

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study.

Music is created with different sounds of musical notes. These musical sounds are created by a composer in a simple or complex way. According to William (2009)

Music is a succession of sounds, simple or complex. The ear hears the first note and links it to the second. The first is still in the memory as the second is followed by the third. This process continues like cinematography of sound and there is an illusion of onward movement. Memory enables the sounds to be compared, and it is possible for most people to remember a series of sounds that form a pattern lasting a few seconds. If one is accustomed to listening, one often knows what to expect; and while the ear is listening to the present, the mind is anticipating the future and remembering the past. (p. 2)

Speaking about compositions, the journey of music started from the antiquity period to the present day. Composers of music of various ages have created musical compositions according to the trend of each period. One major departure that characterizes the contemporary period is the breakage of musical laws and the development of new musical languages and ideas. Contemporary music encompasses musical language, and aesthetic changes underlying the period. Giving a suitable word or meaning for contemporary, Metzger (2009) says the operative word most associated with it is “innovation” (p. 3), while Morgan (1984) also observes that its leading feature is “linguistic plurality,” which is to say that no one music genre ever assumes a dominant position (p. 443).

Musical compositions serve different purposes in the society. It serves religious, social, emotional, political, therapeutic, educational and entertainment purposes. Each of these musical compositions could be in Western, African, or other forms but are geared towards achieving these purposes. Religious music is any musical composition that is made for religious purposes. Compositions in this category could be in the form of chants, hymn tunes, choruses, passion and many others. It serves as a source of drawing humanity to divinity and divinity towards humanity. Over the years, different forms of religious music have been composed by different composers for the worship of deities.

In addition to the numerous compositions for religious and entertainment purposes, this research features some vocal and instrumental music in contemporary styles. The word *Leela* is a Gokana word in Ogoni, Rivers State and literally means 'praise'.

1.1 Statement of the Problem

Numerous musical compositions have been created from the angle of contemporary compositions; most of them capture the spirit of change in contemporary music, but some break the rules of musical compositions and forms. The researcher seeks to compose music in contemporary styles that at the same time adhere to rules and forms in order to study the melodic, rhythmic, harmonic and structural patterns of the period. This motivation will not only sustain quality of the compositions, but will also ensure quality assurance mechanism and professionalism

1.3 Aim and Objectives.

The power that drives a goal into actualisation is the force and aim(s) behind it. The elementary aim and objectives of this research are:

1. To improve the in-depth knowledge of the study of music theory and composition through a research work of diverse compositions.
2. To actualize the rhythmic patterns of music that flow through the researcher's mind in musical form.
3. To contribute to the existing repertoire of composers for the performance and study of music.
4. To contribute to the existing research works carried out in the field of music, especially in the area of music composition.
5. To improve the quality of composition through using theory as quality assurance mechanism.

1.4 Significance of the Study

The beneficiaries of this research are students in the Department of Music, Nnamdi Azikiwe University, Awka. It will serve as a sample to students in music theory and composition, as melodic patterns, chord progressions and harmony will be considered.

This research will also increase the repertoire in the Department of Music, Nnamdi Azikiwe University, Awka, and other universities, schools, church choirs and choral groups that may perform these compositions.

Students writing theses in the area of music composition shall also benefit from this research, as it will serve as empirical study to their research(es).

This research shall also be documented as part of the researcher's contribution of compositions made as an art musician. Above all, the researcher hopes that people will be comforted through the compositions in this research as they sing and listen to the words.

1.5 Scope and Limitations of the Study

The compositions in this research are categorised under four sections in contemporary elegance:

VOCAL

1. Section A: Chants (three)
2. Section B: Contemporary pieces (ten)
3. Section C. African music (five)

INSTRUMENTAL

4. Section D: Violin pieces (five).

Music theory and musical compositions are different things. The ability to transmit the knowledge of music theory into a good musical composition is very challenging. Having an idea or a mental conceptualization and putting that idea in black and white by way of musical notations are different sides of the coin. To conceive an idea and fully notate it in music in the exact way it occurs in the researcher's mind was one of the researcher's greatest challenges. On the other hand, blending the ideas of composing music that will glorify God and delight people was also a challenge. How to merge these two together was a difficult task. The proper utilization of the music software, Finale, was another challenge the researcher encountered. To fully understand all operating patterns and utilization in order to write the composition the researcher envisioned was very thought-provoking.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

The review of related literature is under the following straplines

2.1. Conceptual Framework

2.2. Theoretical Framework

2.3. Empirical Framework

2.1 Conceptual Framework: The researcher looked at the following under conceptual framework: a) A composer and b) The meaning of composition

2.1.1 A Composer: Observing the personality of a composer, Nwamara (2009) says:

A composer can be referred to as an artist. Therefore, his work can be likened to creative art but bearing in mind a distinguish factor, which is the material with which each creative artist embarks on in his work. For the composer, his musical “building materials” are musical elements. He should be capable of manipulating these “building materials,” using the right quantity and quality at the right places to have an impressive result/end. As stated earlier, a good knowledge of these musical elements and the ability to handle and manipulate them properly are very important and essential qualities of a composer. (p. 22)

According to Idamoyibo (2007)

A composer is a very resourceful music educator. He is a creative source through whom instructional materials like music scores are made available. His creative impulse leads him into the world of the unknown, to delve deeply in search of new knowledge or idioms, elements or styles, structures or forms, texture or counterpoint that may be simple or complex, implicit or explicit, impressive or expressive. He/she, through experiment, evolves first hand materials and resources that become useful, both to performance and teaching learning situations. (p. 112)

From the above citation, the researcher views a composer as a unique artist, an educator in the field of music with his/her musical elements as tools on which his/her artistic works are formed for entertainment and learning. Still on the concept of a composer, Nutting in Achinivu (1979) says, “One can make music in an instinctive way, that is to say, music without any conscious theory of music at all. That is a kind of composition (such a person is a

kind of composer).” (p.115). However, Achinivu further explains that his view or perception of a composer is a bit contrary to Nutting’s views by the following statement:

I am thinking of the composer in the sense that Mr Akpabot, Dr Echezona, Fela Sowande and Mr Bankole are composers: That is, men who consciously plan in advance the music they want to hear, and who are fully conscious intellectually of the qualities and relations of the sound which they choose. To be a composer in this sense, one has to have knowledge of the theory of music. (p. 115)

It is probably based on these statements by Nutting and Achinivu that Udoh (2007) in Nwamara identifies two major kinds of composers thus:

1. Those who make music in an instinctive way; without any conscious theory of music; and
2. Those who consciously plan in advance the music they want to make; with a conscious theory of music. (p. 31)

Furthermore to this, Achinivu (1979) says:

... there is nearly always a chorus which every participant joins. In between this regular recurring refrain, there is someone (or some people) who sing something new each time, something that ‘fits,’ that ‘matches’ the rhythm and tempo of the prevailing dance form. Usually, he does not stop to think about what he is going to sing next, or else the dance will come to a standstill at a time he does not want it. Such a man is, traditionally speaking, a composer. (p. 117)

Confirming the view of Achinivu, Udoh (2002) reveals that:

Though a traditional composer makes music in an instinctive way without any conscious theory of (Western) music.... he obeys rules which in the final composition could be analysed as that of the Western composer as per style, melody, harmony and form. (p. 51)

From the above quotation by Achinivu and Udoh, Merriam in Nwamara (2009), identified three kinds of composers as follows:

1. The Specialist Composer
2. The Casual Composer
3. The Group Composer

The specialist composer is socially recognized as one who performs a specialized function of composition; he may or may not gain recompense from his activities. The casual composer composes casually, while the group composers compose in groups as is obtainable in an ensemble. (p. 173)

From the above citations, the concept of composition from the African perspective as described Udoh (2007) sees a composer as one whose aim is to transmit his day to day activities and experiences into a living sound by the following statement:

No matter the kind of composer or who the composer may be, it is evident that his composition must be approved, either formally or informally by the people who are to sing it. The aim of a composer of African traditional music is simply to express life in all of its ramifications through the medium of sound. His objective is not necessarily to produce sounds agreeable to the ear but to translate his everyday experience into living sounds. (p. 23)

From numerous citations of a musical composer, the researcher sees a composer as an individual who is inspired divinely through choir concerts or concepts from his/her surroundings, and utilise them to create music with or without a formal education in music. According to *Wikipedia* (the free online *encyclopaedia*),

The term composer, derived from two Latin words, *con* and *ponere*, literally means “one who puts music together.” It refers to a person who creates music. The core meaning of the term refers to individuals who have contributed to the tradition of Western classical music through creation of works expressed in written musical notation. In a broader usage, “composer” can designate people who participate in other musical traditions, as well as those who create music by means other than written notation; for example through improvisation, recording and arrangement.

