

CHAPTER ONE

INTRODUCTION

1.1 Background of Study

It is difficult to imagine a world without music, without the occasional filtering in of beautiful soul-inspiring sound from a neighbour's radio in one's home even when one does not possess any. Imagine the new yam festival, naming ceremonies, birthdays, etc., without music. All these events, without doubt, will forever remain very unexciting without music spicing them. No wonder then that many rituals, worships and, more importantly, church services begin and end with music. Humanity has always found in music a powerful and effective medium for divine praise and spiritual upliftment of the soul (Col. 3: 16). Africans are no exceptions; their lives are immersed in a plethora of events of which they have a natural propensity to musicalize.

Years back, many of our good indigenous composers did not document their works systematically. They were performed, passed on from hand to hand and because they are not scripted, they are often forgotten in the course of time. Thanks to a few composers like Dan Agu, Chris Onyeji, Sam Ojukwu and others, who have begun to document their works. Some of them have even gone to the extent of recording their works on tapes and discs. These efforts are encouraging though more is required since there are still so many good composers that have done virtually nothing in terms of documenting their works in the most conventional and internationally acceptable ways.

1.2 Statement of the Problem

The reason why many performers and choir directors find it difficult selecting appropriate songs in preparation for some music programmes is largely due to the unavailability of suitable songs for the occasion. Our local choral repertoire need to be built up and increased, to accommodate various songs for various musical needs. Contributing to the eradication of this problem faced by choirs has been my desire. The systematic classification of these songs according to their various functions is hoped to serve this purpose.

1.3 Aims and Objectives

It is quite obvious that contemporary choral music in this part of the world has not gotten its proper position and recognition. Most good performers today are not academically trained.

Incidentally, these untrained performers are in most cases given more recognition and accorded 'respect' either as a result of sycophancy or by accident. This trend at the long run worsens the situation in the sense that the right people are no more placed at the right places. For this reason and others, this work is therefore aimed at:

- (a) Arresting this ugly trend through sensitizing the wider society and educating them on the difference between suitable and unsuitable songs. People are moved by what they listen to most of the time. It is my belief that the availability of great variety of suitable contemporary choral music among the people will strengthen their love and appreciation of good music.
- (b) Providing the composers and performers with works in which texts relating to and suitable for diverse occasions are used. Birthday celebrations, wedding and wedding anniversaries, Christmas and Easter seasons are occasions that need appropriate songs/anthems that depict their proper mood.
- (c) Preserving works through notations for further studies. This is a way of documenting the work. The use of music applications like Sibelius and Finale in notating musical compositions have helped in no small measure in preserving most music works.
- (d) Expanding music repertory. This work is a contribution to the existing music repertory. The reason why most choirs perform out of context is primarily because of the limitation of appropriate choral works suitable for the event. With the availability of this collection of songs/anthems, it is hoped that the number of suitable songs/anthems in the music repertory will increase.

1.4 Significance of the Study

Egwu Nganga: A Set of Original Contemporary Choral Compositions will help in no mean measure in assisting performers of both secular and sacred musical works to match their materials perfectly with the specific purposes they are meant to serve in their various performances. Towards actualizing Nigerian Art music of a global acceptance in this era of globalization, this is hoped to form part of the musical identity of Nigerian Art music through the employment of our indigenous materials. This work is needed for the expansion of the existing materials for musical academic purposes with African undertone, especially for African students who may choose to research on music with African theme and rhythmic

features. African music students studying in schools and colleges where this work is available in their libraries will find it very helpful in their research work.

Actions generally are prompted by reasons. There has never been any smoke without fire. For the composer, compositions are made with purpose. The type of music one writes at any particular point in time is dependent on the purpose the music is hoped to serve. Sometimes though, composers write songs just to satisfy themselves in terms of expressing their inner feelings. Music being a transient art moves with time. Therefore, composers ought to move along with time. As time changes, musical taste also changes with time, thereby compelling composers to experiment on new genres, forms and styles.

1.5 Scope and Limitation of the Study

The music contained in this project are basically choral works. The work consists of six sacred choral works and four secular choral works all written for Mixed Voices (SATB). The composer's mind was actually centred on a global audience while working on these compositions but with a serious and special consideration of the Nigerian audience and performers, thereby going by what is readily available in our context by way of not stating or prescribing any preset instrumental accompaniment in the choral anthems and songs. This is because for the wider and more advanced societies, with the presence of improved music and technological devices, things are much easier, in terms of improvisation.

CHAPTER TWO

LITERATURE REVIEW

2.0 Review of Related Literature

Materials of literature relevant to the study were sourced and reviewed under the following subheadings:

- 2.1 Conceptual Framework
- 2.2 Theoretical Framework
- 2.3 Empirical Studies
- 2.4 Summary of Reviewed Literature

2.1 Conceptual Framework

Music is a human creation and the art of bringing musical ideas together, in and for performance, and making them audible or visual is known as composition. A good composer is said to be filled with imaginations all the time. In fact, any creative person has two natures - the physical and the spiritual or inner being. These he/she uses at will to bring together answers to the numerous questions that flash across his/her active mind in forming music. Questions like - Why? When? Which? How? guide him/her in explaining through musical compositions, situations or conditions within which he/she finds himself/herself or others.

A musical composition is not just a finished musical work or product written down on paper. It can also mean the act of conceiving a piece of music and/or the art of creating music. This is so because a typical traditional African composition is more or less improvisatory based. One of the numerous reasons for this is that the traditional African music is composed and performed without any form of notation as opposed to the Western system where a musical composition is primarily represented by a complex system of graphic notation.

Composition is a complex task involving many presuppositions and profound projections. *Componere*, as its Latin root indicates, means “to put together”. The composer organizes a preconceived musical cell in a highly structured logically creative network of ideas to evolve a gamut of musical work. Generally, the composer is a creator who seeks to transform the society through the art of music. His power in this regard has since been venerated in the Renaissance Europe. Musical talents (especially that of composition) like every other talent,

is a free gift of nature. It comes from God. Nobody decides to become a composer and does so effectively without possessing its natural qualities.

Composition, whether reference is to the process or to the completed work, implies the creation of a unique musical event that may or may not be based on original musical materials. In certain African countries, unique performance characteristics tend to assume greater significance than the composition itself. For the purpose of growth, it is necessary for musicians to rework patterns of musical structures that have gained broad recognition in order to create new ones out of them though bearing in mind the prevailing conventions.

Just like Michael Angelo, a composer can be referred to as an artist. His works can be likened to that of a creative artist with a major distinguishing factor in his/her mind, which is the unique material with which any creative artist takes along when embarking on his/her journey. The musical elements become the “building materials” for the composer. The ability to manipulate these “building materials” by using the right quantity and quality at the right place to get an impressive result, with a good knowledge of musical elements, and the ability to manipulate them properly is a very important and essential quality of a good composer. In line with the above view, Onwuekwe (2008) opines:

A plan of a building is an outline drawing of a building or structure, showing the position and size of the various parts in relation to each other. A building plan is to a house what form is to music. Just as a house without a building plan is bound to have a problem, so also is music without a form. (p. 167)

According to Nutting in Achinivu, (1979), “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.” (p. 115).

Musical composition could mean much more than a finished musical work or product. Nwamara (2006) described a 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) Nwamara (2008) went further to put musical composition in a more simplified manner as “merely the assemblages of musical notes.” He stated that:

It can come either in the 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 a 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 give 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 a freedom of expression and so has freedom of choice in the formulation of his object. The composer expresses his emotion in sounds aiming at satisfying his sense of design. The important thing is for the design to be beautiful and capable of holding the attention of his listeners/audience. (p. 17)

Certain factors are responsible for the suitability of certain works for various events, yet unsuitable for others. These factors are: melody, harmony, rhythm, instrumentation, form, lyrics. The ability to use, manage or organize these factors efficiently, aids in no small measure in determining the type of music a composer will produce whether vocal or instrumental.

