synagogues, but scholars are skeptical about this, because of non-availability of documents to support this.


He further discussed some of the similarities between the Temple worship, and the Christian worship. Temple is a place of public worship. The main event during such worship is the sacrifice of a lamb by the priest, assisted by the Levites. A similar event in

the Mass of the Church, is a symbolic sacrifice, when the Priest will partake in the blood of Christ by drinking wine, and the partaking of the flesh by eating bread.

The early Christian chants were borrowed from three sources, the Byzantine (later Constantinople now Istanbul), the Syria, and Palestine. During the first millennium of Christianity plainsong developed in five styles: the Byzantine Chant, Ambrosian chant, Gallilean chant, the Mozarabic chant, and the Gregorian chant(Miller1972).

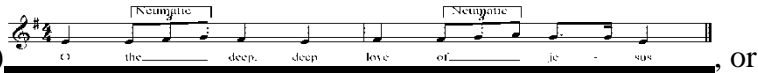
Plain songs emerged in the early part of the middle age. It is based on eight modes known as the church modes. According to Millers (1973) and Grout (1988), the modes can be divided into two classes, the authentic and the plagal modes. The authentic modes are the Dorian, Phrygian, Lydian , and the Mixolydian, while the plagal modes are the Hypodorian, Hypophrygian, hypolydian, and hypomixolydian.

Jesus Loves Me




The style of text settings could be syllabic⁸(example a)

O The Deep, Deep love of Jesus




,or neumatic⁹(example b)

HIS YOKE IS EASY



melismatic¹⁰(example c) or psalmodic¹¹

Our Father, Who Art In Heaven



The style of song may vary from one text setting to the other in a song, but one style will usually predominate.

The singing was unison in the era of plainsong, but towards the end of the first Christian millennium¹², there was the advent of polyphony. The first polyphony is believed to have taken place in the church, based on plainsong. Organum was a term used to describe the various stages of development of polyphony. The parallel organum¹³, the free organum¹⁴,

⁸Where one note of the melody is set to one syllable.

⁹ Few notes of melody set to one syllable.

¹⁰ Many notes of melody set to one syllable.

¹¹Numerous syllables on one note.

¹² AD 1000

¹³ Two voices moving in parallel motion

¹⁴ Oblique and contrary motion added to parallel motion

and the melismatic organum¹⁵. In the first two types of organums there was no rhythmic independence, it was note against note. In the melismatic organum there began melodic and rhythmic independence.

According to Grout (1988) Some of the people who shaped liturgical music in the early Christian church are St. Ambrose, St. Augustine who began a treatise on music, which he completed in six books. Another of such is Martianus Cappella, and Manlius Severinus Boethius.

2.4 Traditional Music of Southwestern Nigeria In The Pre-Colonial Era

Traditional music is the music which has been practiced in Africa from pre-colonial times to date (Euba). Traditional music was practiced prior to European colonization, and the coming of the missionaries. According to Sadoh(2007) this pre-colonial music permeates every aspect of African cultural life, be it social, political, economic, or religious. Music has been an integral part of the people's life in the Southwest of Nigeria in the pre-colonial era. The predominant people of Southwestern Nigeria, Kwara, and a reasonable percentage of Kogi state, are Yoruba people, the second largest ethnic group in Nigeria. A substantial indigenous population could also be found in Benin, Togo, Brazil and Cuba (Samuel 2010, Morohunfola 2011). Traditional music was observed in weddings, funerals, naming, religious worship, children activities, folk tales, royal events, and recreation gatherings (Sadoh2007).

The music during this era is of two distinct forms, secular and religious. Religious music is used in the worship of deities like Obatala(god of creativity), Ifa(god of divination), Sango(god of thunder and lightning), Obaluaeye(god of small pox), Elegbara or Esu(the trickster god), Ibiojo(god of rain), Yemoja or Olokun(goddess of seas and oceans), and some other gods. According to Neimak(1993), and Johnson(1921), there are four hundred and one of such deities in Yoruba land. Olawole(2005) opined that there are two hundred and one of such gods. Within most African pre-colonial period we have polytheism¹⁶. According to Samuel &Olapade(2013):

“ The people have placed great importance to worship not for the fear of punishment by the deities on any reprobate or disobedience to the norms of

¹⁵ Higher voices in faster motion is added to a Plainsong

¹⁶The belief of the existence of many gods.

the land, but more importantly in order to promote peace, tranquility as well as harmonious relationship”.

The Yoruba believed the world is filled with spiritual beings, that can intercede on their behalf with the Supreme Being known as *Olodumare*, with the assumption that humans cannot communicate directly with *Olodumare*. In the worship of these gods, the role of music cannot be overemphasized. The ancestral spirit is usually summoned by the usage of different vocal patterns such as *orisa pipe*, *ewi*, and *esa*, usually accompanied with drums (Adesokan 1998).

According to Omojola (2010), appropriate drums must be used for each of the deities, failure to do this may attract severe consequences. In the worship of Ifa, *Ipele* drums and *agogo* are used, for Sango, *Gbedu* drums, for the Ogboni cult, *agba ilede*, *agere* for *isipa ode* (hunters funeral ceremony), *apase* for oro festival, *igbin* drums for the worship of *Obatala* (Omojola 2010).

Intra-culturalism is a very important factor that shaped the pre-colonial era music. In the pre-colonial era, there was the first stage of multicultural practice which is regarded as intra-cultural experience. There had been cultural interaction within the many regions and groups in Africa before the colonial era. These interactions according to Nketia (1974), brought about cultural exchange which has a considerable influence on pre-colonial era cultural items, such as music. Some factors that contributed to intra-culturalism are internal migration, inter-tribal wars, intermarriage, and trade (Sadoh 2007).

In spite of the communal nature of music in the pre-colonial era, there was specialization, according to Omojola (1995), “Musicians who grew to become specialist musicians are usually born into a family which has a long history of specialist musicians, such a family is called the *Ayan* family”. Despite the fact that specialist musicians are usually rewarded for their performances, they are also engaged in other ventures, such as farming and hunting.

2.5 Attributes of the Pre-Colonial Era Music

In the pre-colonial era, Africa music was oral, there was nothing like indigenous notation. A student of music must be in physical contact with the originators of the music.

Learning of music was by rote. Traditional music is performed from memory, because of the lack of indigenous notation (Euba).

One of the striking elements of pre-colonial indigenous music is the structure of its rhythm, that many writers described as its ‘sophisticated rhythm’ (Wallaschek 1893, Ward 1927, Hornbostel 1928). Euba agreed with the striking nature of the rhythm, he however believed it is often exaggerated. He opined that “the tonal structure of African music is equally important”.

Euba, in debunking the assertion, that drums is the most popular instrument in Africa, quoted a research by Merriam(1977), in which he noticed that hand clapping is the most popular instrument, followed by percussive instruments known as idiophones, while drums is the third on the list. According to Ajewole(2011), many African instruments are percussive and non-melodic, he further said in spite of the above statement, there are also melodic instruments in Africa.

Most of the singing in the pre-colonial era was in unison, there was no four part harmony. The harmony that was prevalent then was parallel harmony, a parallel of either a third, or fourth, or fifth. Africans have a distinct vocal polyphony, which is different from European polyphony (Euba n.d.Ajewole 2011).

Rhythm in pre-colonial African music could either be free rhythm, or strict rhythm. The free rhythm is music without a regular metre(non-danceable). The strict rhythm is a music that allows regular movement (danceable) (Euba).

From Ward’s (1927), experience and research in Africa he noticed Africa’s music is perfectly intelligible on a diatonic basis. He concluded that African scale is diatonic. Hornbostel(1928) noticed that Africa music is tonal. A number of writers have written about the concept of an exclusively pentatonic African music. One of such exponents is Philips(1953) in his book *Yoruba Music:’ The fusion of speech and music’*. He observed

that we have the majority of the Yoruba music on a pentatonic scale. Marrien(1977) debunked the view that all Yoruba music is pentatonic.

Akpabot (1998) observed six scale structures in African music namely, diatonic(2 notes) , tritonic(3 notes), tetratonic(4 notes), pentatonic(5 notes), hexatonic(6 notes), and heptatonic(7 notes). Akpabot's view was corroborated by Lo-Bamijoko(1985), and Oikelome(2001), who observed four types of Africa scales, tetratonic, pentatonic, hexatonic, and heptatonic. From all these studies we can see many scales are used in Africa. The African scale is not exclusively pentatonic.

In African music, the sound of the spoken word is a key determinant to the construction of the melody. Sowande(1968), conducted a study on the relationship between language and melody. He noticed that music must rise and fall in the same way voices rise and falls when words are spoken, he called this“inflexional correspondence between word and tunes”. He further noticed that the tonal interval of a Yoruba word is not a precise musical interval, it is approximations hence each word has what he called ‘Internal period’ in which the word will retain its meaning. This view was also corroborated by Jones(1949), in a study he conducted in what we now know as Botswana. Jones felt that Africa melody is in strait Jacket unlike the European melody, he felt singing one syllable to a note is a restriction to Africa melody. The statement of singing one syllable to a word was debunked by Ekwueme(1973). In a study he conducted on Igbo music, he noticed an occasional usage of melisma.

Euba(n.d), also noticed the following characteristics of African music. The usage of African instruments to reproduce human speech, and convey signals. A tendency to conceive music as a combination of voice and instruments, he went further to say there are unaccompanied vocal music in Africa¹⁷, and also there are pure instrumental music too.

2.6 The Development of Cultural Identity in Nigeria Art Music

The quest for Cultural identity in Liturgical music is an event that predates what we now call Nigeria. According to Sowande(1966):

¹⁷¹⁷ A capella

January 1914 was a landmark in the history of Nigeria, for it was in the years immediately preceding that date that the Nigerian traditional way of life began to come under increasing pressures designed to uproot and destroy it. The ringleaders were the missionaries on the one hand, and on the other, a colonial government that had no patience with anything it did not approve, and had adopted Christianity as its official religion

In order to discuss the development of cultural identity in the Nigeria's art music, it will be important to trace the background of art music in Nigeria, the Nigerian Church, the impact of the Nationalist movement, and the various institutions that promoted African art music.

According to Nketia (1974), Christianity was introduced to Africa through the Ethiopian Coptic Church in the fourth century. The first attempt to introduce Christianity into what we now know as Nigeria was in the sixteenth century, by the Portuguese through Benin and Warri (Ryder1960). In the nineteenth century, these activities became more intense in West Africa, because of the abolition of slave trade by an act passed by Britain in 1807(Omojola 1995, Morohunfola 2011). Three C's; Christianity, Commerce, and (Western) Civilisation, are the three-pronged mission of the Christian mission (Ayandele 1966). Apart from what looked like the rather positive zeal of evangelism, some other motives of the colonial masters are negative(Njoh 2004). According to him, at the end of the trans-Atlantic slave trade in the Western hemisphere,

“ European powers began to think of acquiring colonies in Africa from which to obtain cheap agricultural products and extract mineral resources for little or nothing, and market into which they can dump their unduly expensive finished manufactured goods”.

The interest of the predatory countries did not stop on the articles of trade, but to keep the countries (protectorate) under their 'protection' as their own (Njoh2004).

In the first half of the Nineteenth century, the activities of the missionaries became more pronounced in Nigeria when the missionaries came under the aegis of the Wesleyans in 1842, the Church Missionary Society (C.M.S.), in 1845, the Baptist in 1850, and the Catholics in 1867 (Omojola 1995,Ajayi and Okedara2004, Sadoh 2007, Adeloje2009, Oyadiran).

It is impossible to ignore the impact of the Christian Church on art music. The first exposure of the early converts to Choral singing, European classical music, hymn singing, singing of chants and canticles, the harmonium, the Organ, piano, and other musical instruments, was through the church. In explaining how the love of music played a key role in wooing Africans to the Christian religion Euba(1993), stated;

“ music has always been a strong feature of African traditional religions and there is no doubt that the presence of music in Christian worship was one of the elements that attracted Nigerian converts” .

Christian mission and colonization are two domineering forces that shaped the history of art music in Nigeria, apart from the aforementioned forces, there were the activities of the European Businessmen and the slave returnees, from West Indies(the Saros), and the Brazil. The above forces led to a significant changes in socio-cultural values of what is now known as Nigeria (Omojola1995, Sadoh2007). Apart from the Church that was a tool to the introduction of the new art, we also have the Christian Mission schools, Institutions of Higher learning, the Nigerian Elite, The military bands, and the Economic and political factors.

It is important to mention the contributions of the Yoruba elites¹⁸, who played a key role in the process of acculturation, by establishing societies, that provided forums for the kind of entertainment they were exposed to in Europe and South America. Some of these societies are the Anglo-African(1862), The Philharmonic (1872), and the Lagos Esprit de Corps (1876) (Omojola1995, Dosunmu 2005). Some of the prominent names in the performance of art music in the late nineteenth century are Robert Coker, Dr Nathaniel King, Agnes Richard, Herbert Macaulay and Adolph Williams (Sadoh2007).

All of the above exposure was at the expense of African traditional music. New converts were encouraged to take the Western music as the ideal art. Converts were prohibited from any form of traditional practices such as playing of traditional instruments, Converts were encouraged to change names to European and Hebrew names¹⁹, change their dressing to western. There was an erosion of African customs and tradition a process Olukoju(1997) described as *wholesale Westernization of Africa*. The missionaries considered many of the African customs and tradition as “heathenish” Olukoju(1997).

¹⁸ Mainly Slave returnees from Sierra Leone, popularly known as Saros.

¹⁹ Missionaries consider this as an outward expression of inner conversion from paganism to Christianity.

Olusanya(1999) described the above process as de-Africanization, and Europeanization of the converts.

In 1861, when Lagos was ceded to the British Crown, there were clearly two styles of music, the pure African traditional music, devoid of external influence in the indigenous communities, and the European music within the elitist community. Towards the fourth quarter of the nineteenth century the line of distinction was challenged. The black community began to ask the question of dominance by the Europeans, for political, economic and cultural reasons.

The agitations of the black community against foreign dominance led to Cultural Nationalism. Nationalist movement started as a result of the tension that arose in the church and the civil service, for the following reasons, they were not appointing African Clergy in sufficient number, the existing ones were not being promoted, and Missionaries wanted converts to abandon a number of traditional beliefs and practices. One other reason was the refusal of the colonial masters to deal with the educated Africans on equal terms. Some of the known names in the early part of the Nationalist movement are John Payne Jackson, George Alfred Williams, James Johnson, Edward Wilmot Blyden, Bishop James Johnson, Mojola Agbebi, William Bright Davies, William Benjamin Euba, and Tejumade Osholake Johnson. The first set of Nationalist were the educated Nigerians, who were either slave returnees or their descendants. According to Olusanya (1999) “they were strongly opposed to the attempts of Christian missions to denationalize Africans and were never weary of advocating a conscious rejection of those aspects of Western culture” (Olukoju 1997, Olusanya 1999, Sadoh 2007, Omojola 1995).