Furthermore, a composer, from the *Encarta* (2009) is a writer of music. A composer is the creator or manufacturer of the creative work of art-music. Someone who “manufactures music” is a composer. He is basically skilled and versed in the handling of musical notations, musical elements, and orchestration. A composer expresses himself, using musical sounds. Hurd (1968) also informs us that:

the composer is a man who can express himself in terms of music. To him; it is a language with rules of his own inner logic. It is not, however, the kind of language that can express ordinary everyday matters. (p. 9)

Adding to the above concepts of a composer, Akpakpan (2011) says that: “A composer is the originator of any musical work, whether vocal, instrumental, or combination of both.” (p. 20). Observing various points above on a musical composer, the researcher presents the following as features of a composer.

1. Creativity
2. Expressive
3. An organiser
4. A motivator
5. A provoker
6. A consoler

2.1.2. The Meaning of Composition

Musical composition can refer to an original piece of music, the structure of a musical piece, or the process of creating a new piece of music. However, composition is considered to consist of the manipulation of each aspect of music (harmony, melody, form, rhythm, and timbre). According to Jean-Benjamin (1780)

Composition consists of two things only. The first is the ordering and disposing of several sounds...in such a manner that their succession pleases the ear. This is what the Ancients called *melody*. The second is rendering audible of two or more simultaneous sounds in such a manner that their combination is pleasant. This is what we call *harmony*, and it alone merits the name of composition. (p. 15)

Scholes (1977) also views music composition as

The art of putting together of words to make a poem or piece of prose, of notes to make a waltz or symphony, or details to make a picture. In music, the putting together consists chiefly in (a) combining successive notes to make melody, (b) combining simultaneous notes to make harmony, (c) combining melodies to make counterpoint, (d) combining phrases to make sentence and sentences to make long passages, (e) combining theme and their treatment to make pieces or movement of pieces (f) combining movement to make the cyclic forms (p. 64)

The *Encyclopaedia Britannica* (2002) sees musical composition as “the act of conceiving a piece of music and/or the art of creating music.” Musical composition could mean much

more than a finished musical work or product. (p. 2). Nwamara (2006) also describes musical composition as that which implies “the creation of a unique musical event that may or may not be based on original musical material.” (p. 16), while *Wikipedia* (the free online *encyclopaedia*) views composition as an original piece of music, the structure of a musical piece, or the process of creating a new piece of music”.

Udoh, (2007) believes that “composition is both an art and an act.” He points out that:

The word composition have been variously defined and also viewed from different angles. Basically, composition is an art of combining various structural elements of music, sound, harmony, melody, rhythm, and form in a logical form to produce a vocal or instrumental piece. In fact, it is music creation. (p. 34)

Nwamara (2008) puts musical composition in a more simplified manner as “merely the assemblages of musical notes”. He further states that:

It can come either in form of a melody (when the notes are assembled in succession) or in the form of harmony (when notes are assembled simultaneously). In some cases, the assemblage of various independent melodic lines brings about the kind of harmony, which results to what is known as counterpoint. Musical phrases are assembled to create musical sentences, while themes are assembled to produce movements, which in turn gives birth to forms through systematic assemblage. Furthermore, another characteristic feature of sound, timbre (which is referred to as tone colour), can also be assembled to constitute a part of composition resulting from a careful use of various tone colours of different musical instruments. A composer enjoys freedom of expression and so have freedom of choice in the formation of his object. The composer expresses his emotion in sounds aiming at satisfying his sense of design. The important thing is for design to be beautiful and capable of holding the attention of his listeners/audience. (p. 17)

In English, the word composition according to *Encarta* (2009) denotes the following:

Constituents: the way in which something is made, especially in terms of its different parts. Arrangement: the way in which the parts of something are arranged, especially the parts of visual image. Putting together of things: the act or process of combining things to form a whole. Creation of musical or literary work: the act or process of creating something such as a piece of music or writing. Artistic creation: something created as a work of art, especially a piece of music. Piece of writing: a short piece of

writing, especially a school exercise. Product: something created from combining separate parts. Word formation: the formation of compound word from separate words. Typesetting: the setting of type in preparation for printing.

The above definition illustrates a wide range of actions from which the term composition applies in diverse fields of human effort. Narrowing it to music, the researcher sees composition as the manipulation of a single musical idea to form a piece of music in vocal or instrumental form.

2.2. Theoretical Framework

The theoretical frameworks for this research include creativity and empathy theories. They are discussed as follows:

2.2.1. Creativity Theory

This theory was propounded by Kanematsu and Barry (2006). Kanematsu and Barry in Kozbelt, Beghetto, and Runcorn (2010) say:

Creativity can be defined as the ability to produce original ideas and new items. It also includes the combining of existing works, objects, and ideas in different ways for new purposes. Three important components of creativity are the creative person, the creative product, and the creative process. (p. 15)

Existing works in Kanematus and Barrys' context refer to existing theories of music, already composed music and songs. Theories help the composer of music to observe conventions, rules and regulations of thought in the process of creativity. Hence, theory becomes a quality assurance mechanism that ensures that the creative process produces quality products. Kozbelt, Beghetto, and Runcorn further discuss the three components of creativity in the following ways.

Creative Person: A creative person is usually energetic and full of ideas. This individual is also characterized by having a desire to grow and a capability to be puzzled, spontaneous, a divergent thinker, open to new experiences, persistent, and a hard worker. Creative Product: The creative product is one that never existed before, like a new book, song, or invention. It could be a child's creative game to play with friends or a housewife's innovative recipe for cookies. Creative Process: The creative process starts with the creative person and results in a creative product. It includes the thinking and the acts that take place to produce an original item. (p. 15)

The *Encarta* (2009) defines ‘creativity’ as the ability to use the imagination to develop new original ideas or things, especially in an artistic context. Idolor (2002), opines that

... creativity is fanned by exposure to adequate information mixed with skill and imagination. that the creative function of music practitioners entails the ability of reorganizing musical experiences skilfully and imaginatively to produce a new or spectacular kind of music in the form of songs, pieces for various instruments, ensembles, bands, orchestras, opera, dance, etc. (p. 56)

He further declares that “creative activity involves exposure to a wide spectrum of meaningful musical experience, with sensitivity, fluency, flexibility, analysis, synthesis and coherent organization of musical ideas”. (p. 57). It is pertinent to say that every aspect of music practice requires creativity. The composition of music is creativity. A composer must be creative enough to drive home his/her inspirations or musical ideas. Connecting the above theory of creativity to this research implies that a composer must be creative in nature, open to new ideas and ready to work with those ideas in musical composition.

2.2.2. Empathy Theory.

This theory was propounded by Leo Tolstoy in the year 1897. In this theory, Popova (2013) states Tolstoy while defining art in view of empathy theory as:

A form of consciousness that frames the essential role of art as a vehicle of communication and empathy. The activity of art is based on the fact that a man, receiving, through his sense of hearing or sight another man’s expression of feelings, is capable of experiencing the emotion which moved the man who expressed it. It is upon this capacity of man to receive another man’s expression of feelings and experience those feelings himself that the activity of art is based. (p. 1)

Popova (2013) added that Tolstoy calls this core quality of art as ‘infectiousness’ and upon the artist to ‘infect’ others depends on the very recognition of something as art. (p. 1). Relating this empathy theory to music composition, a composer should be empathetic in his compositions. He/she must put his/her self into the scene or situation that he/she is composing about. This will serve as a guide to the type(s) of chord, melody, harmony, rhythm and text the composer will use. Also, empathy theory captures entertainment and worship which are the culmination of musical composition in this study.

2.3. Empirical Framework

This empirical study reviewed the following works: *Contemporary compositional approach to Ekpo music of Annang people* by Akpakpan, (2011). *'Singspiration': Original Composition of solos and choral works* by Giami (2013). *Orthodox melodies: Original compositions of chants, hymns and anthems for Orthodox Church choirs* by Georgewill (2014), and *Instrumental composition and arrangement for big band* by Johnson (2017).

These empirical works are relevant to this research and are discussed under the following.