One of the genres of Christian music used in our churches is known as contemporary music. Over the past sixty years, it has developed into a style similar to pop music. The songs are frequently referred to as "praise songs" or "worship songs" and are typically led by a "worship band" or "praise team", with either a guitarist or pianist leading. It is becoming a common genre of music sung in Nigerian churches, particularly in Pentecostal churches. Some do so exclusively. Others have services that are just traditional along with services that are just contemporary. Others simply mix this type of music with the traditional. Some Protestant churches avoid this music and remain traditional. Also, the Roman Catholic churches are using this type of music in some of their parishes. Some mix it with more traditional music; others have certain Masses with just contemporary worship music along with traditional Masses; others only use the contemporary; many others steer clear of contemporary worship and stick to the traditional. The type of music used in both the Catholic and the Protestant churches has little bearing on the theological ideology on whether a church is liberal, moderate, or conservative.

2.2 Theoretical Framework

(a) Music and Languages

Nigerian languages are inflectional in character, so certain characteristics of the spoken word condition the musical patterns of songs especially the high, low and medium accents placed on the vowels in a sentence. Most of the Nigerian songs are repetitive in nature and do not modulate, meaning that they stay in one key throughout. Nigerian songs are generally in two sections, the second bringing the first to a close. Sometimes the two sections are different; at other times, the second section borrows materials from the first and brings it to a conclusion. On rare occasions, it can be in three sections – the first part, a contrasting second part and a repeat of the first part.

Some Nigerian songs can be solo performed. But, more commonly, a song with solo and chorus is referred to as call-and-response. When it is a solo song, as in the case of praise singing, the rhythm is irregular, the tempo is set by the singer as he wishes and the overall form is improvised as improvisation is one of the hall marks of Nigerian song style.

Every Nigerian song tells a story and in almost every case the words or texts of the song are more important than the melodic content which in many cases is limited because most Nigerian musical instruments are not constructed to play long melodies as in the Western tradition. The song may be repetitive, but the text changes from verse to verse so that unless you understand what the singer is talking about, the whole experience can sound boring. A good example is provided by the Jos singer Dan Maraya who sings with a small flute in Hausa. He tells a story full of humour, proverbs and a commentary on the contemporary scene with a musical ostinato as an accompaniment.

A great feature of a Nigerian solo song is the liberty taken by the singer. He can shorten or lengthen a vowel. He can use metaphors, archaic expressions, and cryptic utterances. He can take a liberty and licence that he would not dare take in an ordinary spoken word which is a unique feature of the Nigerian musical scene.

Igbo language is highly tonal in nature. Indigenous contemporary music composers must be very careful when writing songs using Igbo language because any little error in the language inflection may result to an embarrassing or even a scandalous statement.

Now let us look at these for example, from the di-syllabic morpheme *a-kwa*. Four distinct and different words may be derived, depending on the intonation of the syllables.

<i>á-kwá</i> (high-high tones)	sorrow, tears, crying, weeping;
<i>á-kwà</i> (high-low tones)	cloth, dress;
<i>à-kwà</i> (low-low tones)	bed, bridge;
<i>à-kwá</i> (low-high tones)	egg;

Thus, a word (or group of words) must be properly intoned musically for the true meaning to be conveyed and understood. Igbo traditional tunes naturally follow the tonal inflection of the language. When a standard European tune is used to sing an Igbo translation of the poems which they are associated with, unexpected tonal inflections often occur in these hymns, giving rise to unintended meanings.

In line with the above view, Onwuekwe (2004) opines:

A word may have one meaning if uttered at a relatively high pitch, and another meaning if uttered at a relatively low pitch, with a third and possibly a fourth meaning if uttered with either a downward or upward inflection. (p. 73)

When melodies are created before texts, the texts have no choice than to follow the melody whichever way it goes, whether it makes sense or nonsense! When texts are created before a tune, the composer is at ease as he arranges the melody in such a manner that it moves up or down in complete obedience to the tonal inflection of the words or language.

(b) Music and Culture

Culture is known to be a way of thinking, feeling and believing in any given society resulting in a behavioural pattern which gives that society a distinctive identity. 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; African 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, for every standardized procedure in an ethnic group is an element of its culture.

It has been supported that the symbols and rhythms provide the key to the African spirit and culture. Sound in Africa is always 'felt' whether or not 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 the 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 goes 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. In African culture, music heralds the birth of a child. It welcomes the youth to puberty through an initiation ceremony. It announces the beginning of a marriage. It is used to celebrate the king's coronation, *Ofala* ceremonies and other social events. It also tells the world about the departure of a family member.

Nigeria is broadly conceived of in four major regions, in alignment with the major ethnic groups: in the north are the Hausa, Fulani and Kanuri; in the southwest, the Yoruba and their numerous subgroups; in the southeast, the Igbo people; and in the Niger Delta area, incredibly reorganized as a fourth distinct and very diverse region, the Kalabari, Ikwerre, Okrika, Ndoni and Abua peoples, to name a few.

The Yoruba people are well known for their elaborate drumming traditions, although the heart of their music is the spoken language. Two common percussion ensembles found widely today are the *dundun* and the *bata*. Other Yoruba percussion instruments include *bembe*, *koso*, *abinti*, *agogo*, *sekere* and *sakara*. The Igbo perform in a great array of musical styles, but one commonly found instrument is the *ikoro*, or slit gong. Another common and influential Igbo instrument is the *udu*, the pot drum. In the Northern part of Nigeria, one finds string instruments such as the three-stringed lute called *molo*, and the boat-shaped lute called *kontigi* by the Hausa.

In Yoruba culture, only the *oma* and *apa* trees are mostly used for carving out drums. The trees are situated on the roadside and the instrument makers think that such trees listen to human conversations and are therefore able to reproduce human tones when used as drums. It is their belief that any other tree used for drum making does not produce good tunes. Among the Ibibio, the Idiong society does not use a drum in its instrumentation. The Hausa and the Fulani strike the *tambari* drum twelve times to announce the election of a new Emir. In Kwara State, the *aku* drum is played seven times at intervals for seven days preceding a new yam festival. In Ondo State, the *oshima* drum is struck seven times to alert the town folk

about an impending battle. Almost all the traditional religions in Nigeria have elements of music in their rituals in the form of songs and dances. The general form of a traditional religious ritual consists of (a) incantations (b) offerings for purification (c) songs and (d) dances.

The secret societies in Nigeria can be classified as being either benevolent or malevolent. Two good examples of a benevolent secret society are the *Osanyin* Society of the Yoruba and the *Idiong* Society of the Ibibio. The deities in these societies make life fruitful and bring peace to the community. The god *Sopono* or *Ogun* can be called upon to help or to punish the enemy; but you can only go to the god *Osanyin* or *Idiong* to find out how you can save yourself from the wrath of your enemy.

Songs and dances have helped to shape the social organization of the Nigerian societies. For example, songs can be used by different age groups in the country during birth, puberty, marriage or death. The complexity of songs reflects a complex society as it is an adaptation of the trait of that society. The social structure of any community in Nigeria can also affect the style of a song bearing in mind whether the society is stratified or egalitarian. You will find in stratified societies like those in the Benin, Hausa/Fulani, Igbo and Yoruba areas, that praise singing is very common with the traditional rulers and ancestral gods as the centre pieces of their messages. The *Emir, Igwe* or *Oba* is never wrong, and the gods are never to be blamed for any misfortune that may befall the community.

In an egalitarian society, such as can be found in many parts of the Eastern Region of the country, the song styles are more complex and individualistic reflecting a complex society. Carrying this musical message to the arena of social organization, it is easier to rally round members of a stratified society into a unified whole, than those in an egalitarian society. Two possible exceptions of egalitarian society in the East is Anambra State where the Obi of Onitsha resides and in Rivers State where we have the Amanayabos of Bonny and Opobo. These communities are unique in that they combine the stratified and egalitarian styles of Nigerian songs.