Most of this nationalist changed their names from western names to indigenous names. David Vincent changed his name to Mojola Agbebi, S.H. Samuel changed his name to Adegboyega Edun, and George William Johnson changed his name to Osholake Tejumade Johnson, William Benjamin Euba changed his middle name to Babajide. Mojola Agbebi went further to reject the wearing of English clothes, whether home or abroad (Olusanya 1999, Njoh 2004).

Most of these nationalists were the founders and the exponents of the African indigenous church. The Africa indigenous Church in Nigeria are of three types, the first set to be

established were direct offshoots of the Mission Churches, the first in this category is the Native Baptist Church that was established in April 1888, with Mojola Agbebi as the head (from the Baptist Mission), The United Native African Church, August 1891 (from the Methodist), The African Church 1901 (from the Anglican), and the United African Methodist Church (from the Methodist) 1917. The second in this category are the so called 'Aladura' or the 'spiritual churches', under this we have the Cherubim and Seraphim Church, that was established in 1920. According to Sadoh (2009) the Church epitomizes the Africanization of Christianity in Nigeria, other Churches under this category are the Christ Apostolic Church (CAC), and the Celestial Church of Christ (CCC). The last set developed in the last four decades, as a result of Pentecostalism, in this category we have the likes of Deeper life, Redeemed Christian Church of God, Latter rain Assembly, Christ Chapel and a host of other ones (Olukoju 1997, Sadoh 2009).

The Southwestern Nigeria Church which is predominantly Yoruba, began with Music as an integral part of the Church liturgy. The music in the Yoruba church has gone through some process before getting to its current state.

The church started with singing of European Hymns in English language in most Orthodox Churches, while Latin language was common in the Catholic Churches. In a bid to reach out better to the Yoruba Church, steps were taken to Africanize the Yoruba Church, English Hymns were translated to Yoruba with an initial effort of Bishop Ajayi Crowther (Adeloye 2009). English tunes were used for singing the European translated Yoruba Hymns. This cultural marriage led to a complete distortion of the Yoruba tonal language (Euba 1992, Omojola 1995). The use of indigenous instruments was not allowed, apart from the newly introduced Harmonium that was used to accompany the singing of hymns, some privileged converts were taught how to play the harmonium.

The traditional music which is usually with dancing was not a feature of the newly established church.

Towards the end of the nineteenth century cultural awareness began in the Yoruba church, coupled with the spirit of cultural nationalism which gradually led to the incorporating of traditional elements to the Christian liturgy. Some of the greatest advocates of these

hymns derived from the new traditional African Music are, Mojola Agbebi, A.K. Ajisafe, Aboyade Cole, and Herbert Macaulay,(Omojola 1995).

Some of the pioneer composers of this Yoruba native airs, a category of the Nigerian Contemporary art music are Revd. Canon J.J. Ransome Kuti whose compositions are included in the Yoruba Anglican Hymn Book, Revd. Dr A.T. Olude whose compositions are compiled in a book titled *'Mayokun'*, Lufadeju put his own compositions together in a book titled *'Imole Okan'*, G.B. Oriere put his own compositions together in *'Oniruru orin fun igba ati akoko'*, some other notable composers are Dayo Dedeke, Olaolu Omideyi (Olaniyan 2001).

Another unique indigenization of liturgical music took place in the Yoruba Catholic Church as a result of the 1963 promulgation by the II Vatican council, according to Oyadiran (2007) "It was at this meeting that the Catholic Bishops agreed to introduce into the liturgy any form of cultural values and forms that are intrinsically not superstitious or biblically erroneous." This promulgation led to the production of the first Yoruba Catholic indigenous hymn book in 1973, titled *'Iwe orin Katoliki Yoruba'*.

One of the qualities of the compositions of the previously mentioned pioneer composers is a conscious effort to retain the tonal inflexion of the Yoruba words. Another quality was, most of them are in strophic form. Traditional instruments became a feature in addition to Harmonium to accompany these Yoruba compositions. Those native airs became a common feature between 1950 and 1980, an act which made church services to become more interesting and lively (Euba 1992, Olaniyan 2001).

One of the major materials used in this new compositions were traditional tunes borrowed from the pre Christian Yoruba sources, to which Christian words are used to replace the old words, and tunes. Another is the melodies composed by the Yoruba church composers (Sowande 1955). Some of the textual materials used for the compositions are derived from the Bible and Yoruba Proverbs.

The music of the contemporary Yoruba church varies from Church to Church, the Catholic Church, the orthodox churches such as the Baptist, Anglican, and Methodist, the Gospel Churches such as the Winners chapel, Deeper life, and the African indigenous churches such as the Cherubim and Seraphim Church, and Celestial Church of Christ,(Adedeji 2004). In addition to the Yoruba liturgical music, the music in the Catholic and the Orthodox Churches still retain some part of the music they inherited from the missionaries in their liturgical music today. The music in the African indigenous Churches is largely African, while American gospel music is a common feature in most of the Gospel Churches.

The current feature of the Yoruba church music compositions, is that most composers are no longer following the Yoruba speech tone. The use of more European instruments such as guitars, trumpet, saxophone, congas is a prominent feature of the current Yoruba church.

The contemporary Yoruba church music appears in various colours and garments, while some use more of foreign idioms(art music), some are more indigenized, some sound more like secular music, because those musical styles are patterned after the popular music . The popular music styles could be categorized into two, the foreign (a cappella, hiphop, reggae), the indigenous type(native spiritual, gospel highlife, gospel fuji, gospel waka, and juju gospel).

2.7 Conclusion

Relevant literatures to the research topic under consideration were reviewed in this chapter.

The theoretical framework and various contributions to it were also discussed. The concept of cultural identity, issues that led to a total foreign culture, and contributors to the fostering of a total foreign culture in the early Nigerian church, and the reactionary move to the total culture towards the ending of the nineteenth century were also discussed.

Liturgical music and its history were also discussed, as well the music of the pre-colonial era and its attributes was also highlighted.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 The Study Population

The population for this study includes southwest composers of liturgical music in the colonial era, and the post-colonial era. Performers of the music, like Organists, Pianists, Church musicians, Choirmasters, Clergymen, and Choir members. Furthermore, are the music critics, and scholars, who have researched into Liturgical music, in addition. Most of these people could be found in the southwestern part of Nigeria like Lagos, Ibadan, Ondo, Abeokuta, Akure, Osogbo, Oyo and some other Yoruba towns like Ilorin.

3.1 Instrument

One of the main instruments used by the researcher is interview. For the purpose of this study, interview is used as the primary source of eliciting information. The researcher had a face to face encounter with some of the respondents. Some interviews were conducted via the telephone, while some was through the internet sources. The other instrument is bibliographic, which includes information from encyclopedias, textbooks, newsletters, lecture notes, magazines, journals, unpublished thesis, and the internet.

3.2 Sampling Procedure

In conducting this research it was practically impossible to meet all the research persons that are relevant to this work. Hence a sampling technique had to be applied in view of this problem.

In other to discuss and analyze the composers of the colonial era, and the post-colonial era composers of liturgical music, some of the key players were selected for interview and interaction. Researchers who have researched into the style of music in question, and musicians with direct link to the style of music were also selected for the interview.

3.3 Research Procedure

The historical cum survey method was employed in this study as its design. Questions that have to do with the origin, evolution and the development of the genre were answered using the historical method. The survey approach looks at the contributions of major practitioners, both in the colonial, and the post-colonial era. In order to accomplish the

task of eliciting information for the study, the activities done at the pre-field, field, and post-field will be discussed which enabled the task of eliciting information.

3.4 Pre-Field

Part of the pre-field preparation includes getting very important recording instrument such as tape recorder, blank cassettes, video camera, camera, and note books, which were vital tools for field trips. Informants with good information about the area of study, who can help in accessing the needed data on the research topic, were consulted.

Important materials, and references for the study were provided through the library. Works by scholars on the research areas were accessed through libraries visited. Some of these include journal articles, textbooks, magazines, and newspapers found at the NnamdiAzikwe University, University of Lagos Library, and Musical Society of Nigeria (MUSON) library.

3.5 The Field

Olaniyan (1999), defined field work as ‘one of the practical activities of a researcher’, Omibiyi (1999) also defined it as ‘direct field experience with the people who produce and use the music under study’.

The researcher interviewed the respondents in 3.3 above personally, when he went to the field, he also prepared and designed a questionnaire raised to elicit information, twenty three people were interviewed.

A very important and effective way of eliciting information from informants, are through interviews. There must be a proper way of structuring the interview in order to cover the needed information for the study. Questions that border on the life of the musicians, the musical training, the career, the musical activities, their music, the group they worked with, and the origin of their music, are open ended questions that should be asked.

In collecting information for this study, some members of some associations, some music enthusiast were consulted. Some members of groups like the Nigeria Guild of Organists

(N.G.O), members of the Young voices alumni, Hoares Memorial Methodist Church Choir, Christ Apostolic Church Choir, Bishop AdedokunHowels Choir, and Idikan First Baptist Church, Ibadan Choir were also consulted.

In order to write the biographies of the composers, one of the living composers, Mr Taiwo, after granting me interview, went further to give me his Curriculum Vitae, Mr Seye Olude, in addition to granting me interview, gave me a short biography of his Father. Dr. Funmilayo Sodipo gave me a small book on J.J. Ransome-Kuti. Dr Chris Ayodele gave me a small write up on Oriere. Mr Oyesanya (SAN) granted my interview.

3.6 Method of Data Analysis

In the process of writing this research, there was a need to for a transcription of all the music to be analyzed into staff notation. This is a major contribution to knowledge, which will globalize the music, and will expand the frontiers of African musicology. In other to achieve this objective, some works that were initially on tonic solfa, were transcribed to staff notation. Some that were on tape, were notated, some scores that were handwritten, was re-notated. Computer software such as Sibelius, finale, and noteworthy were used.

The data collected from the field were analyzed under the following subtitles;

- (1) **Structural analysis:** Under structural analysis, the entire design of the music was discussed. The movement of the melody, how it relates to tonal inflection of the lyrics, the range, the scale used, the rhythm, harmony, the cadences, phrases, form, and accompaniment.
 - (a) **Scale:** The scale used for each of the music was identified. Whether ditonic, tritonic, tetratonic, pentatonic, hexatonic, heptatonic and if there are chromatic alterations in the melody.
 - (b) **Melody:** The structure of the melodic movement was examined, the melodic movement, and the intervals of the movement were examined. The movement of the melody from the harmonic notes to non-harmonic was also examined. The relationship of the melodic movement to the chordal movement was also part of the analysis. Melodic curves were constructed, showing the movement of the melody from one pitch to the other. The vertical axis showed the level of the pitch, while the horizontal axis showed the sequence of the pitch.
 - (c) **Harmony:** The harmonic movement for the music was also looked into. How the primary chords, secondary chords, and the dominant seventh interrelate in the music was also examined.

- (d) **Rhythm:** The rhythmic modes of the melody was examined, and the frequencies of its usage was also looked into.
- (e) **Form:** The form of the music was also part of the analysis, whether a thoroughly composed song or a song in strophic form.
- (f) **Texture:** The texture of the song, whether binary, ternary, or whatever the structure is.
- (g) **Phrases:** The number of phrases and its length in the song was also examined.
- (h) **Cadences:** The number of cadences in the song was looked at, and the type of cadences, if it is plagal cadence, imperfect cadence, interrupted cadence, imperfect authentic cadence, and perfect authentic cadence.
- (i) **Range:** The range of the music looked into the melodic interval between the highest note in the music, and the lowest note in the music.
- (j) **Accompaniment:** Accompaniment is normally the instrument that goes with the song, and how it should be regulated, for the sake of good performance.
- (2) **Textual analysis:** The first step in the process of the textual analysis was the translation of the Yoruba text to English. This was followed by discussing structures of the text to be analysed, with discussion on properties like phrases, and the motivation for the text. And, a short summary of the message of the song.

Pre-compositional considerations

The decisions made by a composer before or while beginning a composition is known as pre-compositional decisions. Some limits may be given to the composer in commissioned works, or the decisions will be made by the composer. Beneath are some of my precompositional considerations:

Liturgical seasons

The strength of the Instrumentalists

The strength of the Choir

The metre

Message

Vocal range

Preparation period

Availability of musical instruments, and players.

CHAPTER FOUR

Original compositions

4.1.0 ORIGINAL VOCAL COMPOSITIONS

4.1.1 'ENI BA GBEKE LE' (He who put his trust)

ENI BA GBEKELE OLORUN
{ANYONE WHO PUT TRUST IN GOD}

Kayode Morohunfola

Moderato

Tenor Solo

Choir

Piano

Wood clappers

Gong

5

T. Solo

Choir

Pno.

Perc.

Perc.

E ni to ba gbe ke le

Detailed description: This is a musical score for a song. It consists of two systems of staves. The first system includes a Tenor Solo part (treble clef, 4/4 time), a Choir part (treble and bass clefs, 4/4 time), a Piano part (treble and bass clefs, 4/4 time), Wood clappers (percussion, 4/4 time), and a Gong (percussion, 4/4 time). The tempo is marked 'Moderato'. The second system starts with a double bar line and a repeat sign, followed by a T. Solo part (treble clef, 4/4 time) with the lyrics 'E ni to ba gbe ke le' written below it. The other parts (Choir, Piano, Perc.) continue from the first system. The key signature has one flat (Bb).

2

10

T. Solo

O - lu o run ni a-bo I-aiye a ti l'O-run E ni to ba fi fe e-ni to ba fi-fe

Choir

Pno.

Perc.

Perc.



15

T. Solo

e-ni to ba fi fe wo Je - su ko gbu-do fo-iya ra - ra E-ni to ba fi fe

Choir

Pno.

Perc.

Perc.

20

T. Solo

wo Je - su ko si-i be ru bo jo E-ni to ba fi fe wo Je - si

Choir

Pno.

Perc.

Perc.



25

T. Solo

ko ma ni jo gun o - fo ko ma ni jo gun o - fo ko ma ni jo gun o

Choir

Ko ma ni jo gun o fo

Pno.

Perc.

Perc.

4

30

T. Solo

fo E-mi ko ni jo gun o fo e-mi ko ni jo - gun o - fo

Choir

ko ma ni jo gun o fo ko ma ni jo gun o ko ma ni jo - gun o -

Pno.

Perc.

Perc.

≡

35

T. Solo

i-wo ko ni jo gun o fo A-wo ko ni jo gun o fo

Choir

fo ko ma ni jo - gun o - fo ko ma nk jo gun o fo

Pno.

Perc.

Perc.

40

T. Solo

Choir

Pno.

Perc.

Perc.

e - ni ba gbe ke le Je su Kris-ti ko ma ni jo gun o fo

e ni ba gbe ke le Je su Kris ti ko ma ni jo gun o fo



44

T. Solo

Choir

Pno.

Perc.

Perc.

La - ra a re ni-kan O-lu-wa ni mo ri a - dun i-tu-nu a - sa fo - ta

6

49

T. Solo

Choir

Pno.

Perc.

Perc.

a-to gun mi i-gba-la mi to da ju a - sa fo - ta a to gun mi



54

T. Solo

Choir

Pno.