1. Musical compositions
2. Compositional instrumentation
3. Arrangement
4. The importance of music to human existence
5. The place of music in culture

2.3.1 Musical Compositions

A piece of music exists in the form of composition in music notation or as a single acoustic event (a live performance or recorded track). Music can be performed from memory and through written musical notation, or through a combination of both. Compositions comprise musical elements, which varies widely from person to person and between cultures. Improvisation is the act of composing during the performance. It involves assembling musical elements spontaneously.

People who practise composition are called composers. Compositional techniques are the methods used to create music. Useful skills and knowledge in composition include writing musical notation, music theory, instrumentation, and musical ensembles (orchestration). Other skills include extended techniques such as improvisation, musical montage, preparing instruments, using non-traditional instruments, and other methods of sound production.

2.3.2 Compositional Instrumentation

The task of adapting a composition for musical instruments/ensembles, called arranging or orchestration, may be undertaken by the composer or separately by an arranger based on the composer's core composition. A composition may have multiple arrangements, based on factors such as, the intended audience type and breadth, musical genre or stylistic treatment,

recorded or live performance considerations, available musicians and instruments, commercial goals and economic constraints.

Based on such factors, composers or arrangers must decide on the instrumentation of the original work. Some common group settings include music for full orchestra (consisting of just about every instrument group), concert band (which consists of larger sections and greater diversity of woodwind, brass, and percussion instruments that are usually found in the orchestra), or a chamber group (a small number of instruments, but at least two). The composer may also choose to write for only one instrument, which is called a solo. Composers are not limited to writing only for instruments; they may also decide to write for voice (including choral works and operas) or percussion instruments. The researcher in this research composed five instrumental violin solo pieces.

2.3.3 Arrangement

Tilmouth (1980) sees arrangement as:

... that which employs prior material so as to comment upon it such as in mash-ups and various contemporary classical works. The process first requires an analysis of existing music, and then a rewriting (and often transcription) of it for instruments other than that for which it was originally intended. It often (but not always) involves new supporting materials injected by the arranger.

In addition, Jacobs in Johnson (2017) adds that, in arrangement, there is always an existing material which the arranger develops through extensions, improvisations; instrumental accompaniment etc. There is always the element of reframing in arrangement. (p. 31). To the researcher, arrangement is a musical redecoration of an existing music in order to establish a new version. In this research, the researcher arranged two African compositions, which are:

1. *Baraboo nii dor* (p. 101)
2. *Bari Mte.* (p. 117)

From the empirical works above, the researcher established that compositions of music are made for mankind and that it is part and parcel of human daily endeavours which therefore bring into focus the following:

2.3.4 The Importance of Music in Human Existence

Oguoma (2010) while discussing the importance of music in human existence says that:

Music is not just a mere fun or experience but an integral part of man's life: identifying ethnic groups, building and educating the rustics, communicating social and political developments, harnessing economic growth, expressing feelings of worship, sacrifice, adoration, obedience and gratitude; spying, broadcasting, censoring or commending taboos and norms respectively. Processing power and cultural legacy, housing the history of the people, promoting mental and spiritual healing, celebrating life and mourning lost life. (p. 139)

Music is a universal language of the soul and there is no language without the use of music. A place of communication and music in human existence go together, and the importance of music cuts across all human endeavours. Religiously, music plays a good role in human existence. There are no forms of worship without the involvement of music, be it traditional, Christian and Islamic etc., since man does not exist without the worship of God or gods. Music influences us socially, psychologically and emotionally. It influences our communal spirit. It serves as a source of energy and inspiration at work, in festivals, in learning, communication, and as a form of profession, and employer of labour.

2.3.5 The Place of Music in Culture

Merriam (2016) defined culture as:

The customary belief, social forms, and material traits of a racial, religious, or social group; also, the characteristic features of everyday existence (such as diversions or a way of life) shared. (b) The set of shared attitudes, values, goals, and practices that characterize an institution or organisation. (c) These are set of values, conventions, or social practices associated with a particular field, activity, or societal characteristic. (d) The integrated pattern of human knowledge, belief, and behaviour that depends upon the capacity for learning and transmitting knowledge to succeeding generations.

Okafor (2012) on culture states that:

It is now a long way from the first principles when man's most novel activity and the meaning of culture was deliberate tillage of the ground for production necessary for his survival. Culture now embraces the whole complex of human achievement in ideas, words, actions, symbols, and works intended by mankind to give fuller meaning and expression to life in the cosmos. (p. 4)

He further says that:

Culture originated everywhere from man's response to the diversities and dynamics of his whole environment. The experience of each generation is transmitted to the succeeding generation, which uses them to build upon and creates its legacy. As dynamics of the environment are varied, and as the environment has many facets, there should be matching responses or there could be sad consequences. (p. 4)

According to Onwuejeogwu in Okafor (2012)

A culture area is therefore a geographical area occupied by people whose culture exhibits a significant degree of similarity with each other as well as a significant degree of dissimilarity with the cultures of others... Culture areas are delineated by categorizing cultures according to standard classifications, such as techniques, physical environment, religion, language, and saying that those that are similar and closely related belong to one culture area. (p. 5)

One method of finding out about the culture of a people is to examine how they conceptualize their music. Music and musical instruments serve as culture indicators; musical instruments probably present the most diversified sources of information on the artistic values, religion, belief, family, life and the general social structure of a society. Every standardized procedure in an ethnic group is an element of its culture. It is the symbol and rhythm that provides the key to the African spirit and culture. The value of musical instruments as symbols are fortified by Reamer (1970) that sound is always 'felt' whether it is really 'heard'. This explains the tradition in Tanzania where a drum is hung on a tree when a child is circumcised and taken down when he recovers. The sound of drum is not heard but it is felt and conceptualized, since in many African communities, the sound of a drum heralds an important event.

Music and culture go together, as there is no culture without the involvement of music. It is the medium through which our culture is transmitted and communicated to the people. Songs accompany every activity of life in our culture: cycle of birth, puberty, marriage, death, and the worship of ancestral gods. Songs of insult and praise, work songs and songs of social control are transmitted by the use of music in our cultural setting. It can, therefore, be said that the culture of a people is buried in their music.

The literature was reviewed under the following sub-headings: Conceptual Framework, Theoretical and Empirical framework. Conceptual Framework deals with the definition and

description of terms like a composer and the meaning of composition. The theoretical framework discussed theories of creativity and empathy relating to musical composition and entertainment while the empirical theory reviewed related research in musical composition by discussing its relativity to this research. As such, the researcher understood that music plays vital roles in the society and forms part of our cultural heritage. Music and culture go together as there is no culture without the involvement of music. It is the medium through which our culture is transmitted and communicated to the people. Songs accompany every activity of life in our culture: cycle of birth, puberty, marriage, death, and the worship of ancestral gods. Songs of insult and praise, work songs and songs of social control are transmitted by the use of music in our cultural setting. It can, therefore, be said that the culture of a people is hidden in their music.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1. Qualitative research methods for obtaining musical materials and data for this research are reviewed of related literature, creative compositions and content analysis.

3.2. Pre-Research and Field-Work Approaches.

This research was carried out by review of related literature through the reading of relevant books, journals in the library and materials sourced from the internet. The researcher used the library and the internet frequently before and during the period of this research to get information and ideas on the research topic and its components. These helped the researcher to develop the literature contents of this dissertation.

3.2.1. Linguistic and Literary Approaches.

These approaches are adopted by the researcher in making inquiries into the meaning and pronunciation of the Gokana and Ibibio people and their languages. Materials and data gotten from the library, internet, and field trips were used during the deskwork stages. More information and verification of unclear information from sources mentioned above were revisited by the researcher.

3.3. Sources of the Material

Primary and secondary sources are used for the musical compositions in this research work. They are personal compositions and reviewed of related literature.

3.3.1. Notational Method

The researcher used the manuscript and Finale musical software programme to notate and score the compositions and arrangements. The Finale software aided the researcher in the selection of notation and immediate aural feedback of the compositions, thus, relieving the researcher of the difficult task of making corrections during rehearsals.

3.4. The Music Composition Methods

Composition can be viewed from its originality, its structure formation/make-up or from the process of its creation. The methods of creating music vary widely and may include: (a) spontaneous (improvisation), which takes place during performance, most especially in the

traditional African context. Agu (1992) describes the process as one in which the composer allows his personal emotion to override his normal self, thereby placing himself in a mood in which new musical material is generated. (p. 22). (b) the conventional method which involves putting down musical ideas or representing musical sound on paper, using the conventional notation.