In the traditional context, the musical culture of the Igbo is said to be rich and varied, because it is associated with their worship, occupations, homeland and rites of passage, and it is an integral part of Igbo life (Okafor, 2005). Now the big question is, does this apply to

contemporary Igbo compositions? Do our contemporary composers think of the suitability of their works in relation to the occasions or events for which they have been written? The experience of some of our composers and concert organizers is that a wonderful composition may sound so unpleasant and unacceptable to an audience because it was performed out of context.

(c) Contemporary Music in the Church

This musical style began in the early 1950s, when the Taize Community in France started to attract youths from several religious denominations with worship hymns based on modern melodies and between 1950s and 1960s, when some Churches began to place particular emphasis on reaching out to the youths. Christian Students' Unions in university environments hosted talks on evangelism and provided biblical teaching for their members, Christian cafes opened with evangelist aims, and church youth groups were set up. Amateur musicians from these groups began playing Christian music in a popular idiom.

Some Christians felt that the Church needed to break from its stereotype as being structured, formal and dull to appeal to the younger generation. By borrowing the conventions of popular music, the antithesis of this stereotype, the Church restated the claims of the Bible through Christian lyrics, and thus sent the message that Christianity was not outdated or irrelevant.

Soon churches began to adopt some of these songs and the styles for corporate worship. These early songs for communal singing were arguably the first examples of contemporary church music, and were characteristically simple, often only involving a three chord structure. More recently songs are displayed using projectors on screens at the front of the church, and this has enabled greater physical freedom, and a faster rate of turnover in the material being sung.

As the origin of Contemporary Church Music is closely related to the charismatic movement, the lyrics and even some musical features reflect its theology. In particular the charismatic movement is characterized by its emphasis on the Holy Spirit, personal encounter and relationship with God, and agape.

Lyrical, informal and sometimes intimate language of relationship is employed. The terms 'You' and 'I' are used rather than 'God' and 'we', and lyrics such as, 'I, I'm desperate for

You’, and ‘Hungry I come to You for I know You satisfy, I am empty but I know Your love does not run dry’ all these exemplify the similarity of the lyrics of some Contemporary Church Music to popular love songs. Slang is used on occasion (for example ‘We wanna see Jesus lifted high’) and imperatives (‘Open the eyes of my heart, Lord, I want to see You’), demonstrating the friendly, informal terms charismatic theology encourages for relating to God personally. Often a physical response is included in the lyrics (‘so, we raise up our holy hands’, ‘I will dance, I will sing, to be mad for my king’). This is blended with the use of drums and popular rhythm in the songs to encourage full body worship.

The metaphorical language of the lyrics is subjective, and therefore does risk being misinterpreted; this emphasis on personal encounter with God does not always balance with intellectual understanding. Just as in secular popular and rock relationships, feelings are central topics, so in Contemporary Church Music to a personal relationship with God, free expression is emphasized.

As in traditional hymnody, some images, such as captivity and freedom, life and death, romance, power and sacrifice, are employed to facilitate relationship with God. This is because, just like with hymns, such music is sung communally, there can be a practical and theological emphasis on its accessibility, to enable every member of the congregation to participate in a corporate act of worship. This often manifests in simple, easy-to-pick-up melodies in a mid-vocal range; repetition; familiar chord progressions and a restricted harmonic palette. Unlike hymns, the music notation may primarily be based around the chords, with the keyboard score being secondary.

There are techniques very common to Contemporary Church Music: the strong sense of home key, climactic chorus and repeated motifs. Though the styles have developed according to what is popular between the 1950s and now, such music usually follows popular trends that are already well-established rather than the most current.

There is no fixed band set up for playing Contemporary Church Music, but most have a lead singer and lead guitarist or keyboard player. Their role is to indicate the tone, structure, pace and volume of the worship songs, and perhaps even construct the order or content of the worship during performance. Some larger churches are able to employ paid worship song leaders, and some have attained fame by leading in worship song singing. In contemporary

church music today, there will often be three or four singers with microphones, a drum kit, a bass guitar, one or two guitars, keyboard and possibly other, more orchestral instruments, such as a flute or violin. There has been a shift within the genre towards using amplified instruments and voices, again paralleling popular music, though some churches play the same songs with simpler or acoustic instrumentation.

Technological advancement has played a significant role in the development of Contemporary Church Music. In particular, the use of projectors means that the song repertoire of a church is not restricted to those in a song book, and so Contemporary Church Music has a much greater rate of turnover than other Christian genres. Songs and styles go in trends. The internet has increased accessibility, enabling anyone to see lyrics and guitar chords for many worship songs, and download MP3 tracks. This has also played a part in the globalization of much Contemporary Church Music. Today, there is a thriving Contemporary Church Music business which parallels that of the secular world, with recording studios, music books, CDs, MP3 downloads and other merchandise.

Suffice to say that as a common genre of Christian music, Contemporary Church Music has proven successful. Its simplicity means that almost anyone with some degree of competency on a musical instrument may join in the leading of it. It is in a style suited to the musical taste of a generation that have grown up listening to pop songs and find classical music less accessible.

(d) Compositional Strategies

The compositions contained in this work are generally for Mixed Voices - (SATB). The few folk arrangements have anonymous original composers due to lack of any formal documentation of such works in the past and no single individual could claim ownership of any of such songs, since they are believed to be communally owned. It is generally believed that in the case of indigenous folk music where there was no theoretical application whatsoever, as there was no known academically trained musician to employ such, no composer can claim the ownership of such music.

In writing this work, there are no limitations structurally. All necessary structural patterns that were deemed useful and necessary were exploited in most of the compositions. Some that appear to be in a call and response form is by the composer's choice. The work generally

utilizes the full participation of an individual in two musical systems (in this case, Western and African). Uzoigwe (1992:9) noted that composers all over the world, consciously or unconsciously, draw materials from their people while composing. It is therefore in line with the above statement that I am confident on drawing materials for these compositions mainly from within.

2.3 Empirical Studies

According to Nwamara (2013), in his paper titled, “Practising what you preach: The place of Nigerian Musicologists in popular music performances”, it is surprising or rather disheartening to note that most Nigerian musicologists are still being guided by the old colonial and outdated mentality of perceiving popular music (pop music for short) and its performances as unserious and unimportant in issues pertaining to musicology in Nigeria, in this era of music entrepreneurship where efforts are being made by several music scholars as well as performers to meet the global musical needs of the 21st century. Very few Nigerian musicologists find their way into popular music making/performances while many others would not like to be associated with anything that has to do with popular music; believing that it is derogatory. Incidentally, popular music controls the Nigerian music market/economy of today and is making waves within and outside Nigeria. Where is the place of the Nigerian musicologist in the Nigerian popular/pop music scene? How many formally trained Nigerian musicians can one find in the popular music arena? There is a wide gap between music theory and the actual practice of popular music in Nigeria. This fact, notwithstanding, some scholars have made some effort in this regard. This work aims at reiterating the need for proper orientation/reorientation, creating more awareness and redirecting the attention of most Nigerian musicians/musicologists to this issue that requires urgent attention.

In 2015, Ofuani (2015) carried out an empirical study on composition: *Iwa ji ofuu folk – cantata and four instrumental solos: A compositional Research on Nationalism, Intercultural and Individualism*. Here, he states that music composition (whether conceived or expressed through the method of oral-tradition, improvisation, intuition, or written art form) is the bedrock and mother of music or music making. For without composition no music may be performed or heard. This places the art music composer first as a creative-figure.