Perc.

Perc.

Perc.

Talking drum

i-gba-la mi to da ju Gbe ke le O-lu wa

59

T. Solo

Choir

Pno.

Perc.

Perc.

Perc.

o-un la-bo to da ju gbe ke le O-lu wa o-un lo re e te mi

64

T. Solo

Choir

Pno.

Perc.

Perc.

Perc.

gbe ke le O lu wa o un lo le ba o se

8

69

T. Solo

E-ni to ba fi fe wo Je - si

Choir

gbe ke le O-lu wa o o ni po fo.

Pno.

Perc.

Perc.

Perc.

74

T. Solo

ko ma ni jo gun o -fo ko ma ni jo gun o -fo ko ma ni jo gun o

Choir

k ma ni jo gun o fo

Pno.

Perc.

Perc.

Perc.

79

T. Solo
fo E-mi ko ni jo gun o fo e-mi ko ni jo - gun o - fo

Choir
ko ma ni jo gun o fo ko ma ni jo gun o ko ma ni jo gun o

Pno.

Perc.

Perc.

Perc.

84

T. Solo
i-wo ko ni jo gun o fo A-wo ko ni jo gun o fo

Choir
fo ko ma ni jo gun o fo ko ma ni jo gun o fo

Pno.

Perc.

Perc.

Perc.

10

89

T. Solo

Choir

Pno.

Perc.

Perc.

Perc.

e - ni ba gbe ke le Je su Kris - ti ko ma ni jo gun o fo.

e ni ba gbe ke le Je su Kris ti ko ma ni jo gun o fo.

4.1.2 'IGBALA TI DE' (Salvation has come)

IGBALA TI DE
(*SALVATION HAS COME*)

Kayode Morohunfola

Moderato

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Staves:** Soprano, Alto, Tenor, and Bass. All four staves are currently blank, indicating that the vocal melody has not yet been written into this section of the score.
- Piano:** The piano accompaniment is written in a grand staff (treble and bass clefs). It features a steady harmonic accompaniment with chords and moving lines in both hands.
- Percussion:** There are three percussion staves, each with a different rhythmic pattern. The top staff uses a dotted quarter note followed by an eighth rest and a quarter note. The middle staff uses a quarter note followed by an eighth rest and an eighth note. The bottom staff uses a quarter note followed by an eighth rest and an eighth note.

Moderato

e)

2

5

S. I - gba - la ti de a - bi Je - su fun wa i - gba - la ti de a - bi O - lu - gba - la

A. I - gba la ti de a - bi Je - su fun wa i - gba - la ti de a - bi O - lu - gba - la

T. I - gba la ti de a - bi Je - su fun wa i - gba - la ti de a - bi O - lu - gba - la

B. I - gba - la ti de a - bi Je - su fun wa i - gba - la ti de a - bi O - lu - gba - la

Pno.

Perc.

Perc.

Perc.

9

S. I - gba - la ti de i - gba - la ti de o I - gba - la ti de e ho e - yo e - ho e - yo

A. I - gba - la ti de i - gba - la ti de o I - gba - la ti de e ho e - yo e - ho e - o

T. I - gba - la ti de i - gba - la ti de o I - gba - la ti de e ho e - yo e - ho e - yo

B. I - gba - la ti de i - gba - la ti de o I - gba - la ti de e ho e - yo e - ho e - yo

Pno.

Perc.

Perc.

Perc.

4

14

S. e - ho e - yo e - ho e - yo a bi O-lu-gba-la Je - su Kris - ti

A. e - ho e - yo e - ho e - yo a bi O-lu-gba-la Je - su Kris - ti

T. e - ho e - yo e - ho e - yo a bi O-lu-gba-la Je - su Kris - ti

B. e - ho e - yo e - ho e - yo a bi O-lu-gba-la Je - su Kris - ti

Pno.

Perc.

Perc.

Perc.

18

S. wa la ti gba wa a bi O-ba fun wa O-ba i-ye o

A. wa la ti gba wa a bi O-ba fun wa O-ba i-ye o

T. wa la ti gba wa a bi O-ba fun wa O-ba i-ye o

B. wa la ti gba wa a bi O-ba fun wa O-ba i-ye o

Pno.

Perc.

Perc.

Perc.

6

22

S. I - gba - la ti de o de o o - na mi - ran ko ma si

A. I - gba - la ti de o de o o - na mi - ran ko ma si

T. I - gba - la ti de o de o o - na mi - ran ko ma si

B. I - gba - la ti de o de o o - na mi - ran ko ma si

Pno.

Perc.

Perc.

Perc.

27

S. Je - su Kris - ti Je - su Kris - ti o - re e - le - se O - lu gba - la de Je - su Kris - ti

A. Je - su Kris - ti Je - su Kris - ti o - re e - le - se O - lu gba - la de Je - su Kris - ti

T. Je - su Kris - ti Je - su Kris - ti o - re e - le - se O - lu - gba - la de Je - su Kris - ti

B. Je - su Kris - ti Je - su Kris - ti o - re e - la - se O - lu - gba - la de Je - su Kris - ti

Pno.

Perc.

Perc.

Perc.

8

32

S. Je - su Kris - ti o - re e - le - se O - lu - gba - la o.

A. Je - su Kris - ti o - re e - le - se O - lu - gba - la de

T. Je - su Kris - ti o - re e - le - se O - lu - gba - la de

B. Je - su Kris - ti o - re e - le - se O - lu - gba - la de O - na mi - ran ko ma si

Baritone solo

Pno.

Perc.

Perc.

Perc.

37

S. 

A. 

T. 

B. 
o - na mi ran ko ma si ta fi le de o - do O-lo-run ta fi le de

Pno. 

Perc. 

Perc. 

Perc. 

10

42

S. 

A. 

T. 

B. 
i - le o-lo-go I - gba - la ti de o de o a bi Je - su O - lu gba la.

Pno. 

Perc. 

47 *Suprano solo*

S. *O - na mi - ran ko si o ta fi le ri i-gba-la ko so ru ko me ji*

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

12

52

S. la be o-run I - gba-la ti de e - ho e - yo ko so ru ko me ji la be o-run

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

57

S. I - gba - la ti de e - ho e - yo

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

14

62

S.
A.
T.
B.

Pno.

Perc.
Perc.
Perc.

Detailed description: This musical score page features four vocal staves (Soprano, Alto, Tenor, Bass) and three percussion staves. The vocal parts are currently silent, indicated by horizontal lines with dashes. The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes. The percussion section includes three staves: the top staff has a snare drum pattern with eighth notes and rests; the middle staff has a tom-tom pattern with eighth notes and rests; the bottom staff has a bass drum pattern with eighth notes and rests. The score is in a key with one flat and a 4/4 time signature.

66

S. I - gba - la ti de a - bi Je - su fun wa i - gba - la ti de a - bi

A. I - gba - la ti de a - bi Je - su fun wa i - gba - la ti de a - bi

T. I - gba - la ti de a - bi Je - su fun wa i - gba - la ti de a - bi

B. I - gba - la ti de a - bi Je - su fun wa i - gba - la ti de a - bi

Pno.

Perc.

Perc.

Perc.

16

70

S. O - lu-gba-la I - gba - la ti de i - gba - la ti de o I - gba - la lo de e

A. O - lu-gba-la I - gba - la ti de i - gba - la ti de o I - gba - la lo de e

T. O - lu-gba-la i - gba - la ti de i - gba - la ti de o I - gba - la ti de e

B. O - lu-gba-la i - gba - la ti de i - gba - la ti de o I - gba - la ti de e

Pno.

Perc.

Perc.

Perc.

74

S. ho e yo e - ho e - yo e - ho e - yo e - ho e - yo

A. ho e yo e - ho e - yo e - ho e - yo e - ho e - yo

T. ho e yo e - ho e - yo e - ho e - yo e - ho e - yo

B. ho e yo e - ho e - yo e - ho e - yo e - ho e - yo

Pno.

Perc.

Perc.

Perc.

18

78

S. a bi O-lu-gba-la Je - su Kris - ti wa la ti gba wa a bi O-ba fun wa

A. a bi O-lu-gba-la Je - su Kris - ti wa la ti gba wa a bi O-ba fun wa

T. a bi O-lu-gba-la Je - su Kris - ti wa la ti gba wa a bi O-ba fun wa

B. a bi O-lu-gba-la Je - su Kris - ti wa la ti gba wa a bi O-ba fun wa

Pno.

Perc.

Perc.

Perc.

82

S. O-ba i-ye o I - gba

A. O-ba i-ye o

T. O-ba i-ye o I - gba la ti

B. O-ba i-ye o I - gba - la ti

Pno.

Perc.

Perc.

Perc.

20

86

S. 
la o de o o na mi ran ko si Je - su Kris - ti

A. 

T. 
de o de o o - na mi - ran ko ma si Je - su Kris - ti

B. 
de o de o o - na mi - ran ko ma si Je - su Kris - ti

Pno. 

Perc. 

Perc. 

Perc. 

90

S. Je - su Kris - ti o - re e - le - se ma ni Je -su Kris -ti

A.

T. Je - su Kris - ti o re e - le - se O - lu - gba - la o Je - su Kris - ti

B. Je - su Kris - ti o - re e - le - se O - lu - gba - la o Je - su Kris - ti

Pno.

Perc.

Perc.

Perc.

22

94

S. Je su Kris-ti o - re e - le - se ti - de I-gba-la ti de

A. I-gba-la ti de

T. Je - su Kris - ti o re e - le - se O - lu-gba-la o I-gba-la ti de

B. Je - su Kris - ti o re e - le - se O - lu-gba-la o o-de o-de o-de o-de

Pno.

Perc.

Perc.

Perc.

98

S. i-gba-la ti de i-gba-la ti de a-bi O - lu-gba-la ko so ru ko mi ran

A. I-gba-la ti de i-gba-la ti de a-bi O - lu-gba-la ko so ru ko mi - ran

T. I-gba-la ti de i-gba-la ti de a-bi O - lu-gba-la ko so ru ko mi - ran

B. o-de o-de o-de o-de o-de o-de o-de o-de O - lu - gba - la ko so -ru ko me-ji

Pno.

Perc.

Perc.

Perc.

24

102

S. la be o - run i - gba - la ti de i - gba la ti de

A. la be o - run i - gba - la ti de i - gba - la ti de

T. la be o - run i - gba - la ti de i - gba - la ti de

B. la be o run I - gba - la de i - gba - la de

Pno.

Perc.

Perc.

Perc.

105

S. i - gba - la ti de O - lu gba - la de.

A. i - gba - la ti de O - lu gba - la a de

T. i - gba - la ti de O - lu - - gba la a de

B. i - - gba - la de O - lu - gba - la de.

Pno.

Perc.

Perc.

Perc.

4.1.3 'Jesu Oluwa wa de' (Jesus our Saviour has come)

JESU OLUWA DE (JESUS OUR SAVIOUR HAS COME)

Kayode Morohunfola

Moderato

The musical score is arranged in a grand staff format. It includes the following parts:

- Vocal Parts:** Tenor Solo, Soprano, Alto, Tenor, and Bass. The vocal lines are currently blank, indicating that the lyrics are to be added by the performer.
- Piano:** The piano accompaniment is written in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment with eighth and sixteenth notes.
- Clappers, Gong, and Maracas:** These percussion parts are also marked with a **Moderato** tempo. The Clappers part is shown with a 6/8 time signature and a key signature of two flats. The Gong and Maracas parts are currently blank.

2

9

T. Solo

Ni to ri O-lo run fe a rai - ye Ti o fi O - mo re fun wa o fi fun wa o fi fun wa

S.

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

17

T. Solo

o fe wa ye ye o fe wa ye ye i fe nla a la-i le - gbe i - fe nla a-la-i le gbe i fe nla

S.

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

25

T. Solo Je - su o lu wa-a de.

S. Je-su O-lu wa_ de e e e Je-su O-lu wa_ de

A. Je-su O-lu wa_ de e e e Je-su O-lu de

T. Je-su O-lu wa_ de e e e Je-su O-lu de

B. Je-su O-lu wa_ de e e e Je-su O-lu de

Pno.

Perc.

Perc.

Perc.

33

T. Solo

S.
Je-su O-lu wa_ de e e e Je-su O-lu wa_ de e-ho e yo_ si O m'O-lo-run Je-su O lu wa a de

A.
Je-su O-lu wa_ de e e e Je-su O-lu wa_ de e-ho e yo_ si O m'O-lo-run Je-su O lu wa a de

T.
Je-su O-lu wa_ de e e e Je-su O-lu wa_ de e-ho e yo_ si O m'O-lo-run Je-su O lu wa a de

B.
Je-su O-lu wa_ de e e e Je-su O-lu wa_ de e-ho e yo_ si O m'O-lo-run Je-su O lu wa a de

Pno.

Perc.

Perc.

Perc.

41

T. Solo

I - fe nla a - la - i - le - gbe ma le yi _____ i - fe nla a - lai i - le - gbe ma le yi _____ i fe nla

S.

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

Detailed description of the musical score: The score is for a 6-part ensemble. The vocal soloist (Tenor) sings the lyrics 'I - fe nla a - la - i - le - gbe ma le yi _____ i - fe nla a - lai i - le - gbe ma le yi _____ i fe nla'. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The percussion parts include a snare drum with a steady eighth-note pattern, a conga with a rhythmic pattern of eighth and sixteenth notes, and a third percussion part with a similar eighth-note pattern. The key signature has two flats (B-flat major), and the time signature is 8/8. The system number 41 is indicated at the beginning of the vocal line.

50

T. Solo

i fe nla i fe nla ni _____ e-ni to ba gba - a gbo i-ye ai-ni pe-kun o - da ju, Je-su O-

S.

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

58

T. Solo
lu-wa wa a de

S.
Je-su O-lu wa_ de e e e Je-su O-lu wa_ de Je-su O-lu wa_ de e e e Je-su O-lu wa_

A.
Je-su O-lu wa_ de e e e Je-su O-lu de Je-su O-lu wa_ de e e e Je-su O-lu wa_

T.
Je-su O-lu wa_ de e e e Je-su O-lu de Je-su O-lu wa_ de e e e Je-su O-lu wa_

B.
Je-su O-lu wa_ de e e e Je-su O-lu de Je-su O-lu wa_ de e e e Je-su O-lu wa_

Pno.

Perc.

Perc.

Perc.

66

T. Solo

S.

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

E jo e yo a - ti bi O - mo - lo - run Je - su O

de e - ho e yo si O m'O - lo - run Je - su O lu wa a de

de e - ho e yo si O m'O - lo - run Je - su O lu wa a de

de e - ho e yo si O m'O - lo - run Je - su O lu wa a de

de e - ho e yo si O m'O - lo - run Je - su O lu wa a de

74

T. Solo

lu wa de e-jo e-yo a-ti bi O-mo-lo run Je-su O - lu wa a de i-ra-pa-da i-ra-pa-da lo de Je-su O-

S.