The selection of musical materials is done either by inspiration or pure creativity, or through cognitive intention. Composers (both African and Western) admit to the fact that there is in essence something known as inspiration, which serves as the basis of or the setting for the composition. In science, it is a very popular and general belief that “for every action, there must be a cause”. Consequently, for every inspiration, there is a stimulus. Thus, for some composers, playing or extemporizing on a musical instrument serves as a means of stimulating inspiration. Agu (2002), from another angle, adds that:

Composers can draw their inspirations from “annual” music festivals organized by various denominational churches, National and State music festivals... radio and television studios. (p. 86)

Agu (1984) analyses the process of compositions as:

When the vocal music composer... sets out to compose a new song, he involves himself in two inter-dependent mental processes. One is the process of creativity, aroused by fantasy, imagination and inspiration. The other is one of method, shaded and determined by traits of the society in which the new composition is owned and practiced as an art form. (p. 25)

The collection of suitable tools or set of tools within music notation practices is then used for solidifying the purposes of sending the intention behind the thought, ideas or messages in form of manuscript or via a sound file. Also, the composer puts in mind the audience to which his composition will be performed to or for.

According to *Wikipedia* (the free online *encyclopaedia*),

One method of composing music is starting with chord progressions. These chords could be selected arbitrarily or with specific purpose to reflect the tone of the emotion being conveyed. For example, selecting a minor key, but with mostly major chords (i.e. III, VI, VII) might convey a hopeful feeling. Once the series of chords are selected, additional lines are added to embellish, adding depth to the music. Usually, this includes at least a lead melodic line and often one or more harmonic lines.

Popular music is often written this way, where selected series of chords form the structure of a particular section of the song (e.g. Verse, Chorus). The melody line is often dependent on the writer's chosen lyrics and can vary in detail from verse to verse. Another method involves free playing of your desired instrument. For example, a pianist might simply sit and start playing chords, melodies, or random notes that come to his/her mind in order to find some inspiration, and then build on the discovered lines to add depth.

3.4.1. Form:

The organization of a musical work could be called musical form. Ferris (1995) says:

Form in art is based upon the principles of repetition and contrast. Repetition lends unity, symmetry, and balances to a composition, contrast provide variety. Listening to a composition, one ideally memorizes certain sounds in order to differentiate between the repetition of material and the introduction of new musical ideas. These signposts remind us where we have been and imply what lies ahead, helping to establish our musical bearings. (p. 66).

The above techniques draw parallel to art's formal elements. Sometimes, the entire form of a piece is through-composed, meaning that each part is different, with no repetition of sections; other forms include strophic, rondo, verse-chorus, binary, and ternary. Speaking about ternary form, Otto (1982) says:

We can call it a music sandwich, consisting of the first section starting in the tonic and ending either in the tonic or related key, an episode (the filling) which is contrasted with both the first and third sections which is either the exact or slightly repetition of the first, started and ending in the tonic, sometimes, a coda is added. (p. 100)

Form is defined by Randel (2001) as:

The shape of a musical composition as defined by all of its pitches, rhythms, dynamics and timbres, in which there can be no distinction between musical form and specifically musical content, since a single pitch or rhythm might be regarded as part of the content of a composition. (p. 320)

Michael (2000) views form as a design of composition. Structures are patterns designed for building musical compositions. (p. 260). Composers may decide to divide their music into sections. In classical music, one common form of song writing is sonata form. This form involves an Exposition, Development, and Recapitulation. According to Nelson and Christenson (2006)

There are two common forms that are typically encountered in songs. The first possibly is AABA. The initial A phrases may be repeated phrase or period. The B phrase is vertically always open, and the last A is a repetition or variation of the second A phrase. This is often expanded to 16 or 32 bars. The first 16 may be repeated 8-bar bridge or contrasting second, followed by a return of the first or second period. This is the form of many standard pop forms. The B is possibly AAB and is often called a bar form. The B is frequently extended to make it equal in length to both A's together. (p. 206)

Many contemporary songs are organized into sections as well. These sections are usually alternating verses and choruses, often with a bridge before the last chorus. The differing verses will share chord progressions, while the chorus is often exactly the same throughout. In analysing form, Onwuekwe (2008) says:

Form is an important aspect of any musical composition. It gives the composer the over-all plan of the music and the direction on how to get there, preventing him from unnecessary deviation from where he is going. (p. 320)

Discussing other types of structures in African-Nigerian art music, Agu (1999) says:

Solos, the call and response, the call and refrain, the solo and chorused refrain and the mixed structural forms prevail in the traditional songs. The mixed structural form that combines all the forms to enhance larger structure is mostly applied in the contemporary Nigerian vocal art music. The regular and the irregular strophic forms are not left out. (p. 15)

3.4.2. Melody:

From Michael (2000), melody came from the Latin word *Melos*. A succession of notes varies in pitch, which has an organised and recognizable shape. In the *Encyclopaedia Britannica* (2002), melody is the aesthetic product of a given succession of pitches in musical time, implying rhythmically ordered movement from pitch to pitch. Drawing from Michael (2000)

and the *Encyclopaedia Britannica* (2002), the researcher sees melody as the proper movement of notes or tones in single line. Melody is the aesthetic bedrock of harmony and very important in composition. It is that part of composition that gives the beauty of the music. A good composition requires a good melody.

A melodic line has several characteristics, Nelson and Christenson (2006) mentioned these characteristics as follows.

1. Contour: An overall line that rises, falls arches, undulates, or moves in any other way
2. Range: Occupying a certain space within the spectrum of pitches the human ear can perceive.
3. Scale: Different scales are found in melody.
4. Theme: A type of melody that is not necessarily complete in itself, except it is designed for variations.
5. Motif. Small fragment of a theme.
6. Sequence: rising and falling sequence.
7. Ornaments: Small melodic devices such as grace notes, appoggiatura, trills, which may be used in embellishing a melody.
8. Compositions in the genre of hymns should consider the following (a) rhymes (b) poetic realisation (c) tunes names (d) metrical meter (e) psalmody (free meter) (f) numerical style (mixed rhythm meter) (g) theological and scriptural content of the text and (h) topical variables.
9. Cadence should occur at notes that are sustained, and should meet criteria of cadential point.
10. Employ the use of melismatic passage as means to extend phrases to become balance for action words to be clearly expressed literally.
11. Melodies should be easy to remember. (p. 260)

Uzoigwe in Albert (2013) further says:

For composers of African art music to create an African identity in their works, they should derive their tonal patterns, as well as their rhythm patterns mainly from two contrasting sources: one of which is influenced by speech-tone patterns of words and the other which flow the logic of music discourse. We shall point out here that while the first influenced the growth in musical ideas, the second contributed to the growth in musical construction. (p. 162).

It is important to note that the Western melodic tonal pattern is quite different from the African melodic tonal pattern as each shows their sense of identity.

Melody types are used in the composition of enormous variety of music, especially non-Western and early Western music. Such music is usually composed by a process of centonization, either freely, improvised or in a fixed pattern. In this, Harold (1946) says melody type is the fundamental notion for understanding a nature of Western and non-Western musical modes. (p. 376). In the same vain, Mark (1982) defined melody type as a group of melodies that are related, in that they all contain similar modal procedures and characteristic rhythmic and melodic contours or patterns. (p. 186). And Ammer (2004) says:

... A melodic formula, ranging from a short motif of a few notes to an entire melody, is used as the basic for musical compositions. It differs from a mode, which simply sets forth a sequence of intervals (in Western music, half tones and whole tones), and from a scale (the notes of a mode in rising order of pitch), in that it is more specific: a melody type spells out actual sequence of tones, just as they are to appear in the piece, as well as particular beginnings and endings, ornaments, and other details. Melody types are found mostly in the music of ancient people the Arabs, Persians (Iranians), Indians and others. (p. 238)

Adding to this, May (1983) says:

... On one end of the continuum, the right, the melody type is a schema that is quite definite, a specific melody or a tune. When a musician improvises on this schema, he/she plays the melody with only slight variations. The basic outline is preserved and is clearly recognised by the listener. The best example... of this end of the continuum is a folk song. A genuine folk song performance is a kind of improvisation. No one person sings it exactly as it came to him (or her). One of the challenges of folk song research, of course, is to find all the variants of the tune and to try to trace the family relationships. On the left side of the continuum is the melody type as a mode. Here the melody type is similar to a church mode: a scalar configuration with a preferential order of tones. The closer we get the pole where a melody type is a tune, the more definite and literal is the schema. (p. 274)

Musical styles used melody in different ways. For example:

1. Jazz musician use the term 'lead' or 'head' to refer to the main melody, which is used as a starting point for improvisation

2. Rock music, melodic music, and other forms of popular and folk music tend to pick one or two melodies (verse and chorus) and stick with them, much variety may occur in the phrasing and lyrics.
3. India classical music relies heavily on melody and rhythm, and not so much on harmony as the music contains no chord changes
4. Balinese gamelan music often uses complicated variations and alterations of a single melody played simultaneously.
5. In western classical music, composers often introduce an initial melody, or theme, and create variations.