According to Ofuani, a composer is also seen as an agent of change or innovator, visionary, chronicler, teacher, messiah, communicator/informant, philosopher, therapist, nationalist and

quite often – an extraordinary human being. The New Yam Festival is a very important socio-cultural event celebrated by many Nigerians, indeed many African communities to thank God for the harvest of new yam. It anchors and showcases the music, arts and philosophies and value facets of its diverse custodians. The festival is the boiling pot of musical and non-musical cultures of people.

Ofuani noted that, most Nigerian composers indulge in writing art music of Christian or quasi-Christian text. As a result, there is serious dearth of indigenous secular art music compositions for the purpose of performance in socio-cultural contexts, and on the other hand, the music for traditional musical instruments are rarely composed and notated in Nigerian vocal art music score as part of the composition. Hence, Ofuani composer originated a contemporary Nigerian extended vocal art music genre, which he referred to as ‘folk-cantata’; he composed for the genre based on *iwa ji ofuu* (new yam festivals) of *Anioma* people of Delta State Nigeria, with ‘yam’ as the subject and its themes revolving around worship, praise, occupation, achievement, critic, satire; immoral acts in the society, royal oratory and thanksgiving, etc.

Ofuani developed his personal Nigerian orchestra and orchestrated for same, using it as accompaniment to the ‘folk cantata’. In addition, four instrumental solo pieces, each for the *Eb* alto saxophone, flute, the piano and violin, were composed. In all the compositions, national, intercultural and individual, musical traits were blended while retaining Africanism as the dominant elements. The systematic process and approaches that he adopted in obtaining musical materials and data for the music composition and writing of this dissertation are identified under library and internet, ethnographic, linguistic and literary, creative, compositional, digital, notational and analytical methods.

In this work, related literatures were reviewed and the composed music were presented and analysed using functional, literary devices, definitive and descriptive approaches, which are enhanced through the synthesis of conventional functional analysis method (Graham, 1970) and (Agu, 1999) analysis procedures. This research is significant because in diverse socio-cultural functions, secular gatherings, academic context/setting and concert halls, art music performers may need to perform the entire work or piece(s) from it.

Nigerian, African and global art music repertoires are enlarged as this is an addition. In the library, it will serve as reference material for further academic consultation. Finally,

recommendations were made for composers, Nigerian/African musicologists, governments of all levels, custodians of diverse Nigerian/African cultural festivals and social organization to consider, adopt and effect.

In 2008, Nwamara stated in his *Contemporary Art Music for Christian Worship in Igbo Liturgy: Original compositions in African Idiom with Biblical Texts*, that the craze for Western music and musical instruments by the Igbo youths is a result of the continuous decline of interest, in Igbo music appreciation, composition and practice and that this has adversely affected so many areas of the life of the Igbo. In the church, the story is the same as church musicians and composers have followed suit, composing and performing what can be best described as “Western-music-influenced” Igbo music.

According to Floyd (1999), “the criteria for a composer are special instincts, a sacred fire, the ability to infer or apply theoretical constructs, and being nurtured in the appropriate environment.” (p.5) It is in line with this view that the composer tries to apply various theoretical constructs towards creating this work that reflects Igbo choral music idioms and concepts. The compositions contained in this work are basically in the form of Call and Response, Call and Refrain or Duet and Chorused Refrain; with biblical texts (lyrics adapted from selected psalms and canticles in Igbo language.

This work is indeed a bold step and a courageous attempt towards creating and documenting new genres in the contemporary Igbo church musical repertoire, as well as providing a comprehensive research material for further musicological and compositional research in the near future.

2.4 Summary of Literature Review

A composition, therefore, is the art of bringing musical ideas together for performance, making them audible or visual. One of the good qualities of a great composer is the possession of an imaginative and creative mind which is constantly active. Musical composition can also be described as the act of conceiving a piece of music and/or the art of creating music. This is completely distinct from improvisation, but a typical traditional African composition is more or less improvisatory-based. One of the numerous reasons for this is that the traditional African music is composed and performed without any form of

notation as opposed to the Western system where a musical composition is primarily represented by a complex system of graphic notation.

Due to the inflectional character in Nigerian languages, certain characteristics of the spoken word condition the musical patterns of songs during compositions especially the high, low and medium accents placed on vowels in a sentence. Many of the Nigerian songs are repetitive in nature and do not modulate. They can be performed solo or solo/chorus (call and response). When it is a solo song, as in the case of praise singing, the rhythm is irregular because, the tempo is set by the singer as he wishes and the overall form is improvised as improvisation is one of the hall marks of Nigerian song style. It is mostly folkloric and the words or texts of the song are considered important than the melodic content. Though the song may be repetitive, but the text changes from verse to verse. It is pertinent to understand what the singer is talking about in order to appreciate the beauty of the composition.

Music and culture go together, as there is no culture without the involvement of music. It is one of the mediums through which culture is transmitted and communicated to the people. Bearing in mind that culture is a way of thinking, feeling and believing, in any given society, which results in a behavioural pattern that the society derives its distinct identity; one of the surest methods of finding out about the culture of a people is to examine how they conceptualize their music. Music and musical instruments of a people tell so much about their culture. That is why in African musical instruments, information on the artistic values, religion, belief, family, life and the general social structure of a society is inherent.

When the Taize Community in France started attracting youths from several religious denominations with worship hymns based on modern melodies between 1950s and 1960s, little did they know that they were actually ushering in a new musical style, the contemporary music. At that time, some Church began by placing particular emphasis on reaching out to the youths. The need by some Christians to break away from the church's stereotype structure which they see as being formal and dull to some kind of music that may appeal to the younger generation resulted to this musical style. By borrowing "worldly" music which is very popular and appeals to the youth and restating the claims of the Bible through Christian lyrics, the message that Christianity was not outdated or irrelevant was sent.

Before long, churches began to adopt some of these songs and the styles for corporate worship. These early songs for communal singing were arguably the first examples of contemporary church music, and were characteristically simple, often only involving a three chord structure. More recently songs are displayed using projectors on screens at the front of the church, and this has enabled greater participation, and a faster rate of turnover in the material being sung. The origin of contemporary church music is closely related to the charismatic movement because the lyrics and even some musical features reflect its theology which is characterized by its emphasis on the Holy Spirit, personal encounter and relationship with God, and agape.

CHAPTER THREE

METHODOLOGY

3.1 Research Design

With a deep sense of reflection and inspiration comes music composition. In spite of the understanding of music theory, inspiration is another tool that drives people or composers into music composition. It is accepted by both African and Western composers that there is in essence something known as inspiration which forms the foundation from where they actually take off or set out to compose. Agu (2002) agreed that inspiration can be drawn from different ground. He adds that “composers can draw their inspirations from annual music festivals organized by various denominational churches, the National and State music festivals.... Radio and television studios.” (p.86) He also includes audio and video recordings of an appreciable number of original Igbo compositions, folk arrangements, etc, which are patronized by the composers’ numerous audiences and finally “churches that usually patronize the composers by occasionally commissioning them to compose anthems for special services or religious occasions or ceremonies.”

I discovered by experience in the course of my numerous compositions that musical composition comes out from the depth of the composer’s mind. One does not give what he/she does not possess. There is no composer who can compose a music that is different from what he/she had in mind. Musical composition comes through the *flow of the mind* of the composer, added to the materials and tools used during the composition. There is no amount of the material given to a composer which is considered sufficient or satisfactory than what the composer had in mind. This is because the composer’s strength lies in his/her choice of material. Composers also require quiet environments for successful musical compositions as the interruption of noise can alter the direction of the composer’s mind to something far different from what he/she had in mind. The stability of the composer’s mind is very important when writing music. While composing, it is necessary that the chords should be in agreement with the words in sound, rhythm, melody and harmony.