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

Detailed description of the musical score: The score is for page 74 and consists of several parts. The vocal parts are: T. Solo (Tenor Solo) with lyrics 'lu wa de e-jo e-yo a-ti bi O-mo-lo run Je-su O - lu wa a de i-ra-pa-da i-ra-pa-da lo de Je-su O-'; S. (Soprano) with lyrics 'Je-su O-'; A. (Alto) with lyrics 'Je-su O-'; T. (Tenor) with lyrics 'Je-su O-'; and B. (Bass) with lyrics 'Je-su O-'. The piano accompaniment (Pno.) features a complex rhythmic pattern with chords and moving lines in both hands. There are three percussion parts (Perc.) with different rhythmic patterns, including a steady eighth-note pattern, a pattern with eighth and sixteenth notes, and a pattern with quarter notes.

82

T. Solo

lu wa a de a ti bi O-lu-gha-la fa-rai - ye Je-su O - lu wa a de

S.

lu wa a de Je-su O - lu wa a de Je-su O-lu wa_ de e e e Je-su O-lu wa_

A.

lu wa a de Je-su O - lu wa a de Je-su O-lu wa_ de e e e Je-su O-lu

T.

lu wa a de Je-su O - lu wa a de Je-su O-lu wa_ de e e e Je-su O-lu

B.

lu wa a de Je-su O - lu wa a de Je-su O-lu wa_ de e e e Je-su O-lu

Pno.

Perc.

Perc.

Perc.

90

T. Solo

S.

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

de Je-su O-lu wa_ de e e e Je-su O-lu wa_ de e-ho e yo_ si O m'O-lo-run Je-su O lu wa a

de Je-su O-lu wa_ de e e e Je-su O-lu wa_ de e-ho e yo_ si O m'O-lo-run Je-su O lu wa a

de Je-su O-lu wa_ de e e e Je-su O-lu wa_ de e-ho e yo_ si O m'O-lo-run Je-su O lu wa a

de Je-su O-lu wa_ de e e e Je-su O-lu wa_ de e-ho e yo_ si O m'O-lo-run Je-su O lu wa a

98

T. Solo

O yi gi yi gi e-le bu ru i ke ni Je-su O-lu wa a de a du ro ti ni ton yo mo e lo fin

S.

de _____ Je-su O-lu wa a de Je-su O-lu wa a de

A.

de _____ Je-su O-lu wa a de Je-su O-lu wa a de

T.

de _____ Je-su O-lu wa a de Je-su O-lu wa a de

B.

de _____ Je-su O-lu wa a de Je-su O-lu wa a de

Pno.

Perc.

Perc.

Perc.

107

T. Solo

S.
O - de o de o de o de o de o de o de o de o de o de

A.
O - de o de o de o de o de o de o de o de o de o de

T.
O - de o de o de o de o de o de o de o de o de o de

B.
O - de o de o de o de o de o de o de o de o de o de

Pno.

Perc.

Perc.

Perc.

112

T. Solo

S.

A.

T.

B.

Pno.

Perc.

Perc.

Perc.

o de o de o de o de Je - su O lu wa wa de

o de o de o de o de Je - su O lu wa wa de

o de o de o de o de Je - su O lu wa wa de

o de o de o de o de Je - su O lu wa wa de

4.1.4 ‘Ohun rere lo mu to mi wa’ (He brought something good to me)

OHUN RERE LO MU TO MI WA
(FOR BARITONE SOLO AND CHOIR)

Kayode Morohunfola

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system includes staves for Baritone Solo, Choir, Piano, Wood clappers, and Gong. The Baritone Solo and Choir parts are currently silent. The Piano part features a rhythmic accompaniment with chords and single notes. The Wood clappers and Gong parts provide a steady 4/4 beat. The second system begins at measure 5, where the Baritone Solo part enters with the lyrics "Ni-gba ti a je e-le". The Choir part remains silent in this section. The Piano, Wood clappers, and Gong parts continue their accompaniment.

5

Bar. Solo

Choir

Piano

Wood clappers

Gong

Ni-gba ti a je e-le

2

10

Bar. Solo

se _____ ti a wa ko ni re ti _____ O-lo-run ran O-mo re wa sai-ye _____

Choir

Pno.

Wd.

Gong.

15

Bar. Solo

la-ti ku fun e mi a ti wo _____ ka le ri i-gba-la lo jo o lo go ka le

Choir

Pno.

Wd.

Gong.

20

Bar. Solo

je a-se gun la-ye a to run ki lo mu to mi wa

Choir

O-un re re

Pno.

Wd.

Gong.

25

Bar. Solo

Choir

o-hun re re o-hun re re o hun re re o hun re re lo mu to mi wa O-hun re re

Pno.

Wd.

Gong.

4

29

Bar. Solo

Choir

Pno.

Wd.

Gong.

o hun re re o hun re re o hun re re o hun re re lo mu to mi wa E ba mi yo e ba mi jo

34

Bar. Solo

Choir

Pno.

Wd.

Gong.

o mo ti do lo ri i re o hun re re lo mu to mi wa. Ki lo mu

39

Bar. Solo

Choir

Pno.

Wd.

Gong.

to mi wa o hun re re lo mu to mi wa, Ki lo mu to mi wa o hun re re lo mu to mi wa O

43

Bar. Solo

Choir

Pno.

Wd.

Gong.

le i ku wo le, o le a run wo le, O wa so ba nu je mi da yo o hun re re lo mu to mi wa a bi be e ko o

6

48

Bar. Solo

Choir

Pno.

Wd.

Gong.

a be e na a ni, a bi be e ko o a be e na a ni, a bi be e ko o a be e na a

53

Bar. Solo

Choir

Pno.

Wd.

Gong.

ni O hun re re o hun re re o hun re re o hun re re o hun re re lo mu to mi wa

58

Bar. Solo

Choir

Pno.

Wd.

Gong.

O hun re re o hun re re o hun re re o hun re re o hun re re lo mu to mi wa E ba mi yo

63

Bar. Solo

Choir

Pno.

Wd.

Gong.

e ba mi jo o mo ti do lo ri i re o hun re re lo mu to mi

8

68

Bar. Solo

Choir

Pno.

Wd.

Gong.

wa. O hun re re o hun re re o hun re re o hun re re o hun re re lo mu to mi wa

72

Bar. Solo

Choir

Pno.

Wd.

Gong.

O hun re re o hun re re o hun re re o hun re re o hun re re lo mu to mi wa

76

Bar. Solo

Choir

Pno.

Wd.

Gong.

E ba mi yo e ba mi jo o mo ti do lo ri i re

80

Bar. Solo

Choir

Pno.

Wd.

Gong.

o hun re re lo mi to mi wa.

4.1.5 'Ile kan wa fun mi' (There is a mansion for me)

ILE KAN WA

Kayode Morohunfola

The musical score is arranged in a system with five staves. The top two staves are for the vocalists: Tenor Solo (treble clef) and Choir (SATB) (bass clef). The tempo is marked as quarter note = 80. The key signature has one flat (B-flat) and the time signature is 4/4. The piano accompaniment consists of a grand piano (treble and bass clefs) and two percussion parts: Wood Block and Hi Clave. The piano part features a complex harmonic structure with many chords and melodic lines. The wood block and hi-clave parts provide a steady, rhythmic accompaniment. The score is divided into two systems, with the second system starting at measure 5.

I le_ kan. o wa fun wa i le_ kan. o wa fun wa

The first system of music consists of five measures. The vocal line (top staff) begins with a whole rest, followed by a melodic phrase: quarter notes G4, A4, B4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, quarter notes A5, G5, quarter notes F5, E5, quarter notes D5, C5. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The right hand has a steady eighth-note accompaniment, while the left hand has a more complex pattern with some rests.

15

i ke_ o lo go i le_ a la yo i le_ ti o pe se fun wa i le_ o lo go

The second system of music consists of five measures. The vocal line (top staff) begins with a melodic phrase: quarter notes G4, A4, B4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, quarter notes A5, G5, quarter notes F5, E5, quarter notes D5, C5. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern as the first system. The right hand has a steady eighth-note accompaniment, while the left hand has a more complex pattern with some rests.

20

i le a la yo ni le ti o ti pe se fun wa

I-gba dun I-gba dun

25

i-gba dun ni le o lo go i-gba dun ni le

I-gba-dun I-gba-dun

4

30

o lo go

35

O ti lo pe se a ye fa won a yan fe a won a yan fe to

40

gba Je-su lo lu wa_ o ti lo pe se fa won a yan fe e mu ra la ti de le o go

45

I - le a la yo i - le a la yo i - le a la yo e mi a de be I - le a la yo

6

50

i - le a la yo i - le a la yo I le kan o wa fun wa
i - le a la yo i - le a la yo e mi a de be

55

i le kan o wa fun wa i ke o lo go i le a la yo i le ti o

60

pe se fun wa i le o lo go i le a la yo ni le ti o ti pe se fun wa

65

I-gba dun i-gba dun i-gba dun ni le o lo go I-gba dun

8

70

i-gba dun ni le o lo go

I-gba-dun

75

E je ka so ro i le i bu kun i - le di - dan

80

i - le e wa fa - a ji re-pe-te ni le mi lo ke Ba - ba mu mi de le o go

85

I - le a la yo i - le a la yo i - le a la yo I - le a la yo
 I - le a la yo i - le a la yo i - le a la yo e mi a debe I - le a la yo

10

90

i - le a la yo i - le a la yo
 i - le a la yo i - le a la yo e mi a de be I le kan o wa fun wa
 I le kan o wa fun wa

95

i le o lo go i le a la yo i le
 i le kan o wa fun wa i le o lo go, i le a la yo, i le ti o
 i le a la yo

100

8
pe se fun wa i le o lo go, i le a la yo, ni le, ti o ti pe se fun wa
i le o lo go, i le a la yo, ni le, ti o ti pe se fun wa
i le a la yo

105

8
I-gba-dun i-gba dun i-gba dun ni le o lo go
I-gba-dun I-gba-dun

12

lvz

The musical score consists of three systems. The first system features a vocal line with lyrics: "I-gba- dun i-gba dun i-gba dun ni le o lo go". The piano accompaniment includes triplets of eighth notes and chords. The second system continues the piano accompaniment with chords and a more active melodic line in the right hand. The third system shows a percussion line with rhythmic patterns of eighth and sixteenth notes, and a piano accompaniment with rhythmic patterns in the right hand.

4.1.6 'ATI GBO IRO DIDUN' (WE HAVE HEARD THE JOYFUL SOUND)

ATI GBO OHUN DIDUN
(WE HAVE HEARD THE JOYFUL SOUND)

Kayode Morohunfola

The musical score is arranged in five systems, each with a label on the left:

- Choir:** Two staves (treble and bass clef) with a key signature of one sharp (F#) and a 6/8 time signature. The notes are all rests, indicating that the choir part is not written in this section.
- Piano:** Two staves (treble and bass clef) with a key signature of one sharp (F#) and a 6/8 time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and single notes.
- Clappers:** A single staff with a key signature of one sharp (F#) and a 6/8 time signature. The notes are all rests, indicating that the clappers part is not written in this section.
- Gong:** A single staff with a key signature of one sharp (F#) and a 6/8 time signature. The notes are all rests, indicating that the gong part is not written in this section.
- Acuba:** A single staff with a key signature of one sharp (F#) and a 6/8 time signature. The notes are all rests, indicating that the acuba part is not written in this section.

2

7

Choir

Pno.

Clappers.

Gong.

Acuba.

The musical score is arranged in five systems. The first system is for the Choir, consisting of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a common time signature. Both staves contain rests for all five measures. The second system is for the Piano (Pno.), consisting of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand plays a bass line with quarter and eighth notes. The third, fourth, and fifth systems are for percussion: Clappers, Gong, and Acuba. Each of these parts is represented by a single staff with a double bar line symbol at the beginning and rests for all five measures.

12

Choir

A - ti

Pno.

Clappers.

Gong.

Acuba.

4

18

Choir

gbo o - hun di dun Je - su le gba - ni

Pno.

Clappers.

Gong.

Acuba.

24

Choir

la _____ ji se na a yi ai-ye ka _____

Pno.

Clappers.

Gong.

Acuba.

6

30

Choir

Je - su le gba - ni la E - so fun gbo - gbo ai -

Pno.

Clappers.

Gong.

Acuba.

36

Choir

ye gun o - ke ko-ja o - kun

Pno.

Clappers.

Gong.

Acuba.

8

42

Choir

O-lu - wa-a pa-se ki e - lo Je - su

Pno.

Clappers.

Gong.

Acuba.

47

Choir

le gba ni la.

Pno.

Clappers.

Gong.

Acuba.

10

53

Choir

Pno.

Clappers.

Gong.

Acuba.

59

Choir

Pno.

Clappers.

Gong.

Acuba.

12

65

Choir

E soo lo____ ri i ji o - kun_____ Je - su

Pno.

Clappers.

Gong.

Acuba.

70

Choir

le gba - ni la wi fun

Pno.

Clappers.

Gong.

Acuba.

14

75

Choir

gbo-gbo e - le - se _____ Je - su le gba - ni

Pno.

Clappers.

Gong.

Acuba.

80

Choir

la E - ko rin e - re - ku - su

Pno.

Clappers.

Gong.

Acuba.

16

85

Choir

gbe - rin na a e yin o - kun

Pno.

Clappers.

Gong.

Acuba.

90

Choir

ki - gbo - gbo-a ye ki o-ma yo Je - su

Pno.

Clappers.

Gong.

Acuba.

18

95

Choir

le gba ni la.

Pno.

Clappers.

Gong.

Acuba.

100

Choir

Pno.

Clappers.

Gong.

Acuba.

Detailed description of the musical score: The score is for measures 100 to 104. It is written in the key of D major (one sharp) and 4/4 time. The Choir part consists of two staves (treble and bass clef) with whole rests in every measure. The Piano (Pno.) part has two staves. The right hand plays chords and moving lines, while the left hand plays a bass line with eighth and quarter notes. The Clappers part has one staff with a simple quarter-note rhythm. The Gong part has one staff with a rhythmic pattern of eighth notes. The Acuba part has one staff with a rhythmic pattern of eighth notes.

20

105

Choir

Pno.

Clappers.

Gong.

Acuba.

The musical score consists of five staves. The top two staves are for the Choir, both of which are empty. The third staff is for the Piano (Pno.), with a treble and bass clef. The bottom three staves are for percussion: Clappers (top), Gong (middle), and Acuba (bottom). The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score covers measures 105 to 109.

110

Choir

Ko rin na-a so

Pno.

Clappers.

Gong.

Acuba.

The musical score is written in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system is for the Choir, with a vocal line in the treble clef and a bass line in the bass clef. The lyrics 'Ko rin na-a so' are written below the vocal line. The second system is for the Piano (Pno.), with a right-hand part in the treble clef and a left-hand part in the bass clef. The third system is for Clappers, with a single staff in the treble clef. The fourth system is for Gong, with a single staff in the treble clef. The fifth system is for Acuba, with a single staff in the treble clef. The score is numbered 110 at the beginning of the first system.

115

Choir

ke ki - kan Je - su le gba - ni

Pno.