3.4.3. Harmony:

From *the Concise Oxford Dictionary of English Etymology in English Language*. The term, “harmony”, is derived from the Greek word *harmonia* meaning ‘joint agreement, concord’, from the verb ‘*harmoza*’ to fit together. Also Michael (2000) defined harmony as the simultaneous sounding and combination of notes, giving what is known as vertical music in contrast with horizontal music counterpoint. The harmony used in this research work are four part harmonies in (SATB).

3.4.4. Some Harmonic Procedures

Composers have used several harmonic processes in their composition over the ages, some of which are found in this research work.

- A. Diatonic/ chromatic harmony: harmony which confines itself to the force of the major and minor key, and harmony which employs notes extraneous to the major and minor keys.
- B. Progression: the motion of note to another or one chord to another.
- C. Triad: A note with a third and a fifth
- D. Concord: A chord satisfactory in itself.
- E. Discord: An unsatisfactory chord which must be resolved.
- F. Suspension: A form of discord arising from holding over a note in one chord as a monumentally part of the combination which follows and then resolves by falling back to the note which forms part of the second chord.
- G. Anticipation: The sounding of the note of a chord before the rest of the chord is sounded.

- H. Pedal: The device for holding on a bass note, tonic or dominant through a passage, including some chords of which it does not form a part.

Addressing this, Agu (1999) states that:

Some African singing styles are characterized by common but effective use of pedal notes; usually applied in the lowest part. The pedal notes serve major purpose of providing the melody, the basic rhythmic background. This technique is found to be effective, especially, when a group sings *a cappella*. (p. 46)

- I. False relation: The appearance of note with the same latter-name of contiguous chords in one case inflated sharp or flat, and in other uninflected.
- J. Repetition: A method of repeating what has been said. This could be found in the melody or harmony line.

3.4.5. Rhythm:

Liddell and Scott (1996) states that the word rhythm, is taking from the Greek words *rhythmos* meaning the occurring motion and symmetry. Anon (1971) believes rhythm is a movement marked by the regulated succession of strong and weak elements, or of opposite or different conditions (p. 2537). In performing arts, rhythm is the timing of events on a human scale; that occurs over time of the steps of a dance, or the spoken language of poetry. Harold (1946) also defined rhythm as the character and meaning of thought, expressed through the measure or movement in sound or form by written sign or words. (p. 1006). For Rogal (2002)

Rhythm and percussion are highly emphasized in African music, reflecting the close link between music and dance. African music tends to feature complex polyrhythm; in which several different rhythmic patterns are played simultaneously and repeated over and over, and each instrument (voice) goes its own rhythmic way (p. 391)

Nketia (1975) says that:

The internal division that marks off musical phrases within a song tend to correspond closely to grammatical unites of structure, that is, a musical phrase may be conterminous with a sentence, a clause phrase, or even a word that functions as a complete utterance. Such grammatical units' structures do not have to be of the same length. However, where a song is in strict rhythm, a number of adjustments are made in the length of the verbal units to achieve symmetry and balance. (p. 179)

The sense of movement in music is rhythm. It could be called the sustaining life in the movement of music. As commonly said, ‘music is life’, it is breath that gives life, so is rhythm to music.

3.4.6. Some Types of Poetic Rhythm

Hymns that are taking from poetry have another form of rhythm that are of different pattern of stressed (/) and unstressed (x) syllables with each unit called foot. The understanding of the stressed (/) and unstressed (x) syllables by a composer help in the arrangements of notes on what is called weak and strong beats in order to make the composition align with the text.

- 1) Jamb (x /): This is most commonly used. It consists of two syllables. The first is unstressed, which takes the form of a weak beat, while the second is stressed and appears in form of a strong beat. It is, therefore, essential for a composer to understand this in order to know how to assign words to music. This usually starts with an anacrusis beat.
- 2) Trochee (/ x): This has two syllables. The first syllable is strongly stressed, while the second is unstressed. In this, the composer will assign the strong beat to the stressed syllable and a weak beat to the unstressed syllable. It will be an error if a composer assigns a weak beat to a stressed syllable in a composition.
- 3) Spondee (/ /): Two consecutively stressed syllables.
- 4) Dactyl (/ x x): This is made up of three syllables. The first is stressed and the remaining two are unstressed.
- 5) Anapaest (x x /): This is totally the opposite of dactyl. The first two syllables are unstressed, while the last syllable is stressed; that is, two weak beats and one strong beat.

These are put into considerations by a composer when composing in hymn style.

3.4.7. Setting Text to Music:

Words are set to music in a musical composition. Words of one syllable, two syllables and three syllables etc. are broken down when been set to music. This could be done in two ways

- 1). by syllabic text setting: Each syllable of a word is broken down and assigned to an individual note.

2). by melisma: This occurs when a syllable of a text is assigned to several notes of different pitches.

3.4.8. Scansion of Text:

Scansion of text is very important in music composition. In this, words are separated into syllables, while the meaning is maintained. There are words which begin with a prefix or a suffix. Some examples of words with prefix are:

- Un-finished
- Sub-merge
- Un-done
- Tri-cycle
- Non-sense
- Re-turn

Words with suffix

- Harm-ful
- Friend-ship
- Hard-ship
- Child-ish
- Skil-ful
- Hope-less
- Beaut-y
- Slow-ly
- Mad-ly
- Sheep-ish
- Loos-en

Words of single syllable

- Faith
- Die
- Tell
- Come
- Go
- Eye
- Want

- Give
- Joy
- Day

There are other two syllable-words with repeated alphabet in-between them. This requires a good scanning in setting text to music. Words of three, four and five etc., syllables are also used.

3.4.9. Word Painting:

This is a musical technique of writing music that reflects the literal meaning of the song. Word painting flourishes in baroque period of music in the hand of Handel's *Messiah*, where notes were assigned to text based on the literal interpretations. e.g. valley with a low note, exalted on a rising figure, mountain and hill form a peak in the melody.

Other factors a composer should put into consideration are:


- Song structure: A composer must have what the researcher will refer to as the blueprint or the plan of what he/she intends to do in mind or paper. This will serve as a guide to his/her work or composition.
- Song title: Song title is very important as it goes along side with the feelings, melody type, chord type and the entire musical interpretation.
- Opening lines: These serve as what educational researchers call entry behaviour. It gives and opens the mind to what the entire content of the piece should be.

3.4.10. Tempo and Dynamics:

In music composition, tempo and dynamics are very important factors to be put into consideration. Hornby (1995) views tempo as the speed or rhythm of a piece of music, and dynamics as the force that produces change, action or effect in music. (p. 364 and 1233). These two go together in music composition. Some examples of tempo are:

Tempo	Meaning
<i>Andante</i>	In a walking pace
<i>Allegro</i>	Fast, quickly and bright
<i>Allegro vivace</i>	Very fast
<i>Grave</i>	Very slow
<i>Largo</i>	Broadly
<i>Lento</i>	Slowly
<i>Larghetto</i>	Slow and broadly
<i>Larghissimo</i>	Very very slow
<i>Presto</i>	Very very fast
<i>Rallentando</i>	Gradually slowing down
<i>Ritanto</i>	Immediately slowing down
<i>Adagio</i>	Slow and steadily
<i>Allegro moderato</i>	Moderately quick

Some examples of dynamics

Dynamic	Sign	Meaning
<i>Piano</i>	<i>P</i>	Soft
<i>Forte</i>	<i>f</i>	Loud
<i>Mezzo-piano</i>	<i>mp</i>	Somewhat soft
<i>Mezzo-forte</i>	<i>mf</i>	Somewhat loud
<i>Pianissimo</i>	<i>pp</i>	Very soft
<i>Fortissimo</i>	<i>ff</i>	Very loud
<i>Sforzando</i>	<i>sfz</i>	A forceful accent
<i>Fermata</i>		Hold as long as possible.
<i>Staccato</i>	...	Detached sound

3.4.11. Analytical Methods

Analysing the musical content of these compositions and arrangements, the researcher used Uzoigwe's method of structural analysis of music in Onwukwe (2006). The structural analysis procedure enabled the systematic exposure of the musical contents that involves or relates to rhythmic-metric, melodic, harmonic, structural forms, tonality, texture, dynamics and the stylistic elements of the works in relation to how they were ingeniously, logically and artistically crafted into the compositions.