3.2 Area of Study

Egwu Nganga: A Set of Original Contemporary Choral Compositions, a compilation of various compositions, fall within composition that have been created out of the dialogue of “imagination with the more tangible realm of notation and practical performance” as it contains work that reflect the musical elements, performance techniques, and stylistic features of a typical contemporary African ‘Art’ Music composition in our Nigerian context. It may be necessary to state that ‘Art’ in this context should be seen as a term that suggests a distinguishable factor between the trained and untrained musicians in contemporary music scene.

In line with efforts towards achieving and documenting conventional and standardized contemporary African art musical works for both our local and international consumption, this work was considered necessary. Some innovations and concepts that can be considered new as ‘scholarly African works of art are made manifest in some of the compositions. Some of these concepts include; the employment of some fugal treatments in a section of one of the Anthems – “Alleluia, He Changeth Not” and the application of various forms of Western idioms.

3.3 Population

It is true that compositions comprise musical elements, which vary widely from person to person and between cultures. A composer, therefore, must have at the back of his mind who he is writing for and for what use. This work then has been written for various church choirs with whom I have worked with over the years, various African choirs and secular choral groups which I have visited in the course of my choir-training programmes and those that have travelled with me for performances to different places. The simplicity of the compositions is an indication that those who never had any formal music education and wish to learn or sing any of these songs will find them easy and interesting.

3.4 Method of Composition

As a Composer, my method, technique and compositional approaches sprung from a variety of sources. These areas have helped me in the composition of the entire work. These sources vary in several ways ranging from developmental stage, type of music and trend.

a) Developmental Stage

Each stage of my musical development “ladder” significantly influenced the songs composed in it. This is true especially for the early compositions. Earlier on, I was significantly inspired by the deficiency of original and indigenous music in the Nigerian Catholic liturgy. Most vernacular sacred hymns in use at the time were adaptations of tunes from the Western hymnals as received from the colonial masters. This became my most significant inspirational drive; the desire to fill the Nigerian Catholic liturgy with indigenous compositions, making use of indigenous musical themes, rhythmic patterns and paying close attention to the tonal inflection as it affect the language in use.

On exposition to the great composers and the varying qualities of their works – Handel’s sublimity, Bach’s innovations, Mozart’s melodic genius and especially Beethoven’s passion – I gained another source of inspiration.

Further on, and, most recently, my passion for simple, rich and relevant music has remained a significant inspiration. Each new song is inspirationally crafted using feedback from both the very musically informed and not so musically informed individuals. This feedback comes in form of verbal and non-verbal communication. I have allowed a habit of consciously asking for feedback from trusted friends and music enthusiasts to grow in my compositional techniques. Their views and comments have always inspired my musical compositions.

b) Type of Music

The need for music for varying purposes also presents a need for a separate level of music approach which can be as instantaneous as it is perplexing. I remember visiting a choir in Lagos just one day before their album launch, only to discover on arrival that evening that there was no welcome song. Right there in the church during the final rehearsal, I wrote one, taught the choir and they presented it on the event the very next day!

c) Language

Every spoken language is made of words which also are made of syllables with numerous lexical and grammatical rules. This character of language grants every available language its own structure – which may have been studied by scholars or not. The bottom line is that every language has structure and this forms the basis of the rhythmic and melodic patterns that can be generated from the words.

d) Other Related Songs

I have drawn inspiration from songs that have been written by other people on the same subject matter. I have however maintained strict standards about remaining original. This in no small measure has strengthened my musical identity and saved me from sounding like some other composers.

e) The Choir

This represents the individuals, the standard or numerical strength of the choir that will be performing the song after it has been written. This determines the simplicity or complexity of the song in terms of pitch, harmony, etc.

f) The Trend

This has to do with the most recent musical tastes. Music, like fashion, changes. In church music today, the application and adoption of enculturation in the promotion of sacred liturgy has been a welcome development. This presents another source of inspiration from which I have richly tapped over the years. Due to the dynamic nature of culture, tastes have continuously changed. I always seek to identify what applies to whichever culture at any point in time and allow my findings to reflect in my compositions.

Different methods of musical composition were employed in the course of my compositions. Although the greater number of the works appeared predominantly in verse-chorus arrangement, there are still some which were through-composed such as *Chineke Odogwu* and “Alleluia! He Changeth Not!” The verse-chorus arrangement leans significantly on the ternary form of musical composition, the major difference being that in the verse-chorus form, the chorus is highlighted. The verses exist to lead to the chorus which bears the main theme of my compositions.

The music for the chorus always differs from those of the verses, which also differ from each other in several cases. The differences rest in either one of or a combination of the melody, rhythm, harmony and dynamics.

The type of song sets out the scenario on the opening verse. The verses may vary in length or may have the same structural arrangement. The last line or sentence of the verse would prepare both the performer and the audience for the chorus. This chorus is always designed in

a manner that it would stick to the mind of an audience usually because it contrasts with the verse and is repeated severally.

The title of the song is mainly derived from and is always included in the chorus which as mentioned above bears the main theme. There are exceptional cases, like in *Oremus*, a Latin word meaning ‘Let us pray’, where the word *Oremus* never appeared in the text of the entire composition.

A good number of my songs contain a refrain which can be described as a theme recurring at regular or irregular intervals. This recurring theme assists in leading the verses to the chorus, thereby creating unity within the entire musical framework.

Another feature worthy of note is what I term the introduction. This, as the name implies, introduces the piece and in most cases does not recur till the end of the music. It is in most cases performed *ad lib* and *a cappella*. Its major function is to herald the entire work.

In many cases, there has occurred an interplay of more than one compositional method and musical form in a single composition. The significant determinant of the final output is the type of song, purpose, audience, language, etc. The consequence of the combination of these and more factors lead to the fusion of various methods/forms of composition which include the ternary form, binary form, through-composed, verse-chorus, etc.

3.5 Method of Analysis of the Compositions

General Characteristics: It is important to note that some of the works presented here were written for various occasions, under diverse musical experiences and inspirations. Some of them were commissioned works and some others were dedicated works. These compositions are all tonal in nature and were meant for worships and social celebrations. Some were written using academic and technical approaches as while most of the songs were borne out of free flow of inspirations.

The beauty of these compositions lies in their simplicity. The melodies are so simplified and very easy to memorize because they were written bearing in mind that anyone, especially members of a church congregation, no matter their level of music literacy, should be able to sing along. They offer very interesting materials and these materials are musically and technically simple.

There are a few large scale works like *Chineke Odogwu*, *Alleluia! He Changeth Not*, *Oremus* and *Congratulations*. The following areas were taken into consideration in the course of the analysis of the music composition:

- a) Identification and form
- b) Basic structural analysis
- c) Harmonic principles and style
- d) Rhythmic structure of the melody
- e) Melodic structure of the song
- f) Pitch range
- g) Text

3.6 Pre-Compositional Considerations

Musical composition consists of two distinct features: The inspirational mind – revolving around previous experiences, encounters and teachings; and the application of technique.

Pre-compositional musical decisions exert greater influence on the latter than the former because it is the pre-compositional elements of composition which sets up a compositional framework. This framework provides guidelines and restrictions in the course of composition.

In my early stages as a composer, my pre-compositional decisions hinged mainly on matters about vocal ranges of the parts and the parallel harmony. I also considered matters about cadences.

Later on, especially with improved rhythmic maturity, I considered syncopations and counterpoint. These influenced most of my works of the 90s. I have also considered melodic and harmonic patterns and voice leading.

Very significantly, synchronizing the lyrics and the tonal outcome of the musical pieces has affected my compositions across the various periods. This is especially important for the tonal languages like Igbo, Hausa, Yoruba and other African languages.

The purpose of the composition also plays an important pre-compositional part. This is most important for my sacred compositions since the Church is very particular about technique in a

bid to deter the influence of contemporary music from affecting the sacred mood of liturgical music.