Clappers.

Gong.

Acuba.

120

Choir

la i - ku a - ti a ji in de re

Pno.

Clappers.

Gong.

Acuba.

125

Choir

Je - su le gba - ni la Ko - rin

Pno.

Clappers.

Gong.

Acuba.

130

Choir

je-je ni gba ba nu je gba ti o-kan

Pno.

Clappers.

Gong.

Acuba.

135

Choir

wa n fe a - a nu ko rin i - sæ - gun lo ri i -

Pno.

Clappers.

Gong.

Acuba.

140

Choir

ku Je - su le gba ni la.

Pno.

Clappers.

Gong.

Acuba.

145

Choir

Pno.

Clappers.

Gong.

Acuba.

The musical score consists of five staves. The top two staves are for the Choir, with a treble and bass clef respectively, and are currently silent. The third staff is for the Piano (Pno.), with a grand staff (treble and bass clefs) showing complex chordal textures and melodic lines. The bottom three staves are for percussion: Clappers (simple rhythmic pattern), Gong (rhythmic pattern with slurs), and Acuba (rhythmic pattern with slurs). The key signature is two sharps (F# and C#).

150

Choir

Pno.

Clappers.

Gong.

Acuba.

The musical score consists of five staves. The top staff is for the Choir, with a treble clef and a key signature of two sharps (F# and C#). It contains five measures of whole rests. The second staff is for the Piano (Pno.), with a grand staff (treble and bass clefs) and a key signature of two sharps. It contains five measures of music, including chords and melodic lines. The third staff is for Clappers, with a single line and a key signature of two sharps, containing five measures of a simple rhythmic pattern. The fourth staff is for the Gong, with a single line and a key signature of two sharps, containing five measures of a steady eighth-note accompaniment. The fifth staff is for Acuba, with a single line and a key signature of two sharps, containing five measures of a rhythmic pattern with eighth notes and rests.

30

155

Choir

Pno.

Clappers.

Gong.

Acuba.

The musical score is arranged in five systems. The first system is for the Choir, consisting of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The second system is for the Piano (Pno.), consisting of two staves (treble and bass clef) with a key signature of two sharps. The third system is for Clappers, consisting of a single staff with a key signature of two sharps. The fourth system is for Gong, consisting of a single staff with a key signature of two sharps. The fifth system is for Acuba, consisting of a single staff with a key signature of two sharps. The score includes a rehearsal mark '155' at the beginning of the first system. The Choir part is silent throughout. The Piano part features a complex harmonic texture with chords and moving lines in both staves. The Clappers part has a simple rhythmic pattern of quarter notes. The Gong part has a rhythmic pattern of eighth notes. The Acuba part has a rhythmic pattern of quarter notes.

161

Choir

A - fe - fe gbo -hun so - ke Je - su

Pno.

Clappers.

Gong.

Acuba.

166

Choir

Pno.

Clappers.

Gong.

Acuba.

le gba - ni la Gbo - gbo

Detailed description of the musical score: The score is for measures 166-170. It is in 4/4 time with a key signature of two sharps (F# and C#). The Choir part consists of two staves (treble and bass clef) with lyrics 'le gba - ni la Gbo - gbo'. The Piano (Pno.) part has two staves (treble and bass clef) with chords and a bass line. The Clappers part has one staff with a rhythmic pattern of quarter notes and rests. The Gong part has one staff with a rhythmic pattern of eighth notes and rests. The Acuba part has one staff with a rhythmic pattern of quarter notes and rests.

171

Choir

o - ri - le de e - yo le - su le gba - ni

Pno.

Clappers.

Gong.

Acuba.

34

176

Choir

la Ke - de i - gba la o - fe

Pno.

Clappers.

Gong.

Acuba.

181

Choir

si gbo gb0 o-ri-le-e - de

Pno.

Clappers.

Gong.

Acuba.

36

186

Choir

O-rin i-se - gun wa ni

Pno.

Clappers.

Gong.

Acuba.

190

Choir

Je - su le gba ni la.

Pno.

Clappers.

Gong.

Acuba.

4.2.0 Original Instrumental Compositions 4.2.1 'Oro Olorun' (Word of God)

PIANO ARRANGEMENT ON 'ORO OLORUN'

KAYODE MOROHUNFOLA

Andante

The piano arrangement of 'Oro Olorun' is presented in seven systems of music. Each system consists of a treble and bass staff. The key signature is two flats (B-flat major), and the time signature is 6/8. The tempo is marked 'Andante'. The piece begins with a simple melody in the treble staff and a supporting bass line in the bass staff. The melody features a mix of eighth and quarter notes, with some rests. The bass line provides a steady accompaniment with chords and moving lines. The piece concludes with a final chord in the bass staff.

2

50

Musical notation for measures 50-56. The system consists of a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef features a mix of quarter and eighth notes, with some rests. The bass clef provides accompaniment with eighth-note patterns and block chords.

57

Musical notation for measures 57-63. The system consists of a treble and bass clef. The key signature has two flats. The melody in the treble clef continues with quarter and eighth notes. The bass clef accompaniment consists of a steady eighth-note pattern.

64

Musical notation for measures 64-70. The system consists of a treble and bass clef. The key signature has two flats. The melody in the treble clef features quarter and eighth notes. The bass clef accompaniment consists of a steady eighth-note pattern.

71

Musical notation for measures 71-74. The system consists of a treble and bass clef. The key signature has two flats. The melody in the treble clef features quarter and eighth notes. The bass clef accompaniment consists of block chords and eighth-note patterns.

75

Musical notation for measures 75-78. The system consists of a treble and bass clef. The key signature has two flats. The melody in the treble clef features quarter and eighth notes. The bass clef accompaniment consists of block chords and eighth-note patterns.

4.2.2 'Kabiyesi Hossana' (Hossana to the King)

KABIYESI FOR PIANO

Kayode Morohunfola

Moderate

The musical score is written for piano in 12/8 time, key of B-flat major. It consists of 20 measures, divided into seven systems. Each system contains a treble clef staff and a bass clef staff. The tempo is marked 'Moderate'. The score begins with a series of chords in the bass clef, followed by a melodic line in the treble clef. The piece features a mix of eighth and sixteenth notes, with some measures containing rests or sustained notes. The final measure ends with a sustained chord in the bass clef.

2

24

28

31

34

38

42

45

48



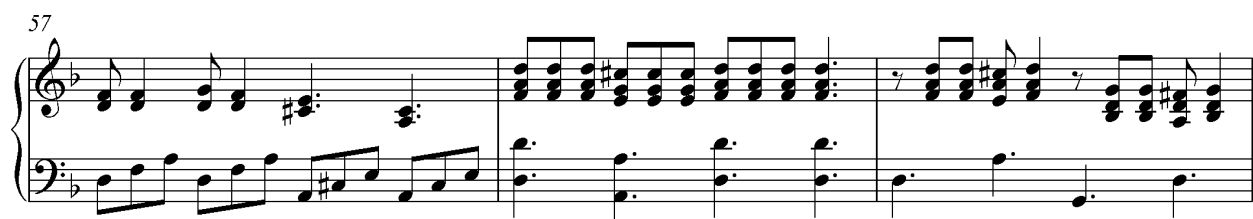
51



54



57



60



63



66



4

69

Musical notation for measures 69-71. The system consists of a grand staff with a treble clef and a bass clef. Measure 69 features a melodic line in the treble clef with eighth and quarter notes, and a bass line with chords. Measure 70 continues the melodic line with some chords in the bass. Measure 71 shows a melodic line with a sharp sign and a final note, with a bass line of chords.

72

Musical notation for measures 72-73. Measure 72 has a long melodic line in the treble clef and a bass line with a steady eighth-note pattern. Measure 73 continues the bass line pattern and has a melodic line in the treble clef.

74

Musical notation for measures 74-76. Measure 74 has a melodic line in the treble clef and a bass line with chords. Measure 75 features a complex texture with many chords in both staves. Measure 76 concludes with a melodic line in the treble clef and a bass line of chords.

4.2.3 'KO TUN SI ORE BII JESU' (THERE IS NOT A FRIEND LIKE JESUS)

KO TUN SI ORE FOR PIANO AND VIOLIN

Kayode Morohunfola

8

15

23

31

37

Musical score for measures 37-43. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). The melody in the treble staff features eighth-note patterns and rests. The grand staff accompaniment consists of chords in the treble and a bass line with eighth notes.

44

Musical score for measures 44-50. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). The melody in the treble staff continues with eighth-note patterns. The grand staff accompaniment features chords in the treble and a bass line with eighth notes.

51

Musical score for measures 51-57. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). The melody in the treble staff starts with a whole rest followed by eighth-note patterns. The grand staff accompaniment features chords in the treble and a bass line with eighth notes.

58

Musical score for measures 58-64. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). The melody in the treble staff continues with eighth-note patterns. The grand staff accompaniment features chords in the treble and a bass line with eighth notes.

65

Musical score for measures 65-71. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). The melody in the treble staff continues with eighth-note patterns. The grand staff accompaniment features chords in the treble and a bass line with eighth notes.

73

Musical score for measures 73-79. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The melody in the top staff features eighth and quarter notes with some rests. The piano accompaniment in the grand staff uses chords and eighth-note patterns.

80

Musical score for measures 80-86. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat. The melody continues with eighth and quarter notes. The piano accompaniment features a mix of chords and eighth-note figures.

87

Musical score for measures 87-93. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat. The melody includes some chromatic movement with sharps and naturals. The piano accompaniment consists of chords and eighth-note patterns.

94

Musical score for measures 94-99. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat. The melody is more active with eighth-note runs. The piano accompaniment features chords and eighth-note patterns.

100

Musical score for measures 100-106. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat. The melody continues with eighth and quarter notes. The piano accompaniment features chords and eighth-note patterns.

107

The musical score consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left, representing a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score contains six measures. Measure 107 starts with a treble clef and a B-flat. The melody in the top staff features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment in the grand staff features a bass line with a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The right hand of the piano accompaniment features a series of chords and arpeggios: a quarter rest followed by a quarter note chord (B3, D4, E4), a quarter note chord (C4, D4, E4), a quarter note chord (B3, D4, E4), a quarter note chord (A3, B3, C4), a quarter note chord (G3, A3, B3), a quarter note chord (F3, G3, A3), a quarter note chord (E3, F3, G3), and a quarter note chord (D3, E3, F3).

4.2.4 'Ma fowo mi yin e l'Ogo' (I will use my money to glorify God) MA FOWO MI YIN O L'OGO

Arr by kayode Morohunfola

Moderato

Musical score for woodwinds, percussion, and piano. The score is in 6/8 time and B-flat major. The instruments listed are Flute, Oboe, Clarinet in B, Alto Saxophone, Tenor Saxophone, Horn in F, Trumpet in B, Trombone, Timpani, Talking drum, Agogo, Wood Clappers, Acuba drums, and Piano. The Oboe part starts with a melody marked *mp*. The Clarinet in B part starts with a melody marked *mf*. The piano part is currently blank.

Moderato

Musical score for strings. The instruments listed are Violin 1, Violin 2, Viola, and Violoncello. The score is in 6/8 time and B-flat major. The string parts are currently blank.

8

Fl. 1

Ob.

Cl.

Alto Sax.

Ten. Sax.

Hn.

Tpt. 1

Tbn.

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

mf

13

Fl. 1

Ob.

Cl.

Alto Sax.

Ten. Sax.

Hn.

Tpt. 1

Tbn.

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

f

f

f

f

f

f

4

18

Fl. 1

Ob.

Cl.

Alto Sax.

Ten. Sax.

Hn.

Tpt. 1

Tbn.

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

23

Fl. 1

Ob.

Cl.

Alto Sax.

Ten. Sax.

Hn.

Tpt. 1

Tbn.

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

6

28

Fl. 1
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt. 1
Tbn.
Timp.
Talk drum
Agogo
Wood Clappers
Talking drum
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

f

Detailed description: This page of a musical score covers measures 28 through 32. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, and strings. The woodwind section includes Flute 1, Oboe, Clarinet, Alto Saxophone, and Tenor Saxophone. The brass section includes Horn, Trumpet 1, and Trombone. The percussion section includes Timpani, Talk Drum, Agogo, Wood Clappers, and Talking Drum. The piano part is shown in grand staff notation. The string section includes Violin 1, Violin 2, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A dynamic marking of *f* (forte) is present under the Timpani staff in measure 30. The score shows various musical notations such as rests, notes, slurs, and articulation marks.

33

Fl. 1
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt. 1
Tbn.
Timp.
Talk drum
Agogo
Wood Clappers
Talking drum
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

p *mf* *mp cresc.* *f* *mp cresc.* *mf* *mp cresc.* *f* *p* *mf* *p* *mf*

38

Fl. 1
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt. 1
Tbn.
Timp.
Talk drum
Agogo
Wood Clappers
Talking drum
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This page of a musical score covers measures 38 to 42. The score is arranged in a standard orchestral layout. The woodwind section includes Flute 1, Oboe, Clarinet, Alto Saxophone, and Tenor Saxophone. The brass section includes Horn, Trumpet 1, and Trombone. The percussion section includes Timpani, Talk Drum, Agogo, Wood Clappers, and Talking Drum. The piano part is shown in grand staff notation. The string section includes Violin 1, Violin 2, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 38, 39, 40, 41, and 42 are indicated at the top of the page.

47

Fl. 1

Ob.

Cl.

Alto Sax.

Ten. Sax.

Hn.

Tpt. 1

Tbn.

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

mp

sf

mf

mf

mf

mp

mp

mf

12

56

Fl. 1

Ob.

Cl.

Alto Sax.

Ten. Sax.

Hn.

Tpt. 1

Tbn.

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

60

Fl. 1
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt. 1
Tbn.
Timp.
Talk drum
Agogo
Wood Clappers
Talking drum
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

64

Fl. 1
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt. 1
Tbn.
Timp.
Talk drum
Agogo
Wood Clappers
Talking drum
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

mp
mp
mp
mp
mf cresc.
mp
mp
mp

Detailed description: This page of a musical score covers measures 64 to 68. The score is arranged in a standard orchestral layout. The woodwind section includes Flute 1, Oboe, Clarinet, Alto Saxophone, and Tenor Saxophone. The brass section includes Horn, Trumpet 1, and Trombone. The percussion section includes Timpani, Talking Drum, Agogo, Wood Clappers, and Talking Drum. The piano part is shown in grand staff notation. The string section includes Violin 1, Violin 2, Viola, and Violoncello. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins at measure 64. Dynamics include *mp* (mezzo-piano) and *mf cresc.* (mezzo-forte crescendo). The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment.

69

Fl. 1

Ob.

Cl.

Alto Sax.

Ten. Sax.

Hn.

Tpt. 1

Tbn.

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

74

Fl. 1
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt. 1
Tbn.
Timp.
Talk drum
Agogo
Wood Clappers
Talking drum
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

79

Fl. 1
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt. 1
Tbn.
Timp.
Talk drum
Agogo
Wood Clappers
Talking drum
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

p
p
p

92

Fl. 1

Ob.