3.5. Pre-compositional Considerations

At the beginning of the pieces, the researcher considered the potentials and efficiency of musical elements and instrumental resources harnessed in the research. The considerations are made in respect to:

Tonal centre:

Metre / Time Signature:

Tempo:

Length:

Form:

Texture:

Media:

Scale:

Dynamics:

Mood:

Language:

Audience

CHATER FOUR

PRESENTATION AND ANALYSIS OF COMPOSITIONS / ARRANGEMENTS

This research features three chants, ten contemporary pieces, five African music and five violin instrumental pieces by the researcher. They are presented as follows:

A. Chants

4.1. Psalm 11

4.2. Psalm 21

4.3. Psalm 23

B. Contemporary Pieces

4.4. Now they draw near to Jerusalem

4.5. The Lord has need of it

4.6. Lowly and seated on a donkey

4.7. He sat on a donkey

4.8. When He entered Jerusalem

4.9. Fulfilment of prophesy

4.10. God will lead me (solo)

4.11. God will lead me (solo and chorus)

4.12. Spirit of God

4.13. Draw me nearer to Thee

C. African Pieces

4.14. *Baraboo nii dor* (The earth is the Lord's)

4.15. *Bari Mte* (God the Father)

4.16. *Ubong* (Glory)

4.17. *Nyetrofi* (I will praise you)

4.18. *Anemam* (You have done it)

D. Instrumental (Violin) Pieces

4.19. March

4.20. The Cross

4.21. Jolly with speed

4.22. Searching

4.23. Bird

4.1 PSALM 11

Pre-compositional Considerations

Title:	Psalm 11
Key:	G major
Time signature	2/2
Tempo:	<i>Allegretto</i>
Length:	7 bars
Texture:	Homophonic
Media:	Voice
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Cheerfully
Language:	English
Audience:	Church and Concert hall
Genre:	Psalm

Performance Interpretation: For the optimal performance of this psalm, the following should be considered:

- A. A good breath control and articulation of words
- B. The song words are being chanted
- C. A good musical interpretation of the text.

Compositional Techniques Employed

1. Dominant 7 bar 7

Cadence: Perfect cadence in bar 7

Textual Analysis

The text is based on a dialogue between the righteous and the ungodly. It presents the confidence of the righteous in God and His concern towards the righteous and the destruction of the wicked.

4.2 PSALM 21

Pre-compositional Considerations.

Title:	Psalm 21
Key:	C major
Time signature:	2/2
Tempo:	<i>Allegretto</i>
Length:	7 bars
Texture:	Homophonic
Media:	Voice
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Cheerfully
Language:	English
Audience:	Church and Concert hall.
Genre:	Psalm

Performance Interpretation. For the optimal performance of this psalm, the following should be considered.

- A. A good breath control and articulation of words
- B. The song words are being chanted
- C. A good musical interpretation of the text.

Cadence: Perfect cadence in bar 7.

Textual Analysis

The text presents two ideas. The first part presents the king that God has granted his heart desires and petitions with goodness and long life, which gives him the ground of trusting in God. The second session presents the destruction of the enemies of the king by God. It is obvious that if we put our trust in God, He will provide for us and grant us all our petitions. He will also fight our enemies in return.

4.3 PSALM 23

Pre-compositional Considerations

Title:	Psalm 23
Key:	G major
Time signature:	2/2
Tempo:	<i>Allegretto</i>
Texture:	Homophonic
Media:	Voice
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Cheerfully
Language:	English
Audience:	Church and Concert hall
Genre:	Psalm

Performance Interpretation: For the optimal performance of this psalm, the following should be considered:

- A. A good breath control and articulation of words
- B. The song words are being chanted
- C. A good musical interpretation of the text.

Cadence: Perfect cadence in the last bar

Textual Analysis

The text presents the Lord as a good Shepherd with all the benefits of a good shepherd to the sheep. It also gives a conclusion of the expectation of a shepherd from the sheep.

4.4 NOW THEY DRAW NEAR TO JERUSALEM.

Pre-compositional Considerations

Title:	Now they draw near to Jerusalem
Tonal centre:	G major
Time signature:	$\frac{3}{4}$
Tempo:	<i>Moderato</i>
Length:	38 bars
Texture:	Monophonic
Media:	Voice and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte, retardando, mezzo-forte</i>
Mood:	Soberly and lively
Language:	English
Audience:	Church and Concert hall
Genre:	Contemporary

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text
- B. A good breath control
- C. A good articulation of words

Compositional Techniques Employed

Bars 32-34:	Falling Sequence
Bar: 35:	Octave displacement

Structural Analysis.

Form:	Binary
No. of bars:	38 bars
Bars 1-7:	Piano prelude

Bars 8-15:	Voice with piano accompaniment
Bars 16-17:	Piano interlude
Bars 18-20:	Voice and piano accompaniment
Bars 21-24:	Piano interlude
Bars 25-38:	Voice and piano accompaniment
Cadence:	Perfect

Textual Analysis:

The text narrates the event of the journey of Jesus Christ with His disciples before the triumphant entry.

4.5 THE LORD HAS NEED OF IT.

Pre-compositional Considerations

Title:	The Lord has need of it.
Tonal centre:	F major
Time signature:	4/4
Tempo:	Lively
Length:	24 bars
Form:	Binary
Texture:	Homophonic
Media:	Voice and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte, retardando</i>
Mood:	Cheerfully
Language:	English
Audience:	Church and Concert hall
Genre:	Contemporary

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text.
- B. A good breath control.
- C. A good articulation of words.

Structural Analysis

Bars 1-4:	Piano prelude
Bars 5-12	Voice with piano accompaniment
Bars 13-16:	Piano interlude
Bars 17-24:	Voice with piano accompaniment
Cadence:	Perfect

Textual Analysis

God possesses everything we have and needs everything we have. Our soul, spirit and body belong to Him. He expects us to give all to Him for His use.

4.6 LOWLY AND SEATED ON A DONKEY

Pre-compositional Considerations

Title:	Lowly and seated on a donkey
Key:	G major
Time signature:	4/4
Tempo:	<i>Moderato</i> and lively
Length:	18 bars
Texture:	Monophonic
Media:	Voice and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Gently and powerfully
Language:	English
Audience:	Church and Concert hall
Genre:	Contemporary

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text
- B. A good breath control
- C. A good articulation of words

Structural Analysis

Form:	Binary
Bars 1-4:	Piano prelude
Bars 5-8:	Voice with piano accompaniment
Bars 9-10:	Piano interlude
Bars 11-84:	Voice with piano accompaniment
Cadence:	Perfect

Textual Analysis

The text describes the type of donkey Jesus Christ used in His triumphant entry into Jerusalem, and the manner in which He sat on it.

4.7 HE SAT ON THE DONKEY

Pre-compositional Considerations

Title:	He sat on the donkey
Key:	B major
Time signature:	4/4
Tempo:	Slow and lively
Length:	36 bars
Form:	Binary
Texture:	Homophonic / polyphonic
Media:	Voice and piano accompaniment
Scale:	Diatonic
Dynamic:	Soft and loud
Mood:	Gently and cheerfully
Language:	English
Audience:	Church and Concert hall
Genre:	Contemporary

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text
- B. A good breath control
- C. A good articulation of words

Structural Analysis

Bars 1-15:	Voice and piano accompaniment in bar
Bars 16-23:	Piano interlude
Bars 24-35:	Voice and piano accompaniment
Cadence:	Perfect

Textural Analysis

The text narrates the event of Jesus Christ as He sat on the donkey to Jerusalem. The crowd follows Him and echoed, "Blessed is He who comes in the name of the Lord, hosanna in the highest."