It is true that, so many years back, majority of our excellent indigenous composers did not document their works systematically. Their works were passed on from hand to hand, through performances and a good number of them have been lost or forgotten in the course of time. My sincere gratitude goes to a few composers like Prof. Dan Agu, Prof. Chris Onyeji, Prof. Sam Ojukwu and others, who have been documenting their works. Some of them have even gone to the extent of recording their works on tapes and discs. These efforts are encouraging though more is required since there are still so many good composers that have done virtually nothing in terms of documenting their works in the most conventional and internationally acceptable ways.

CHAPTER FOUR

PRESENTATION OF THE ORIGINAL COMPOSITIONS

PART A - SACRED WORKS

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CHAPTER FIVE

STRUCTURAL ANALYSIS OF THE COMPOSITIONS, SUMMARY AND CONCLUSION

5.1 General Analysis of the Compositions

It is important to note that some of the works presented here were written for various occasions, under diverse musical experiences and inspirations. Some of them were commissioned works and some others were dedicated works. These compositions are all tonal in nature and were meant for worship and social celebrations. Some were written using academic and technical approaches while most of the songs were borne out of free flow of inspirations. The beauty of these compositions lies in their simplicity. The melodies are so simplified and very easy to memorize because they were written with the mind that anyone, especially members of the church congregation, no matter their level of music literacy, should be able to sing along. They offer very interesting materials, which are musically and technically simple.

In this chapter, a total of ten songs are presented and analysed. These are all original compositions and the sequence of their presentation corresponds to the sequence of their appearance in the analysis section.

Harmonic Principles, Melodic Contour, Correlation between Speech, Shifting Tonality, Vocal Techniques, Melodic Range, Pitch, Tonal Organization and Scale are the main characteristics of African songs as asserted by Agu (1999) in the analysis of African compositions. It is important therefore that some of these structural features which the researcher feels are general about the compositions need to be discussed before proceeding to song by song analysis. These features include the following: melodic structure, harmonic structure, rhythmic structure, text, form, idiom, style and theory.

5.2 Melodic Structure

According to Agu (1999),

The implication of the tonal levels... of the spoken words is that for a melody to convey an intelligible message, it should, as much as possible, correlate with the speech-tone of its text (p. 42).

There are some exceptions to this ‘rule’ in recent times. Even if that is so, the melodies of these compositions try as much as possible to adhere to the tonal inflexion of the words used in order to convey their messages meaningfully. The lengths of the melodies vary from one melody to another (some are short while some are long). The melodies make use of small intervals between sounds and fifths. They move within the framework of the diatonic scale system which is commonly used in the songs. The ranges are within an octave or a little above. The melodies hover around the tonal centre, thereby maintaining a particular key without modulations.

5.3 Rhythmic Structure

“Rhythm is the basis of all African art” and “rhythm is to the African what harmony is to the Europeans”, so said Senghor and A.M. Jones, respectively. According to Chernoff (1979) in his book titled *African Rhythm and African Sensibility*. He set further to state that it is the “...complex interweaving of contrasting rhythmic patterns that he finds his greatest aesthetic satisfaction”. (p. 40) Rhythmic complexity is one of the basic characteristics of African music, especially in the instrumental section.

Rhythm is being controlled to a reasonable extent by the rhythm of the spoken words that have been set to music. Speech rhythm in this sense affected the musical rhythm but not strictly, because melodic and rhythmic sonorities of the music were considered before arriving at what was finally notated and presented.

Rhythmic Structure of the Melodies

(1) Lord of harvest



(2) Come, Children of God



(3) *Kpam Shiri Rio Chukwu*



(4) *Oremus*



(5) Alleluia, He Changeth Not!



(6) *Chineke Odogwu*



(7) *Congratulations!*



(8) *Unity Song*



(9) Let's Show Some Love



(10) Nigeria for Pro-Life



5.4 Structural Analysis

In looking into the structure of the compositions, the form is a very important factor. Call and Response is one of the most popular and most prominent forms in the theory and practice of African music. Verse and Chorus arrangement is a modified form of Call and Response. Here, it requires one or two parts singing out the verses while SATB respond to the chorus. In this work, it is used extensively both as a form and as a 'compositional device'.

All these, notwithstanding, the basic formal structure of the compositions in this work is mixed structural. It is a combination of through-composed, call and response, verse and chorus, overlapping etc. Repetition is also used extensively in some of the compositions for the achievement of some kind of unity and togetherness in them. This is in line with Agu's (1999) opinion that:

Repetitions not only emphasize the words but makes them register properly in the minds of the listener ... helps to create variety in performances and thereby arouses more interest....helps to lengthen the short songs, thereby avoiding very brief performances and undesired endings....offers enough time for those who wish to express their inner feelings through dancing...offers the soloist sufficient time to improvise and extemporize; while the composer is also offered enough opportunity for melodic variation in his composition. (p. 50).

5.5 Harmonic Style

In African music, harmonies appear in unisons, seconds, thirds, fourths, fifths, sixths, sevenths, octaves etc. and other various intervallic structures are possible depending on the nature of the music in question. The use of part doubling and parallel harmony; where primary melodies are doubled an octave lower or, in some cases, higher. An additional part; where each performer or singer in a group is allowed to sing in any part of his/her choice, is another form of harmony. The use of counterpoint; usually in songs in call and refrain or call and response patterns, where overlapping of parts is evident, is yet another form of harmony.

There are various types of vocal harmony in the compositions contained in this dissertations; the duet (call) section and the response (SATB) section, which invariably implies that two or occasionally three basic forms of vocal harmony are obtainable: (a) four-part harmony, (b) two-part harmony and occasionally (c) five-part harmony that results from the overlapping of the (sol o) call the (SATB) response sections.

Not all the harmonies are rendered as they are written down on paper. The topmost part in the call (solo) section of *Chineke Odogwu*, which is the actual melody, when performed by a male voice, is taken an octave lower in the actual performance thereby creating a sort of superimposition of parts which leads to various kinds of inversions of interval of various qualities and this is one very important, outstanding and amazing feature in the harmonic framework of these compositions.

Since most of these compositions are written for church use and bearing in mind that a great number of church choirmasters and choir groups who will be rendering these songs do not have formal musical knowledge and may find it extremely difficult accompanying the songs note to note, extemporization as a form of accompaniment is not ruled out in both percussion and keyboard.

5.6 Textual Analysis

Most of the texts used in the compositions are mainly words put together by the composer, an expression of his understanding of the teachings of the *Holy Bible*: one in Igbo (*Chineke Odogwu*) and another in Owerri, a dialect in Igbo language (*Kpam Shiri Rio Chukwu*). Others are prayers drawn from various verses of the Bible and texts written on love, unity, Pro-life, and in a few cases, ‘untranslatables’. The researcher prefers using the term ‘untranslatable’

for some “syllabic vocal expressions”, which Nwamara (2008) claims had been wrongly termed nonsensical syllables in the Africa music vocabulary by early European scholars, e.g. *Uh!* (in alto, tenor and bass part) bars 3 – 8 of song No. 9: *Let’s Show Some Love*. These are textual features which are taken from Igbo compositional idioms. They are aesthetically essential in Igbo folk society. Nwamara (2008) is of the opinion that they should be referred to as “untranslatables” as long as Igbo music vocabulary, theory and practice are concerned.

5.7 Theory

Theory and practice goes hand in hand. Social change as a result of time and growth demands musical readjustments to suit each generation’s taste. Therefore, Igbo music theory and practice in the twenty-first century requires some readjustments in order to make meaning and sense to the present generation Igbo. For this reason, the compositions in this dissertation have been structured with these facts in mind and for their serious considerations.