Cl.

Alto Sax.

Ten. Sax.

Hn.

Tpt. 1

Tbn.

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

96

Fl. 1
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt. 1
Tbn.
Timp.
Talk drum
Agogo
Wood Clappers
Talking drum
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This page of a musical score covers measures 96 through 99. The score is for a full orchestra and percussion. The woodwind section includes Flute 1, Oboe, Clarinet, Alto Saxophone, and Tenor Saxophone. The brass section includes Horn, Trumpet 1, and Trombone. The percussion section includes Timpani, Talk Drum, Agogo, Wood Clappers, and Talking Drum. The piano part is split into Treble and Bass clefs. The string section includes Violin 1, Violin 2, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some instruments have sustained notes with ties across measures.

100

Fl. 1

Ob.

Cl.

Alto Sax.

Ten. Sax.

Hn.

Tpt. 1

Tbn.

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

114

Fl. 1
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt. 1
Tbn.
Timp.
Talk drum
Agogo
Wood Clappers
Talking drum
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

119 a tempo

Fl. 1 a tempo

Ob. a tempo

Cl. *mf* a tempo

Alto Sax. *mf* a tempo

Ten. Sax. *mf* a tempo

Hn. a tempo

Tpt. 1 a tempo

Tbn.

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno. a tempo

Vln. 1 a tempo

Vln. 2 a tempo

Vla. a tempo

Vc. a tempo

mf *ff*

123

Fl. 1
mp

Ob.
mp

Cl.
mp

Alto Sax.
mp

Ten. Sax.
mp

Hn.
mp

Tpt. 1
mp

Tbn.
mp

Timp.

Talk drum

Agogo

Wood Clappers

Talking drum

Pno.
mp

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vc.
mp

132

Fl. 1
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt. 1
Tbn.
Timp.
Talk drum
Agogo
Wood Clappers
Talking drum
Pno.
Vln. 1
Vln. 2
Vla.
Vc.

137

Fl. 1

Ob. *ff*

Cl. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Hn. *ff*

Tpt. 1 *ff*

Tbn. *ff*

Timp. *ff*

Talk drum

Agogo

Wood Clappers

Talking drum

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

CHAPTER 5

ANALYSIS OF ORIGINAL COMPOSITIONS

5.1.0 Analysis of Original vocal Compositions

5.1.1 Analysis of ‘Eni ba gbeke le’ (He who put his trust)

ANALYSIS OF ‘ENI BA GBEKE LE’

MEDIUM: The medium for this song are tenor solo, unison chorus and harmonized chorus of soprano alto, tenor and bass. The instrumental mediums are both western and traditional.

TONALITY: The music is Tonal, while the Key is F major.

METER/TIME SIGNATURE: 4/4

RHYTHM: The rhythmic structure is simple quadruple in a strict rhythmic character. The pattern is highlife.

SCALE: The scale of the music is heptatonic, with occasional chromatic alteration.

HARMONY: The harmony is from the diatonic scale, with the usage of primary chords, secondary chords, and chromatic harmony. The harmony at the solo part of the music is mainly from the piano, the chorus section has, SATB harmony in most part of the choral response, while some section is unison. There was overlapping harmony on the call and response section of the music. The harmony is homophonic. The harmonic style of the piano accompaniment is filled in chords right hand pattern.

ACCOMPANIMENT: The recommended instruments for the performance are Piano, talking drum(iya ilu), gong(agogo), maracas(shekere), and acuba drums(male and female) and wood clappers.

TEXTUAL ANALYSIS:

Eni to ba gbeke le Olu Orun	Anyone who puts trust in God
Ni abo l’Aiye ati l’Orun	Has security on earth and heaven
Eni to ba fife wo Jesu	Anybody looking at Jesus with love

Ko gbudo foya rara	Should be courageous
Eni to ba fife wo Jesu	Whoever look at Jesus with love
Kosi beru bojo	Will not suffer loss
Eni to ba fife wo Jesu	Whoever look at Jesus with love
Ko ma ni jogun ofo	Will not suffer loss
Emi ko ni Jogun ofo	I will not suffer loss
Iwo ko ni jogun ofo	You will not suffer loss
Awa ko ni jogun ofo	We will not suffer loss
Eni ba gbekele Jesu Kristi	Whoever put his trust in Jesus Christ
Koma ni jogun ofo	Will not suffer loss
Lara re ni mo ri adun itunu	Only from Jesus, I enjoy His mercies gift
Asa fota atogun mi	Shield for my foes and adversaries
Igbala mi to daju	My salvation is secure
Gbe kele Oluwa Oun labo to daju	Put your trust in the Lord, He's protection is sure
Gbe kele Oluwa oun lore temi	Put your trust in God he is my friend
Gb eke le Oluwa oun lo le ba o se	Put your trust in God he can do it for you
Gbeke le Oluwa oo ni pofu	Put your trust in God, you will not suffer loss

MELODY: The shape of the melodic contour is disjunct, because most of the intervallic movement is above a tone and a semitone. The melody is highly influenced with the contour of the Yoruba spoken word. The melody started a tone(G) above the central note(F), before ascending in an undulating manner an octave above the central note. The shape of the melody showed an indirect forward movement, until the end of the solo section when the melody descended.

FORM AND STRUCTURE: The song began with a solo after the instrumental introduction on bar 9, and it ended on bar 26. The call and response section started on bar

27 and it ended on bar 39, it also recurred from bars 76 to 88. There was a SATB chorus from bars 44 to 55. The choir responded to the vocal imitation of the talking drums from bars 56 to 71. From the above description the form of the music is the Mixed structural form.

VOCAL RANGE: The lowest note of the melody part of the song is middle C, while the highest part of the melody is F2, which is an interval of a perfect 11th.

TEMPO AND METRONOME MARK: The tempo should be moderately fast, with a metronome count of a 100.

LENGTH AND PERFORMANCE DURATION: The length of the music is 92 bars, while the performance time is approximately four minutes.

5.1.2 ANALYSIS OF 'IGBALA TI DE' (SALVATION HAS COME)

MEDIUM: The medium for this song are baritone solo, soprano solo, unison chorus and harmonized chorus of soprano alto, tenor and bass. The instrumental mediums are both western and traditional.

TONALITY: The music is tonal, the key is F Major.

METER/TIME SIGNATURE: 4/4.

RHYTHM: The rhythmic structure is simple quadruple in a strict rhythmic character. The pattern is highlife.

SCALE: The scale of the music is heptatonic with occasional chromatic alterations.

HARMONY: The harmony is from the diatonic scale, with the usage of primary chords, secondary chords, and chromatic harmony. The chorus came in after the piano introduction (1-4) with an SATB harmony from bars 5 to 34, with a two bars interlude within (21-22). The piano accompaniment is in a hymn like close style with a steady left hand rhythmic movement. We have a baritone and soprano solo from bars 35 to 58 accompanied with a figured block chords on the left hand and the right hand playing the melody. The harmony is largely homophonic, the little point of departure was, when the

soprano sang the descant from bars 85 to 96, while the altos, tenors, and bases sang unison. The coda section is partly polyphonic from bars 97 to 107.

ACCOMPANIMENT: The recommended instruments for the accompaniment are Piano, talking

drum(iya ilu), gong(agogo), maracas(shekere), and acuba drums(male and female) and wood clappers.

TEXTUAL ANALYSIS:

Igbala ti de, abi Jesu fun wa	Salvation has come, Jesus is born
Igbala ti de a bi Olugbala	Salvation has come, a Savior is born
Igbala ti de, igbala ti de o	Salvation has come
Igbala ti de e-ho e-yo	Salvation has come, make a joyful noise
Eho eyo abi Olugbala	Make a joyful noise, a savior is born
Jesu Kristi wa lati gba wa	Jesus is here to save us
Abi Oba fun wa Oba iye	A King is born for us, a King of salvation
Igbala ti de O de o	Salvation has come
Ona miran ko ma si	There is no other way
Jesu Kristi Ore elese	Jesus Christ the friend of sinners
Olugbala de	Salvation has come
Ona miran ka ma si	There is no other way
Ta file de Odo Olorun	To meet God
Ta file de ile ologo	To get to the house of glory
Igbla ti de o de o	Salvation has come
A bi Jesu Olugbala	Jesus the savior is born

MELODY: The first section of the melody began on bar 5 with the central tonic note, before ascending in an upward undulating style, before descending on bar 20 to a perfect cadence. The same upward and downward undulating style was followed on the second section of the song from bars 23 to 34. The most common interval in the song is the 2nd, which showed that the movement is conjunct. The speech contour of the spoken word affected the melodic curve of the song.

FORM AND STRUCTURE: The song began with an instrumental introduction, followed by a chorus from bars 5 to 32, in-between this chorus is a short two bar piano interlude from bars 21 to 22. From bars 33 to 46 we have a baritone solo, followed by a soprano solo from bars 47 to 58. There is a short piano interlude from bars 59 to 66. The first section was repeated from bars 67 to 84. The melody from bars 85 to 96, is the same as the one from 23 to 25, but the Alto Tenor and Bass will sing the melody while the soprano will sing the descant. From bar 97 to 107 is the coda. From the structure we can see a Mixed structural form.

VOCAL RANGE: The chorus section showed a range from E to F2, indicating a range of a minor ninth. The descant showed a peak note of A2 on bar 93, making the range to be a perfect 11th.

TEMPO AND METRONOME MARK: The tempo should be moderately fast, and the metronome speed of 95.

LENGTH AND PERFORMANCE DURATION : The length of the music is 107 bars, while the performance duration is approximately 4.5 minutes.

5.1.3 ANALYSIS OF ‘JESU OLUWA WA DE’ (JESUS OUR SAVIOUR HAS COME)

MEDIUM: The medium for this song are tenor solo, harmonized vocal chorus of soprano alto, tenor and bass. The instrumental mediums are both western and traditional.

TONALITY: The music is tonal, and the music is in Key E flat major

METER/TIME SIGNATURE: 6/8

RHYTHM: The rhythm is compound duple, in a strict rhythmic style. Hemiola pattern a common African pattern was a constant feature in both the piano and the drum accompaniment.

SCALE: The scale for the solo part is the seven note heptatonic, with occasional chromatic alteration, while the chorus part is five note pentatonic scale of d,r,m,s,l.

HARMONY: The harmony is from the diatonic scale, with the usage of primary chords, secondary chords, and chromatic harmony. The piano made use of arpeggiation, on the left and the right hand in the accompaniment of the soloist. The accompaniment pattern on the chorus section used more of fill in chords on the right hand, while the combination on the left hand complemented it by making the accompaniment dancy. The choral response is in SATB form. The harmony is homophonic. The call and response section from bars 72 to 85 showed some overlapping harmony.

ACCOMPANIMENT:The recommended instruments for performance are Piano, talking drum(iya ilu), gong(agogo), maracas(shekere), and acuba drums(male and female) and wood clappers.

TEXTUAL ANALYSIS

Nitori Olorun fe araiye For God so loved the world

Ti o fi Omo re fun wa That gave His child to us

O fi fun wa, o fe wa yeye He gave us, His love is great to us

Ife nla alailegbe

No greater love

Jesu Oluwa a de

The Lord Jesus has come

Jesu Oluwa wa de, eho eyo
make a joyful noise

The Lord Jesus has come, people

Si Omol'Orun Jesu Oluwa wa de

For the child of God has come

Ife nla alailegbe ma le yi

There is no greater love than this

Eni to ba gbaagbo

Whoever believes in Him

Iye ainipekun o daju

Life eternal is sure

Jesu Oluwa de	Lord Jesus has come
Ejo eyo, ati bi Omol'Orun God is born	Dance and rejoice, the child of
Jesu Oluwa a de	Lord Jesus has come
Irapada lo de	Redemption has come
Ati bi Olugbala faraiye born	The savior of the world is
Oyigiyigi, eleburu ike pleasant surprises	Great God, who give
Ogbigba tin gba alailara	A deliverer of lonely people
Aduro tini ton y'omo e lo fin	A sure friend and deliverer
Jesu Oluwa wa de	Lord Jesus has come

MELODY: The contour of the melody of this music is disjunct, the melody moved in consonance with the Yoruba speech. The melody, which is a Tenor solo started high from bar9, followed by more melodic activities in the upper range, until the 22nd bar when the melody descended which was quickly followed by upward melodic leaps between bars 23 and 24. The choral response which recurred few times in the music, also started high, with more melodic activities in the upper range. The phrase on bar 29 which is on a higher ambit is an antecedence to the phrase on lower ambit bar 31 which is the consequence. The coda section started on C2 followed by downward stepwise movement, before ascending to a perfect authentic cadence.

FORM AND STRUCTURE: The music began with a piano introduction from bars 1 to 8, followed by a tenor solo from bars 9 to 24, while bars 25 to 28 is a short leading phrase(SLP). Bars 29 to 40 is the choral response to the soloist. The second solo started from bar 41, and it continued to the first half of bar 57, while the remaining half of the bar and 58 is the short leading phrase ((SLP) to the choral response from bars 59 to 70. From bars 71 to 86, we have call and response between the soloist and the choir, after which we have the full chorus from bars 87 to 98. From bars 99 to 111 is another call and response

section. From bars 112 to 118 we have the coda that ended the music. The structure of the music showed a Mixed Structural form.

VOCAL RANGE: The solo part has the widest range in the music, the lowest note of middle C is on bar 21, 46, and 47. The peak note which is F2 can be found on bar 25. The range of a perfect 11th. The lowest note for the chorus part is E flat while the highest note is E flat2, making it a range of an octave.

TEMPO AND METRONOME MARK: The tempo should be moderately fast, with a recommended metronome speed of 67.

LENGTH AND PERFORMANCE DURATION: The duration of the music is approximately 3 minutes, 50 seconds. The length of the music is 118 bars.

5.1.4 ANALYSIS OF 'OHUN RERE LO MU TO MI WA' (HE BROUGHT SOMETHING GOOD TO ME)

THEME: The thematic material for the composition is 'Ki lo mu to mi wa' from an unknown composer.

Ki lo mu to mi wa o-hun re-re lo mu to mi wa ki lo mu to mi wa o-hun re-re lo mu to mi

5
wa o le i-ku wo gbo o le a-run wo le o wa so ba nu ke mi da-yo o-hun re-re lo mu to mi

MEDIUM: The medium for this song are baritone solo, harmonized vocal chorus of soprano alto, tenor and bass. The instrumental mediums are both western and traditional.

TONALITY: E flat major.

METER/TIME SIGNATURE: 4/4

RHYTHM: The rhythmic structure is simple quadruple in a strict rhythmic character. The pattern is highlife.

SCALE: The scale of the music for the solo part is heptatonic, while the chorus section is more of a six note hexatonic.

HARMONY: The harmony is from the diatonic scale, with the usage of primary chords, secondary chords, and chromatic harmony. The left hand harmony for the solo accompaniment is in block chords, while the right hand played the melody. The right hand accompaniment for the the chorus is partly in block chords, while the bass accompaniment is in running bass style. Part of the choral accompaniment is also in open hymn style. The harmony is homophonic.