4.8 WHEN HE ENTERED JERUSALEM

Pre-compositional Considerations

Title:	When He entered Jerusalem
Tonal centre:	G major
Time signature:	4/4
Tempo:	Moderately lively
Length:	34 bars
Form:	Binary
Texture:	Monophonic
Media:	Voice and accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte, ritar</i>
Mood:	Gently and vigorously
Language:	English
Audience:	Church and Concert hall
Genre:	Contemporary

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text
- B. A good breath control
- C. A good articulation of words

Structural Analysis

Bars 1-6:	Voice with piano accompaniment
Bars 7-14:	Piano interlude
Bars 15-16:	Voice with Piano accompaniment
Bar 17:	Piano interlude
Bars 18-19:	Voice and Piano accompaniment

Bar 20: Piano interlude
Bars 21-34: Voice and piano accompaniment

Compositional Techniques Employed

Bars: 23-28 Raising sequence

Cadence: Perfect

Textual Analysis

The text narrates the incident that happened when Jesus entered Jerusalem. The Jews asked, "Who is this Jesus?" The answer was, "He is a prophet of Nazareth of Galilee."

4.9 FULFILMENT OF PROPHECY

Pre-compositional Considerations

Title:	Fulfilment of prophesy
Key:	D major
Time signature:	4/4
Tempo:	Lively
Length:	22 bars
Form:	Binary
Texture:	Monophonic, Homophonic, and Polyphonic
Media:	Voice with piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Cheerfully
Language:	English
Audience:	Church and Concert hall
Genre:	Contemporary

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text.
- B. A good breath control.
- C. A good articulation of words.

Structural Analysis

Bars 1-5:	Soprano solo with piano accompaniment
Bars 6-9:	Voice with piano accompaniment
Bars 10-12:	Piano interlude
Bars 13-20:	Voice with piano accompaniment
Bars 21-22:	Piano accompaniment

Cadence: Perfect

Textual Analysis

The text is about the fulfilment of prophecy by Isaiah to the daughters of Zion.

4.10 GOD WILL LEAD ME (SOLO)

Pre-compositional Considerations

Title:	God will lead me (Solo)
Tonal centre:	G major
Time signature:	4/4
Tempo:	Andante
Length:	25 bars
Form:	Binary
Texture:	Monophonic
Media:	Voice and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Joyfully
Language:	English
Audience:	Church and Concert hall
Genre:	Contemporary

Performance interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text.
- B. A good breath control.
- C. A good articulation of words.

Cadence: Perfect

Textual Analysis

The text confirms that everything is possible when God leads

4.11 GOD WILL LEAD ME (SOLO AND CHORUS)

Pre-compositional Considerations

Title:	God will lead me (Solo and chorus)
Key:	G major
Time signature:	4/4
Tempo:	<i>Andante</i>
Length:	25 bars
Form:	Binary
Texture:	Monophonic and Homophonic
Media:	Voice and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Joyfully
Language:	English
Audience:	Church and Concert hall
Genre:	Contemporary

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text
- B. A good breath control
- C. A good articulation of words

Structural Analysis

Bars 1-9:	Soprano solo with piano accompaniment
Bars 10-25:	Chorus with piano accompaniment
Cadence:	Perfect

Textual Analysis

The text indicates that everything is possible when God leads

4.12 SPIRIT OF GOD

Pre-compositional Consideration

Title:	Spirit of God
Key:	G major
Time signature:	4/4
Tempo:	<i>Moderato</i>
Length:	17 bars
Texture:	Ternary
Texture:	Monophonic and Homophonic
Media:	Voice with piano accompaniment
Scale:	Diatonic
Mood:	Prayerfully
Language:	English
Audience:	Church and Concert hall
Genre:	Contemporary

Performance Interpretation: For the optimal performance of this work, the following should be considered.

- A. A good musical interpretation of the text.
- B. A good breath control.
- C. A good articulation of words.

Structural Analysis

Bars 1-4:	Chorus with piano accompaniment
Bar 5:	Solo with piano accompaniment
Bars 5-9:	Chorus with piano accompaniment
Bars 9-10:	Solo with piano accompaniment
Bars 11-17:	Chorus with piano accompaniment
Cadence:	Perfect

Textual Analysis

The text is prayerfully asking God for the release of His spirit and glory on His children.

4.13 DRAW ME NEARER TO THEE

Pre-compositional Considerations

Title:	Draw me nearer to Thee
Tonal centre:	C major
Time signature:	4/4
Tempo:	<i>Moderato</i>
Length:	27 bars
Form:	Binary
Texture:	Monophonic and Homophonic
Media:	Voice with piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Soberly
Language:	English
Audience:	Church and Concert hall
Genre:	Contemporary

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text.
- B. A good breath control.
- C. A good articulation of words.

Structural Analysis

Bars 1-4:	Solo with piano accompaniment
Bars 5-7:	Chorus with piano accompaniment
Bar 8:	Piano interlude
Bars 9-12:	Solo with piano accompaniment
Bars 13-16:	Chorus with piano accompaniment

Bar 17:	Piano interlude
Bars 18-24:	Solo with piano accompaniment
Bars 24-27:	Chorus with piano accompaniment
Cadence:	Perfect

Textual Analysis

The text presents a petition to Jesus to draw us nearer to Him and wash away our sins.

SESSION THREE: AFRICAN MUSIC

4.14 *BARABOO NII DOR* (THE EARTH IS THE LORD'S)

Pre-compositional Considerations

Title:	<i>Baraboo nii dor</i>
Key:	G major
Time signature:	4/4
Tempo:	<i>Moderato</i>
Length:	72 bars
Form:	Through-composed
Texture:	Homophonic, Polyphonic
Media:	Voice with piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte, mezzoforte, fortissimo</i>
Mood:	Joyfully
Language:	Gokana
Audience:	Church and Concert hall
Genre:	African

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text
- B. A good breath control
- C. A good articulation of words

Structural analysis

Bars 1-12:	Chorus with piano accompaniment
Bars 13-14:	Alto voice with piano accompaniment
Bars 14-16:	Soprano solo with piano accompaniment
Bars 17-21:	Tenor or baritone solo with piano accompaniment

Bars 21-32:	Chorus with piano accompaniment
Bars 33-34:	Soprano voice with piano accompaniment
Bars 35-36:	Chorus with piano accompaniment
Bars 37:	Bass voice with piano accompaniment
Bars 38-41:	Chorus with piano accompaniment
Bars 42-47:	A change of time signature Chorus with piano accompaniment
Bars 48-55:	A change of time signature with a bass voice piano accompaniment
Bar 56-60:	Chorus with piano accompaniment from bar 66-70
Bar 61:	Bass voice with piano accompaniment
Bar 62:	Chorus with piano accompaniment
Bar 63:	Bass voice with piano accompaniment
Bar 64-70:	Chorus with piano accompaniment

Compositional Technique Employed

Dominant sevenths, passing notes, appoggiatura, cadencial 6/4, upper auxiliary

Cadence: Perfect

Textual Analysis

The text is taken from Psalm 24. It presents God as the Creator of the earth and narrates about a conflict between the devil and God. It also presents a question and answer section, "Who may ascend into the hills of the Lord?" And the answer is, He that has clean hands and a pure heart."

4.15 *BARI MTE* (GOD THE FATHER)

Pre-compositional Considerations

Title:	<i>Bari Mte</i>
Key:	A major
Time signature:	4/4
Tempo:	<i>Moderato</i>
Length:	23 bars
Form:	Ternary
Texture:	Homophonic, Polyphonic
Media:	Voice with piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Soberly
Language:	Gokana
Audience:	Church and Concert hall
Genre:	African

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text.
- B. A good breath control.
- C. A good articulation of words.

Structural Analysis.

Bars 1-12:	Voice with piano accompaniment
Bars 13-16:	Call and Response
Bars 17-23:	Voice with piano accompaniment

Compositional Technique Employed

Dominant seventh, passing notes, appoggiatura, cadencial 6/4, upper auxiliary

Cadence: Plagal

Textual Analysis

The text describes the defilement of the world created by God, and how people they have turned the world to a place of stealing, killing and the devil's domain.

4.16 *UBONG (GLORY)*

Pre-compositional Considerations

Title:	<i>Ubong</i>
Key:	A major
Time signature:	4/4
Tempo:	<i>Andante</i>
Length:	16 bars
Form:	Ternary
Texture:	Homophonic
Media:	Voice with piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Joyfully
Language:	Efik
Audience:	Church and Concert hall
Genre:	African

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text.
- B. A good breath control.
- C. A good articulation of words.

Cadence: Perfect

Textual Analysis

The text gives glory to God for all the things He has done for us.