5.8 Analysis of the Songs

PART A – SACRED WORKS

5.8.1 Lord of the Harvest (Harvest)

Identification and Form

Tonal Centre	Db Major
Meter/Time Signature	Common Time
Tempo:	Andante
Form:	Strophic
Texture:	Homophonic
Medium:	Voice and Piano
Scale:	Diatonic
Tonal Shift:	None
Text/Lyrics:	English Language

Basic Structural Analysis

No. of measures	43 bars
Bars 1 – 4	Piano intro phrase
Bars 5 – 16	Refrain
Bars 17 – 25	Verse One
Bars 26 – 34	Verse Two
Bars 35 – 43	Verse Three

Harmonic Principles and Style

SATB enter together (bars 5-6). S&A continue to the end of the refrain and the T&B in answer to their statements (7-16).

Soprano introduces each verse and takes it to the end (bars 17-25, 26-34 and 35-43) ATB enter (bars 18-25, 27-34 and 36-43)

Rhythmic Structure of the Melody



Melodic Structure of the Song

Lord of the Harvest has the structure of a march. The melody begins on the tonic note (bar 5) and explores the use of arpeggio of the tonic chord (bars 5-7). It drops briefly on the 3rd above the dominant (bar 8) and continues with a wave-like movement until it hits G above the treble clef (bars 9-14) then glides to the end of the refrain (bars 15-16).

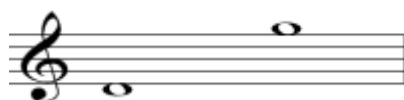
Within the verses, much use of rests is made.

Minim rest – bar 17, 26 and 35

Crotchet rests – bars 18, 19, 23, 27, 28, 32, 36, 37 and 41

Quaver rest – 20, 21, 29, 30, 38 and 39

The pitch range is



Intervals use in this work include Perfect 4, minor 3rd, minor 2nd, Major 2nd, Perfect octave, Perfect 5th and Major 6th.

The Text

Refrain

Lord of the harvest, it is right

Lord of the harvest, it is just

It is right and just that we should lay our first fruit at Thy feet

With songs of thanksgiving, songs of joy,

We praise your name, Alleluia.

1. Sweet is the soul's thanksgiving after prayer
Sweet is the worship that we, with the heaven shareth
For lowly we prayed and Thou didst hear on high
Thank You, Lord, Alleluia
2. Sweet is the song that we sing, Lord of harvest
Sweet is the love that we bring, O Lord of harvest
To Thee, Lord of harvest, who have heard us, we sing
Thank You, Lord, Alleluia
3. Send us Thy blessings, we pray, Lord of Harvest
Send us Thy graces, we pray, Lord of Harvest
God the Father, Son and Spirit, we pray
Thank You, Lord, Alleluia

5.8.2 Come, Children of God (Entrance)

Identification and Form

Tonal Centre/Key:	Db Major
Meter/Time Signature	Common Time
Tempo:	Presto
Form:	Verse/Chorus
Texture:	Homophonic
Medium:	Voice/Piano
Scale:	Diatonic
Tonal Shift:	None
Text/Lyrics:	English Language

The Text

Refrain

Come, children of God

Let us worship the Lord

Blessing and honour, glory and power belong to You

Lord, we bless Your Name.

We will praise You in Your Sanctuary

1. O Lord, we approach Your holy presence
We praise You, we adore You
With joy, we come to Your holy presence
We praise You, we adore You
2. You came to the world to save us from sin
We praise You, we adore You
Our yokes and burdens, You bore for us
We praise You, we adore You
3. Good people of God, sing His praise
We praise You, we adore You
Sun, moon and stars, sing His praise
We praise You, we adore You
4. The heavens are telling the glory of God
We praise You, we adore You
The earth proclaim the wonders of the Lord
We praise You, we adore You

5.8.3 *Kpam Shiri Rio Chukwu* (As I Asked of God) – Offertory

Identification and Form

Tonal Centre/Key:	Ab Major
Meter/Time Signature	Common Time
Tempo:	Allegro Con Brio

Form:	Verse/Chorus
Texture:	Homophonic
Medium:	Voice
Scale:	Diatonic
Tonal Shift:	None
Text/Lyrics:	Igbo Language

Basic Structural Analysis

No. of measures	86 bars
Bars 1 – 7	Piano intro
Bars 8 – 32	Refrain
Bars 33 – 36	Interlude
Bars 37 – 53	Verse One
Bars 54 – 69	Verse Two
Bars 70 – 86	Verse Three

Harmonic Principles and Style

The movement can conveniently be described as a predominantly contrapuntal with frequent homophonic sections. The use of primary and secondary chords is also employ.

Rhythmic Structure of the Melody



Melodic Structure of the Song

The melody of *Kpam Shiri Rio Chukwu* begin on the highest note of the song F (bar 9) and moved down and up again before swooping down to the lowest note of the song (13).

Repetition is made use of in bars 14, 23, 31, 52, 68 and 85.

The melody in bars 46 - 53 is found in bars 62 - 69 and bars 79 – 86.

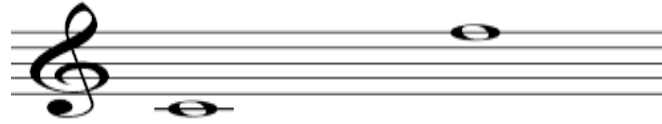
Within the verses, rests were made use of.

Minim rest – bars 26, 70, 74 and 78

Crotchet rests – bars 9, 37, 41, 45, 48, 49, 55, 61, 64, 65, 70, 71, 74, 81 and 82

Quaver rest – bars 9, 37, 65, 72, 77 and 82

The pitch range is



Intervals used in this work include Major 2nd, minor 2nd, Perfect 4th, Major 3rd, diminished 4th, Perfect 5th, minor 3rd, minor 6th, Major 7th, Perfect octave and Diminished 5th.

The Text

Translation

REFRAIN

O mewo ya, Chineke m emewo ya!

He has done it! My God has done it!

Ihe m rioro Ya k'o mere mo

What I asked of Him, He has done

Kpam shiri rio!

Just what I asked for!

Owu onye shi m'agbal'egwu

Who will stop me from dancing with my gifts

Nye Y'onnyinye n'iru ndi nke Ya?

In the presence of His people?

Ihe m rioro Ya k'o mere mo

What I asked of Him, He has done

Kpam shiri rio!

Just what I asked for!

Mashi mapara nkwa gamani

I will approach His court with music

Par'ih'onnyinye gamani

I will go to Him with gifts

Ihe m rioro Ya k'o mere mo

What I asked of Him, He has done

Kpam shiri rio Chukwu!

Just what I asked of God!

1. *Ima shi apaliela m anya m'elu*

I lifted up my eyes

Nwanne, lee ugwu nile

Brethren, over the mountains and hills

Olee ebe inye aka m g'ishi bia?

From where shall my help come?