ACCOMPANIMENT: Piano, talking drum(iya ilu), gong(agogo), maracas(shekere), and acuba drums(male and female) and wood clappers.

TEXTUAL ANALYSIS

Nigbati a je elese When we are sinners

Ti awa ko ni reti When we had no hope

Olorun ran Omo re wa saiye God sent His Son to the world

Lati ku fun emi ati wo To die for me and you

Ka le ri igbala, lojo ologo So that we can be saved on that glorious day

Ka le je asegun laiye a to'run So that we can be victors here on earth and heaven

Ki lo mu to mi wa What did he bring to me

Ohun rere lo mu to mi wa He brought a good thing to me

E ba mi yo, e ba mi jo o Rejoice with me and dance with me

Mo ti do lori ire I am fortunate

Ohun rere lo mu to mi wa He brought a good thing to me

Ki lo mu to mi wa, What did he bring to me

Ohun rere lo mu to mi wa He brought a good thing to me

O le iku wo gbo, o le arun wole He drove death and sickness away

O wa so banuje mi dayo He turned my sorrow into Joy

Ohun rere lo mu to mi wa He brought a good thing to me

Abi bee ko, a be nan Is it not so, yes it is

Ohun rere lo mu to mi waHe brought a good thing to me

MELODY: The melody of the song started high, before an undulating movement downward to an interval of a minor tenth. The melody went further down, and it continued in the lower range until bar 19, when the melody moved upward to a higher range, until it ended high on bar 24. The chorus section started on the dominant before a stepwise movement to the upper tonic, before descending and ending the sentence on the dominant, after a repetition of the sentence, the melody undulated within the range, before ending the section high. The section continued with some interchange of high range call followed by a response on the lower range, which followed one another in an undulating descending manner, until bar 53. The first section of the chorus was repeated from bars 54 to 68. There was interplay of a stepwise, skip wise movement from bars 69 to 80 before a movement to a perfect authentic cadence on bar 82.

FORM AND STRUCTURE: The music started with an introduction with the piano and some percussive instrument, this was followed by a baritone solo from bars 9 to 23. The chorus came in from bar 24, until bar 36 when it now became call and response. From bar 54 it became full chorus until bar 68 which is the coda till the end of the music on bar 82. The music is in a mixed structural form.

VOCAL RANGE: The lowest note for the soloist is G, one octave lower than G below middle C, which occurred once on bar 11. The highest note is E flat above middle C, which occurred few times on bars 9, 22 and 23. The peak note for the chorus which is F2 can be found on bars 36, 67, and 82. The lowest note is middle C on bar 46. The range of the interval for the chorus section is perfect 11th.

TEMPO AND METRONOME MARK: The solo should be at a moderate tempo, while the chorus should be moderately fast, with a metronome of 90.

LENGTH AND PERFORMANCE DURATION: The music is approximately 3 minutes, 30 seconds. The length of the music is 82 bars.

5.1.5 ANALYSIS OF 'ILE KAN WA FUNMI' (THERE IS A MANSION FOR ME)

MEDIUM: The medium for this song are tenor solo, harmonized vocal chorus of soprano alto, tenor and bass. The instrumental mediums are both western and traditional.

TONALITY: Key F major.

METER/TIME SIGNATURE: 4/4

RHYTHM: The rhythmic structure is simple quadruple in a strict rhythmic character. The pattern is highlife.

SCALE: The scale of the music is hexatonic, with occasional chromatic alterations.

HARMONY: The harmony is from the diatonic scale, with the usage of primary chords, secondary chords, and chromatic harmony. The harmony for the introductory and the interlude sections are in dancy hymnlike close style. The harmony of the accompaniment for the solo and chorus section is in the open style, with a fussion of arpeggiation and scalic movements. The chorus section is in SATB. The harmony is homophonic most of the time, although there are traces of polyphony at some part of the choral response.

ACCOMPANIMENT: Piano, talking drum(iya ilu), gong(agogo), maracas(shekere), and acuba drums(male and female) and wood clappers.

TEXTUAL ANALYSIS:

Ile kan o wa fun mi	There is a mansion for me
Ile kan o wa fun wa	There is a mansion for us
Ile ologo ile alayo	Glorious home, joyful home
Ile ti o pese fun wa	The mansion he prepared for us
Ile ologo ile alayo nile	Glorious home, joyful home
Ti o ti pese fun wa	The mansion he prepared for us
Igbadun igbadun nile ologo	Enjoyment in the glorious home
O ti lo pese fa won ayanfe	He has gone to prepare for the beloved
Emura lati dele ogo	Prepare to be in the glorious home

Ile alayo emi a debe	Happy home, I will be there
Ile kan o wa fun wa	There is a mansion for us
Ile ologo ile alayo ile ti o ti pese fun wa for us	He has prepared a Glorious, happy home
Ile alayo nile ti o ti pese fun wa	He prepared a home of happiness for us
Igbadun nile ologo	There is enjoyment in the glorious home
Eje ka soro ile ibukun, ile didan, ile ewa shining, and beautiful home	Let's speak about the land of blessing,
Faaji repete nile mi loke	There is a lot of enjoyment in my mansion above
Baba mu mi de le ogo	Father take me to the glorious home
Ile alayo, emi adebe	I will get to the happy home
Ile kan o wa fun wa	There is a mansion for us
Ile kan o wa fun wa	There is a mansion for us
Ile ologo, ile alayo	Glorious, happy home
Ile ti o ti pese fun wa	The mansion he prepared for us
Igbadun ni le ologo	Enjoyment in the glorious home

MELODY: The melody started on the third of the tonic, before a zigzag movement within a range of fifth, before moving upward in the second phrase following a similar motion pattern, starting on the third of the subdominant chord. This is followed by a downward undulating movement, before ascending up resting midway on the dominant, this was followed by a similar movement but resting on the lower tonic. The chorus started from the fifth of the tonic, and followed an indirect downward undulating pattern and resting first on the dominant, and the similar repeat of the melody rested on the tonic. The second solo followed the part of indirect descending undulating pattern, and rested on the tonic.

FORM AND STRUCTURE: The music started with a instrumental introduction (bars 1-10). This was followed with a tenor solo (bars 11-22), and then a choral response from

bars 23 to 30. This was followed with an instrumental interlude (bars 31-36), after which a tenor solo came in from bars 37 to 44, which was closely followed with a choral response (45-52), followed by a solo (53-64). Another choral response from bars 65 to 72, followed by an instrumental interlude from bars 73-76, after which a solo came in from bars 77-84, a final chorus came in from bars 85 to 113. The structure of the composition is mixed structural form. The second chorus is a two sentence melody, one rested on the dominant, while the other one ended on the tonic.

VOCAL RANGE: The vocal range of the melody solo section and the chorus are the same, an interval of a minor 11th. The lowest note in the music is D, while the highest note is F2. These two notes occurred few times throughout the music.

TEMPO AND METRONOME MARK: The music should be at a moderate speed, with metronome speed of 80.

LENGTH AND PERFORMANCE DURATION: The performance duration for the song is approximately 4.5 minutes, and the length of the music is 113 bars.

5.1.6: ANALYSIS OF ‘ATI GBO IRO DIDUN’ (WE HAVE HEARD THE JOYFUL SOUND)

MEDIUM: The medium for this song are harmonized vocal chorus of soprano alto, tenor and bass. The instrumental mediums are both western and traditional.

TONALITY: Key of D Major

METER/TIME SIGNATURE: 6/8

RHYTHM: The rhythm is compound duple, in a strict rhythmic style. Hemiola pattern a common African pattern was a constant feature in both the piano and the drum accompaniment.

SCALE: The scale of the music is hexatonic, with few chromatic alterations.

HARMONY: The harmony is from the diatonic scale, with the usage of primary chords, secondary chords, and chromatic harmony. The piano introductory passage is mostly with block chords on the right hand, while the left hand is with doubling of the bass. In the accompaniment for the chorus, is partly with right hand block chords, left hand arpeggiation of notes, and the open hymn style. The chorus singing of the verse one is total SATB,

while the verses have SATB responsorial singing to some soprano unison singing. The harmony is homophonic.

ACCOMPANIMENT: Piano, talking drum(iya ilu), gong(agogo), maracas(shekere), and acuba drums(male and female) and wood clappers.

TEXTUAL ANALYSIS: The text with some slight modification by the researcher, is from the Yoruba Baptist Hymnal.

1, Ati gbo ohun didun, Jesu le gba ni la We have heard the joyful sound, Jesus saves

Ji se na yi aiye ka, Jesu le gba ni la Spread the tidings all around, Jesus saves

K'eso fun gbogbo aiye, gun oke koja okun Bear the news to every land climb the
steeps and

Oluwa pase ke lo Jesu le gba ni la Cross the waves onward tis our Lords
command

Jesus saves

2, E soo lori ji okun Jesu le gba ni la Waft it on the rolling side, Jesus saves

Wi fun gbogbo elese Jesu le gba ni la Tell to sinners far and wide Jesus saves

Ekorin ere kusu, Gberin na eyin okun Sing ye islands of the sea, Echo back ye
oceans

Ki gbogbo aiye ma yo, Jesu le gba ni la. waves Earth shall keep her Jubilee, Jesus
saves

3, Korin na s'oke kikan, Jesu le gba ni la Sing it loud that Jesus saves

Iku at'ajinde re, lofi gba ni la By His death and resurrection, He saves

Korin je ngba banuje, Gbat okan wa nfe anu, Sing it softly, when the heart crave for
mercy

K'orin segun lor'iku Jesu le gba ni la.	Sing in triumph over the tomb
4, Afefe gb'ohun s'oke Jesu le gbanila	Give the winds a mighty voice, Jesus saves
Gbogb'oril'ede eyo, Jesu le gba ni la,	Let the nations now rejoice
Kede igbala ofe, si gbogbo orile aiye	Shout salvation is free, to all the earth
Orin isegun wan i, Jesu le gba ni la.	This is our song of victory, Jesus saves.

MELODY: The melody of the music reflected the contour of the spoken word set to music. The melody started on the third of the tonic, before a zigzag movement, within a range of a fifth, this was followed by a stepwise movement within an interval of fifth. Followed by another zigzag movement, which was followed by a skipwise downward movement in an undulating manner. There was another meandering of notes, before another descent in an undulating manner.

FORM AND STRUCTURE: The music is in a strophic form, having four verses, with an instrumental introduction, which was also used as a link in between stanzas.

VOCAL RANGE: The range of the music is an octave, from D to D2.

TEMPO AND METRONOME MARK: The song should be at a moderate tempo, with a metronome speed of 75.

LENGTH AND PERFORMANCE DURATION: The approximate performance time for the song is five minutes; the length of the song is 192 bars.

5.2.0 ANALYSIS OF ORIGINAL INSTRUMENTAL LITURGICAL COMPOSITIONS

5.2.1 ANALYSIS OF 'ORO OLORUN' (WORD OF GOD)

THEME: The borrowed thematic material for this piano instrumental composition is Ola Olude's native air composition of 'Oro Olorun'.

ORO OLORUN

OLA OLUDE



MEDIUM: Piano and wooden clappers.

TONALITY: The music is tonal. The music is in a closed structure, written in the key of E flat major.

METER/TIME SIGNATURE: 6/8

RHYTHM: The rhythm is compound duple, in a strict rhythmic style. Hemiola pattern a common African pattern was a constant feature in both the piano and the drum accompaniment.

SCALE: The scale of the music is heptatonic, with chromatic alterations.

HARMONY: The harmony is from the diatonic scale, with the usage of primary chords, secondary chords, and chromatic harmony. Figurations of the block chords were used for the first eight bars of the music, also bars 21-22, likewise 35-36, and 67-68. The theme of the song was backed with arpeggiated notes on the left hand from bars 9 to 16, and bars 37 to 42. Blocked chords were used from bars 29 to 32, bars 43 to 44, bar 64 and bar 70. There was non harmonic submediant note on the repeated left hand ostinato backing of a tonic melodic variation from bars 47 to 62

MELODY: The first eight bars of the music is an imitation of the rhythm of a Yoruba dundun ensemble. Bars 9 to 16 introduced the theme. From bars 16 to 28 is a call and response. From bars 29 to 54, we have improvisation on the theme, transfer of the melody to the left hand, and a rhythmic accompaniment moving from one hand to the other. From bars 55 to 70 the right hand imitated the Yoruba talking drum usually with his three tonal levels, the left hand was constant throughout, imitating the cyclic style of the supporting

drums in a dundun ensemble. From bars 71 to the melody concluded with the extemporization of the main theme.

FORM AND STRUCTURE: Mixed structural pattern.

INSTRUMENTAL RANGE: The piano music is in a compass of three octaves one tone.

TEMPO AND METRONOME MARK: The tempo should be with a moderate speed, with a metronome speed of 67

LENGTH AND PERFORMANCE DURATION : The length of the music is 78 bars, while the performance time is two minutes twenty five seconds.

5.2.2 ANALYSIS OF 'KABIYESI HOSSANA' (HOSSANA TO THE KING)

THEME: The borrowed thematic material for this piano instrumental composition is Dapo Taiwo's native air composition of 'Kabiyesi Hossana'.

KABIYESI HOSSANA

DAPO TAIWO

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MEDIUM: Piano

TONALITY: The music is tonal. The music is in a closed structure, written in Key F major and a temporary modulation to the relative minor, key D minor.

METER/TIME SIGNATURE: 12/8

RHYTHM: The rhythm of the music is compound quadruple, the rhythm should be varied, not necessary in a total strict character.

HARMONY: The harmony is from the diatonic scale, with the usage of primary chords, secondary chords, and chromatic harmony. The harmony on the left hand started with

block chords, followed with left hand arpeggiation with slight interruption from bars 3 to 10. There was also arpeggiation from bars 13 to 14, bars 43 to 44, 49 to 53, 63 to 66, 71 to 72, and bar 75. The harmony became figured block chords from bars 11 to 12, and bars 15 to 16. The arpeggiation took a new style, with the middle voice completing the melody, and the left hand doubling the bass from bars 17 to 21. There was an ostinato accompaniment from bars 25 to 28, and bars 45 to 48. There was also the usage of rhythmic block chords from bars 29 to 42, 58 to 60, and 67 to 68. From bars 75 to 76 we have the block chords and the doubling of the melody.

MELODY: The first two bars, started in an ascending indirect undulating order, with the bass serving as a pulse line. The melody of bars 3 and 4 recurred again in bar 5 to 6, and bars 7 to 8 with different conclusions. From bars 9 to 16 the actual theme was introduced with a change in metric value, while the later part of the music is an improvisation on the theme. Bars 17 to 24 are an improvisation outside of the theme. Bars 25 to 30 is a return to the chorus of the thematic material, towards the end of the section the melody went to the left hand. From bars 31 to 42 is a development outside of the theme. Bars 43 and 44 is a repeat of one of the introductory melodies. From bars 45 to 48 are a form of cyclic music in the tonic, subdominant and the dominant. Bars 49 and 50 are a return to the same recurring introductory melody that now ended on the minor mode. The melody continued in the minor mode from bars 51 to 68. The melody within the preceding bars was mixture of the thematic material stated on a minor mode, and some extemporizations. Bars 69 and 70 are melodic passages leading to a major mode. From bars 71 to 73 are a restatement of the theme with a rhythmic change. Bars 74 to the end is the coda.