4.17 NYETOROFI (I WILL PRAISE YOU)

Pre-compositional Considerations

Title:	<i>Nyetrofi</i>
Key:	G major
Time signature:	4/4
Tempo:	lively
Length:	18 bars
Form:	Binary
Texture:	Homophonic and Polyphonic
Media:	Voice and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	cheerfully
Language:	Efik
Audience:	Church and Concert hall
Genre:	African

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good musical interpretation of the text.
- B. A good breath control.
- C. A good articulation of words.

Cadence: Perfect

Textual Analysis

The text speaks about giving praise to God for everything He has done for us.

4.18 AMENAM (YOU HAVE DONE IT)

Pre-compositional Considerations

Title:	<i>Amenam</i>
Key:	A major
Time signature:	6/8
Tempo:	Lively
Length:	52 bars
Form:	Round
Texture:	Homophonic and polyphonic
Media:	Voice and accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Joyfully
Language:	Efik
Audience:	Church and Concert hall
Genre:	African

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. A good instrumental blending and understanding.
- B. A good musical interpretation of the text.
- C. A good breath control.
- D. A good articulation of words.

Structural Analysis.

Cadence: Perfect

Textual Analysis

God has done His good works in our lives.

SESSION FOUR: VIOLIN INSTRUMENTAL WORKS

4.19 MARCH.

Pre-compositional Consideration

Title:	March
Key:	A major
Time signature:	4/4
Tempo:	<i>Moderato</i>
Length:	24 bars
Form:	Binary
Texture:	Monophonic
Media:	Violin and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Mood:	Joyfully
Audience:	Church and Concert hall
Genre:	Violin instrumental

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. The instrument should be properly tuned
- B. Fingers should be in the right position on the string board
- C. A good interpretation of the piece and movement of notes by the violinist

Cadence: Perfect.

4.20 THE CROSS

Pre-compositional Consideration

Title:	The Cross
Key:	C major
Time signature:	3/4
Tempo:	Moderato
Length:	38 bars
Form:	Ternary
Texture:	Monophonic
Media:	Violin and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Pianoforte</i>
Modulation:	G and D major
Mood:	Soberly
Audience:	Church and Concert hall
Genre:	Violin instrumental

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. The instrument should be properly tuned.
- B. Fingers should be in the right position on the string board.
- C. A good interpretation of the piece and movement of notes by the violinist.

Cadence: Perfect.

4.21 JOLLY WITH SPEED

Pre-compositional Consideration

Title:	Jolly with speed
Key:	G major
Time signature:	2/4
Tempo:	<i>Allegro ma no troppo</i>
Length:	52 bars
Form:	Binary
Texture:	Monophonic
Media:	Violin and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Forte</i>
Modulation:	D major
Mood:	Joyfully
Audience:	Concert hall
Genre:	Violin instrumental

Performance Interpretation: For the optimal performance of this work, the following should be considered:

- A. The instrument should be properly tuned.
- B. Fingers should be in the right position on the string board.
- C. A good interpretation of the piece and movement of notes by the violinist.

Cadence: Perfect.

4.22 SEARCHING

Pre-compositional Consideration

Title:	Searching
Key:	Eb major
Time signature:	4/4
Tempo:	Moderato
Length:	38 bars
Form:	Binary
Texture:	Monophonic
Media:	Violin and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Pianoforte</i>
Mood:	Soberly
Audience:	Church and Concert hall
Genre:	Violin Instrumental

Performance and Presentation Form: For the optimal performance of this work, the following should be considered:

- A. The instrument should be properly tuned
- B. Fingers should be in the right position on the string board
- C. A good interpretation of the piece and movement of notes by the violinist.

Cadence: Perfect.

4.23 BIRD

Pre-compositional Consideration

Title:	Bird
Key:	F major
Time signature:	4/4
Tempo:	Moderato
Length:	20 bars
Form:	Ternary
Texture:	Monophonic
Media:	Violin and piano accompaniment
Scale:	Diatonic
Dynamic:	<i>Pianoforte</i>
Mood:	Cheerfully
Audience:	Church and Concert hall
Genre:	Violin instrumental
Cadence:	Perfect

CHAPTER FIVE

FINDINGS, SUMMARY AND RECOMMENDATIONS

5.1 Findings of the Study.

Composing music involves a deep sense of reflection and inspiration. Apart from the understanding of music theory and composition, inspiration is another tool that drives people or composers into music composition. African and Western composers admit the fact that there is, in essence, something known as inspiration, which serves as the basis for taking on or setting about such an undertaking.

Inspiration could be drawn from different grounds. Agu (2002) explain that composers can draw their inspirations from annual music festivals organized by various denominational churches, national and State festivals... radio and television studios. (p. 86). He also includes audio and video recordings of appreciable number of original Igbo compositions, folk arrangements, etc., which are patronized by composer's numerous audiences and finally churches, especially the Anglican Communion, that usually patronize the composers by occasionally commissioning them to compose anthems for special services or religious occasions or ceremonies.

In the course of writing this dissertation, the researcher discovered that a musical composition is made through the flare of the composer. This is what the researcher called "a personal inflow of music". No composer composes music different from what he/she proposes, or against the inspiration on the task. Composition is made through the sole stream that flows through the composer. In view of this, composers require quiet and conducive environments for good musical compositions. It is, therefore, imperative to state that noise and other distractive activities and actions hinder the process of composition as well as the required inspiration.

The researcher also discovered the following about a composer in this research.

- 1) Music is created through a composer.
- 2) A composer may be trained through formal education or untrained (naturally gifted).
- 3) Both trained and untrained composers use the elements of music as a building material to create music.
- 4) A composer is an educator. Teaching and learning are made through his/her compositions.

- 5) A music composer is a messenger. His/her music conveys messages of peace, love, joy and hate etc., depending on the purpose or intension of the particular composer.
- 6) The texts used in vocal composition are taken from existing materials or personal inspirational poem.
- 7) Composers have the creative power to change the emotional state of their audiences through their music composition.
- 8) Composing contemporary music does not necessarily demand breaking conventional rules of harmony. Contemporary composition can still be created by observing rules and principles.

The emotional state or stability of the composer is also very important when composing music. No research work can be successfully carried out if the composer is not in a good state of mind. For instance, as a result of loss of loved ones, ill health, or some challenges of life. A composer will not be in the right frame of mind to undertake any good music composition, even though such experience could also be a source of his/her composition sometimes. It is important that composers put their emotions and mind-set under control when composing music, in order that chords would agree and synchronize with words in sound, rhythm, melody and harmony.

Every individual appreciates music, and has an inflow of music. Therefore, if someone is properly nurtured and encouraged, he/she could put music together, without a formal education in music. Discussing this, Herbst, Zaidel-Rudolp and Onyeyi in Idamoyibo (2007) say:

It is the authors' belief that all beings with a modicum of musicality and an iota of imagination have the ability to be musically creative, that is, to conjure up a simple musical structure which could be a melody, with or without words, or a rhythm phrase. Composing music is within reach of the creative spirit residing within each one of us... (p. 112)

The art of composing music is endowed in certain individuals, young or old, educated or uneducated. There would be positive manifestation if opportunities and required support are given to someone, especially in a stable and conducive condition.

5.2 Summary

This research, *Leela: Contemporary Vocal and Instrumental Compositions for Religious and Entertainment Purposes*, is geared towards exploring the musical ideas of the contemporary

period in order to create musical composition in that area. Twenty-three compositions are presented in this research in chants, contemporary, African and violin pieces. The concept and theories relating to composition and a composer were discussed in this research. Music is made when there is a strong desire on the part of a composer to compose music. Daily experiences can be used by a composer to compose music. A composer has limitless ideas, concepts, scene, activities, behaviours, words, actions and trend etc. that can be used in musical compositions. The art of composition can be said to be totally dependent on the composer; while the composer should be seen as the architect of his/her musical work. He/she appreciates the performance of her composition(s) by his/her audience. Music is an aspect of life, the more we practise it, the more we gain insight into new ideas of chord usage, knowledge and development.

5.3 Recommendations

This research work is useful for development, analysis, and rearrangement of musical compositions by students, lecturers and lovers of music. The compositions in this research work can be performed by ensemble(s) in schools, church choirs, choral groups, and those interested in the performance of any section of these compositions.

Award from churches, schools, Local, States and Federal Governments should be giving to composers in order to encourage them. It is also important that art composers' work towards safeguarding all un-score work of great composers which should be notated and preserved for posterity. The internet provides an avenue where such scores can be preserved and presented globally. Nigerian composers should generate a data base, where musical compositions can be registered, preserved and purchased as sheet music.

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