FORM AND STRUCTURE: Mixed structural pattern, with a strong element of theme and variations.

VOCAL AND INSTRUMENTAL RANGE: The compass of the music is four octaves and a perfect fifth. The lowest note is two octaves lower than the A immediately before middle C, while the highest note is E3 which is two octaves higher than the E above middle C.

TEMPO AND METRONOME MARK: The speed of the music should be moderate, and the metronome speed is 67.

LENGTH AND PERFORMANCE DURATION: The length of the music is 76 bars, and performance duration is approximately 4 minutes, 35 seconds.

5.2.3 ANALYSIS OF ‘KO TUN SI ORE BII JESU’ (THERE IS NOT A FRIEND LIKE JESUS)

THEME: The borrowed thematic material for this piano and violin instrumental composition is Ola Olude’s native air composition of ‘Ki tun si ore bi Jesu’.

KO TUN SI ORE BI JESU

OLA OLUDE

Kotun si o re bi i Je su E ni t'Oru gbo gbo e bi wa T'O kuku o ro fun ni lai i ken ra___

8
O re_nla i fe nla a la i le gbe i fe nla a la i le gbe ni ti Je su O lu gba la re

MEDIUM: Piano and Violin

TONALITY: The music is tonal. The music is in a closed structure, written in the key of F major.

METER/TIME SIGNATURE: 6/8

RHYTHM: The rhythm is compound duple, in a strict rhythmic style. Hemiola pattern a common African pattern was a constant feature in both the piano and the drum accompaniment.

HARMONY: The harmony is from the diatonic scale, with the usage of primary chords, secondary chords, and chromatic harmony. It is both homophonic and contrapuntal. There was a rhythmic ostinato in the piano accompaniment, using regular block chords on the right hand, and a repetitive two bar melody on the left hand from bars 1 to 20, and an exact repetition from bars 51 to 70. A figured chord pattern accompaniment was used from bars 21 to 26. A rhythmic block pattern was used from bars 29 to 49, bars 79 to 112, with some arpeggiated alterations inbetween.

MELODY: The music started with the piano playing the role of an accompanist in a two chordal ostinato movement from bars 1 to 20. The two chords are chord 1 with an added

13th note, and chord two with an added 7th note. The violin came in from bars 5 to 20, playing the theme of the song. There was a piano solo from bars 21 to 28, playing a development outside of the theme. This melody initiated a transition to a minor mode. The violin played the lead melody from bars 29 to 50. The melody started with the restatement of the theme on a minor mode, with improvisations, before returning to a major mode from bar 45 to 50. From bars 29 to 50 the piano played the role of accompaniment. From bars 51 to 70 there was a restatement of the initial section from bars 1 to 20. From bars 71 to 86, is a development outside of the theme of the music, while from bars 87 to 113 is a total improvisation on the theme of the music.

FORM AND STRUCTURE: The form is mixed structural form, with a strong element of theme and variation.

INSTRUMENTAL RANGE: The compass of the piano is three octaves and a perfect fourth. The lowest note is C, two octaves lower than the middle C, it could be found on bar 49. The F2 which is the highest note occurred many times in the music. The range of the violin notes is one octave and a minor seventh. The lowest note is D above the middle C, while the highest note is C two octaves higher than the middle C. The lowest note occurred few times, while the highest note occurred only once on bar 47.

TEMPO AND METRONOME MARK: The music should be moderately fast, with a recommended metronome speed of 70.

LENGTH AND PERFORMANCE DURATION: The length of the music is 112 bars, while the performance duration is three minutes, thirty seconds.

5.2.4 ANALYSIS OF ‘MA FOWO MI YIN E LOGO’ (I WILL USE MY MONEY TO GLORIFY GOD)

THEME: The borrowed thematic material for this orchestra composition is a popular Yoruba tune by an unknown composer 'Ma fowo mi yin o logo'.

MA FOWO MI

UNKNOWNED



MEDIUM: Orchestras and African percussions

TONALITY: The music is tonal. The music is in a closed structure, written in the key of E flat major.

METER/TIME SIGNATURE: 6/8

RHYTHM: The rhythm is compound duple, in a non total strict rhythmic style.

Hemiola pattern a common African pattern was a constant feature in both the piano and the drum accompaniment.

HARMONY: The harmony is from the diatonic scale, with the usage of primary chords, secondary chords, and chromatic harmony. The harmony is in homophonic and contrapuntal style. The music started in unison with oboe, in bar 9 there was a parallel harmony from bars 9 to 16. From bars 17 the piano joined with rhythmic block chords, the string family, with the alto and tenor saxophone. The trumpet and the trombone were introduced from bar 90, while the clarinet joined from bar 98.

MELODY: The Oboe started the music with an initial clap on the cymbal from bars 1 to 8. The French horn joined with an harmonic part of the restatement of an earlier melody from bars 9 to 16. From bars 17 more instruments from the woodwind family, the piccolo, the string family and the piano, joined in the restatement and the ending of the melody from bars 17 to 31. Another melody was introduced from bar 33, with a small section of the orchestra, and increasing till the conclusion of the section on bar 64 with a full

orchestra. The initial section was reintroduced from bars 65 to 80. A new melody was introduced from bars 81 to 90, which was an introduction to the main theme of the work. The main theme was from bars 90 to 110. A short new melody was introduced from bars 111 to 118. The ending section started from bars 119 to the end on bar 140.

FORM AND STRUCTURE: Mixed structural style.

INSTRUMENTAL RANGE: The instrumental range is dependent on the various range of the orchestra instrument and the African instrument

TEMPO AND METRONOME MARK: The tempo should be moderately fast(Moderato), with a recommended metronome speed of 70.

LENGTH AND PERFORMANCE DURATION: The length of the music is 140 bars, with a performance time of 4.5 minutes approximately.

CHAPTER SIX

SUMMARY AND CONCLUSION

6.0 Introduction

In the last chapter, the analysis of the original compositions was dealt with. This chapter is a summary of the entire work, the research findings, the recommendations and the conclusion.

6.1 Summary

This compositional work on cultural Identity in Yoruba contemporary indigenous liturgical musical compositions has tackled the stated aims and objectives of the research.

The history and the development of liturgical music, from the European styled music to a Euro-Nigerian styled music, in the southwestern part of the country was discussed. The chapter one gave a background to the work, from the period when Britain abolished slave trade, in the early part of the nineteenth century, to the coming of the missionary. It went further to state the problems the work will want to solve, the scope of the study, and the research questions. The chapter two reviewed relevant literature and themes to the work, in order to determine the place of this new study in a larger spectrum of knowledge. It also discussed the theoretical framework. The chapter three stated the three procedure used in the methodology of the work, the pre-field, the field, and the post field. The chapter four was dedicated to the compositions of this writer. The chapter five is the analysis of the composed works.

The two conceptual models for the work are identity theory propounded by Bode Omojola, and interculturalism, a theory propounded by Akin Euba. According to Omojola, scholars are interested on how music defines individual traits and group affiliations, and the articulation of self identity and social identity. Interculturalism is based on music that is having elements from two cultures fused together in a particular music. The researcher was raised in a bi-musical society, where there was African music and European music. The elements from the two cultures were fused in the compositions in this study, furthermore the work also showed the individual trait of the composer. From this research, we saw that the Yoruba people of the southwestern Nigeria became bi-musical in the middle of the nineteenth century, when Christianity was introduced to them. Initially there

was a clear demarcation in the two, especially in the nineteenth century. The initial liturgical music was purely western. The first step to Africanize the liturgical music was the translation of English hymns to Yoruba, which led to the problem of distortion of the Yoruba language. By the turn of the century African composers from the southwest began to emerge with their composed music where the elements from the European and Yoruba idioms were fused together. Factors like cultural Nationalism, was a major movement, and need for cultural identity, started the process of Africanizing the liturgical music. Another major factor is the strong need to compose music that the Yoruba people will be able to identify with. This move made Christianity very attractive to the community. This was evidenced, by the number of converts through the ministry of Ransome-Kuti in his days as a clergy man, and composer of liturgical music. The intercultural music has gone through stages of development in Africa today. From the composition by this researcher, we could see a synthesis of Western compositional techniques in the works.

Some features of the new intercultural music was the usage of the western instruments, such as the keyboards, guitar, brass instruments to play African music. Furthermore most composers incorporate western harmony in their compositions, which is quite different from the traditional Yoruba parallel harmony and magadizing. Some composers who did not harmonize their vocal music harmonized the instrumental accompaniment with western harmony.

Researchers in African musicology, like Philips, Marrian, Bamijoko, and Akpabot discussed the notion of exclusivity of African pentatonic scale. The usage of more scales became more dynamic in the post-colonial era, with the usage of hexatonic, heptatonic, and diatonic, with occasional chromatic alteration. We saw that due to exposure more scales are being used without losing the African nature of the songs in the analysed compositions. The usage of more scales in Africa music is also part of interculturalism.

The majority of the compositions in this work is meant to be accompanied with dancing, which is one of the physical expressions that was vital in the traditional worship, which now became an essential ingredient in the liturgical music of the Yoruba church.

The accompaniment to most of this new African liturgical music is usually with one keyboard instrument²⁰ and initially African percussions such as Acuba drums (male and

²⁰ Piano, or harmonium, or church organ

female), agogo (gong), sekere (maracas), and gangan. In the later part of the twentieth century, the accompanying instrument became more intercultural, because of the addition of some western instruments such as the set drums, the congas, the rhythm guitar, and the bass guitar, the trumpet, saxophone and some other musical instrument.

From the work we can see that the tonal inflection of the melody of the songs are in consonant with the Yoruba language all of the time. This is valid for all the compositions. The composer was very careful in the compositions. He made the melody to align with the meaning of the text. The harmony is not in perfect consonance with the inflection of the text, this is usually because the harmony is western, which will not allow perfect parallel harmony.

The challenges posed by the tonal nature of the Yoruba language, has made it imperative for a proper understanding of the Yoruba language. This is vital for composing right in Yoruba language.

The inspiration for the lyrics of the song is mostly from biblical text, biblical stories, hymn books, Yoruba proverbs, and happenings around. One of the requirements for liturgical music that is acceptable is for the lyrics of the music to be in line with the scriptures. A good composer of liturgical music would have gone through a process of discipleship training. It is also important and vital that a good composer of African music should be well grounded in music.

Moreover, the piano accompaniment for most of the compositions, showed elements of African pianism. From the piano accompaniment we saw how it accommodates the styles used in the performance of African instruments, the polyrhythmic methods of African instrumental music, using the piano to play the role of a talking drum, from this we could see African pianism in the accompaniment pattern of the songs. Findings showed that the accompaniment of all the compositions are very rhythmic. The use of rhythmic ostinato was prominent. The style of accompaniment is danceable without drums. Rhythm which is the most commented by Authors and Researchers out of all African aesthetic expressions.

The timing used by the composer is in 6/8 time pattern, one of the instrumental compositions is 12/8. Four of it are of the 4/4 highlife beat timing.

Apart from the tonal inflection of the words which has a major effect on the composed melody of the songs, some pre-existing melody, such as the ones used in the music of the

traditional worship was used as materials in composing liturgical music. Some tunes by unknown composers and two of Ola Olude's melody were thematic materials in the composition.

From the Harvard dictionary of music, nationalism in art music is defined as: "*the use in art music of materials that are identifiably national or regional in character*", the composer in this study can be regarded as a nationalistic composer. He used folk music, melodies and rhythms that recall folk music, and non-programmatic features from folklore, myth or literature.

6.2 Recommendation

One of the major problems of most Nigerian composers of liturgical and secular music is the problem of documentation. Because of this, most compositions by African composers have gone into extinction. Most of the composers that were studied in the process of writing this work have one challenge or the other with documentation. Oriere and Olude's works are in tonic solfa, which is not adequate for the purpose of proper documentation. Ayo Samuel, and DapoTaiwo despite the fact that each of them composed over two hundred songs, none of it was notated in a code that can make the music accessible locally or internationally. A lot of Nigerian choirs can perform western music today, because of the established tradition of documentation in the western world. There are organizations abroad such as Novello, Lillenas, G. Schirmer, Singspiration, and a lot more, in the business of publishing music, and making it available in the market for the choirs to purchase.

In other to tackle the problem explained above, the government, religious organizations, private individuals, and educational institutions should set up centers for documenting music. The sole purpose of the organization is to notate and make music of both living and composers that are no more available. Some of these organizations could be making music available, either annually or biannually or quarterly. The center should also encourage composers to compose, and submit their compositions for publications giving the correct royalty to composers when due. Such organizations could also give advisory services to composers on how to improve their compositions.

Composers in the academia should be encouraged by authorities of higher institutions to compose, and perform their works, by making their compositions and performances to count, when doing promotional exercise.

Music literacy should be encouraged in Nigeria at primary and secondary school level. The government at the federal, state, and local government should hire and equip competent music teachers to teach pupils. The Universities could as well make music as part of its general studies(G.S.T.).

Most of the Yoruba compositions today are without the names of the composers, especially church music composers, often time we see anonymous on the name of the composer. There is the need to encourage Nigerian composers to write their music properly, notate, and document their compositions and put their names.

Workshops and seminars should be organized for composers on how to improve the content of their composition, and to follow the rules that will make the music acceptable. There should be funding by government, private organizations and individuals to encourage research into African works especially research that will make many of the works of our unsung composers (good composers that are not known) known and available to Performers, Composers, Musicologists, and Art Musicians.

Some of these materials have been of benefit in the past. The music of DapoTaiwo's "Kabiyesi Hosanna" and "Ope loye o" by an unknown composer was rearranged by a Ghanaian composer, James Yankey in a very rich African art music style for SATB.

With more musical awareness and funding, Nigeria Art Music (not only in the Yoruba church music, but in Nigeria Art music generally) can be developed. It is possible to bring Nigeria Art Music to an international standard. This should be made possible by the heavy funding of music at every level of education; the Primary, Post Primary, and the Tertiary. Considering the role music played in increasing the number of Christian converts right from the years of Ransome-Kuti, to other composers, the church should invest money in hiring competent, literate, and disciplined musicians to work for them. In doing this they should be gainfully employed. Financially, what the church stands to benefit is far more than whatever they will give the musician.

6.3 Conclusion

- The compositions in this study are additions to Nigerian art music compositions of past composers.
- This work will also give insight into the art of compositions by student of compositions who may want to study the structure in order to enhance their own compositions.
- This work will be a valuable resource for students of musicology, who may want to carry out musicological research on African composers.
- It will also be useful in the performance arena either for liturgical use or concert purposes.
- The instrumental pieces could be given to students as African art music instrumental piece for the sake of performance or examination purposes.
- The work will also trigger more compositions either by the researcher or some academic musicians.

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