M'egbuenu ikpere n'ala,

Down on my knees I went

Kpemanu ekpere, yomani Chukwu

In prayer and supplication to God

Chi m mekwranu kpa m shiri rio

And the Lord answered me

Kpa m shiri rio Chukwu

Just what I asked for

2. *Anya mmiri ugbol'ugbolo n'ime abali nile* Endless flow of tears all night long
Umu uwa hukwra mu n'ariri m The world witnessed me and my tears
O gbasakwranu ha? But they never cared
M'egbuenu ikpere n'ala, Down on my knees I went
Kpemanu ekpere, yomani Chukwu I went in prayer and supplication to God
Chi m mekwranu kpa m shiri rio, And the Lord answered me
Kpa m shiri rio Chukwu Just what I asked for
3. *Ekwere m shi ogi-iri nma* This world is not worth dying for
Onye ekwol'uwa egbu onwe ya It shall be well, this I believe,
Mgb'ogbajuru doro nwanne m, In my days of tribulations
Ma odigh'onny'inye aka no nso And no one to help was close at hand
M'egbuenu ikpere n'ala, Down on my knees I went
Kpemanu ekpere, yomani Chukwu I went in prayer and supplication to God
Chi m mekwranu kpa m shiri rio, And the Lord answered me
Kpa m shiri rio Chukwu Just what I asked for

5.8.4 Oremus (Let us Pray) – Wedding

Identification and Form

Tonal Centre/Key:	C Major
Meter/Time Signature	Common Time
Tempo:	Adagio/Maestoso
Form:	Through-Composed
Texture:	Homophonic
Medium:	Voice/Piano
Scale:	Diatonic
Tonal Shift:	C - G - C
Text/Lyrics:	English Language

Basic Structural Analysis

No. of measures	74 bars
Bars 1 – 4	Piano intro phrase
Bars 5 – 15	Adagio Section

Bar 16 – 35	Statement
Bars 36 – 63	Development in the dominant key
Bars 64 – 69	Restatement in the tonal centre
Bars 70 – 74	End of Song

Harmonic Principles and Style

The song *Oremus* opened with an adagio section. It begins slowly, gently and prayerfully. *Oremus* is a Latin word meaning – Let us pray. The song is a prayer for a newly wedded couple. The prayerful mood of the text affects the style of writing this song. It is homophonic and contrapuntal. The use of primary and secondary chords is also employed.

The use of repetition and imitation are made. The statement that is made by the Soprano part (bars 5-8) is repeated (bars 9-12) with the entry of Alto part. The Tenor part joins the Soprano and Alto as the same statement comes the third time (bars 13-16).

The second section brought in the theme which is introduced by the Tenor and Bass parts (bars 16-20). This theme is then developed in the course of the work till (bar 36) where the tonal centre moved to the dominant with the Alto part introducing another thematic phrase. This new statement was picked up by various parts and it was developed. Bars 64-74 saw the return to the tonal centre, the recapitulation of the original theme and the end of the song.

Rhythmic Structure of the Melody



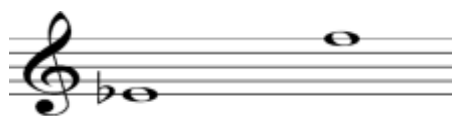
Melodic Structure of the Song

The melody of *Oremus* began with an anacrusis taking a leap of a Major 6th, Aflat – F (bar 8-9). The exact note in bars 11 were repeated in bar 17 and the exact notes in bars 36-39 were also repeated in bars 44-47, 52-55, 60-63, 68-71, 76-79, 84-87 and 92-95.

Within the verses, much use of silent beats was made.

These can be found in (For Minim rests) bar 8, 10, 12, 14, 32, 40, 48, 56, 64, 72, 80 and 88.
And (For Crotchet rests) bars 66

The pitch range is



Intervals used in this work include Major 6th, Major 2nd, minor 2nd, Major 3rd, Perfect 5th, minor 2nd Perfect 4.

The Text

O Lord, bless this marriage

Bless them Lord, we pray

O Lord, bless this couple

Bless them Lord, we pray

O Lord, bless this union

Bless them Lord, we pray

Keep them in love, O Lord we pray

For better and for worse, this we pray

Keep them in love, O Lord we pray

For richer and for poorer, this we pray

Keep them in love, O Lord we pray

In sickness and in health, this we pray

Keep them together, O Lord, we pray

Keep them together in Your love, O Lord

May you see your children's children

Bind them in Your love
 Protect them in Your love
 Preserve them in Your love
 Strengthen them in Your love
 This marriage shall be a blessing
 Unto you, the Lord decrees
 This marriage shall be a blessing
 Unto your families, friends and all
 Shout alleluia! Praise the Lord!
 May you joy last for ever
 Bind them in Your love
 Protect them in Your love
 Preserve them in Your love
 Strengthen them in Your love
 Keep them together, O Lord, we pray
 Keep them together in Your love, O Lord
 Keep them together, O Lord, we pray
 Keep them together in Your love, Amen

Oremus is a Latin word which means - Let us pray. As the name implies, it is a prayer to God by the people, to bless and sanctify the union of two persons who have come together in His holy presence to become one in the Sacrament of Marriage.

5.8.5 Alleluia, He Changeth Not (General)

Identification and Form

Tonal Centre/Key:	Bb Major
Meter/Time Signature	Common Time
Tempo:	Adagio/Andante Allegro
Length:	74 bars
Form:	Through-Composed
Texture:	Homophonic
Medium:	Voice/Piano

Scale:	Diatonic
Tonal Shift:	Bb – Eb – Bb
Text/Lyrics:	English Language

Basic Structural Analysis

No. of measures	74 bars
Bars 1 - 17	Adagio Section
Bar 18 - 30	Theme and exposition
Bars 31 - 42	Second theme and development in the sub-dominant Key
Bars 43 - 49	Development in the tonal centre
Bars 50 - 70	Recapitulation
Bars 71 – 74	Adagio Section <i>al Fine</i>

Harmonic Principles and Style

Alleluia, He Changeth Not is homophonic and contrapuntal with an adagio section. The use of primary and secondary chords was also employed. The use of repetition and imitation was made. The first musical statement was made by the Alto part (bars 18-19), the answering phrase came in (bars 20-21) with the entry of the Soprano part. Then the original theme was repeated by the Bass part at their entry (bars 22-23). A pivot chord in bar 29 led to a new tonal centre in the dominant key (bar 30). The Tenor part introduced a new theme in the new key and in bar 43 the song came back to the original key. An arrangement of call and response between the part (bars 44-47) led to a climax in unison (bar 49). In bar 50 began the recapitulation of the original theme which experienced some variations (bar 62-70). The song ended in adagio (bars 71-74).

Rhythmic Structure of the Melody



Melodic Structure of the Song

The melody has two musical statements at the beginning. A succession of high pitches in the first statement and low pitches in the second statement. Scale-wise arrangement of notes both in ascending and descending order was made use of. It began with an anacrusic note, taking a leap of a Perfect 5th - from Bb to F (bar 1).

The pitch range is  The notation shows a treble clef staff with a flat sign on the bottom line (Bb) and a note on the top line (F), illustrating a perfect fifth interval.

Intervals used in this work include Perfect 5th, Major 2nd, minor 2nd, Major 3rd, Major 6th, Perfect 4th.

The Text

Our help is in the name of the Lord
Who made heaven and earth
My joy is the Lord
My life is the Lord
He is the Lord
He changeth not
Alleluia!

5.8.6 *Chineke Odogwu* (Mighty God) – General

Tonal Centre/Key:	Ab Major
Meter/Time Signature	Triple/Common Time
Tempo:	Allegro
Length:	456 bars
Form:	Through-composed
Texture:	Homophonic
Medium:	Voice
Scale:	Diatonic
Text/Lyrics:	Igbo Language
Tonal Shift:	None

Basic Structural Analysis

No. of measures	456 bars
Bars 1 – 35	Ad Lib Section in Triple Time
Bar 36 – 51	Instruments' Entry
Bars 52 – 84	First theme and development
Bars 85 – 91	Instrumental Interlude
Bars 92 – 196	Second theme and development
Bars 198 – 230	Recapitulation of the first theme
Bars 231 – 238	Instrumental Interlude
Bars 239 – 272	Third theme and development
Bars 273 – 288	Instrumental Interlude in Common Time
Bars 289 – 392	Fourth theme and development
Bars 393 – 456	Recapitulation of the third theme and end

Harmonic Principles and Style

Chineke Odogwu is homophonic and contrapuntal with an adagio section. The use of primary and secondary chords was also employed. It begins slowly, gently and prayerfully with a statement and answering phrases (bars 5-12). It made use of sequences (bars 29-21 and 24-25). The use of repetition and imitation was made (bars 104-107 and 112-115). Call and response was also used (117-188). Solo/Chorus arrangement was employed for variety (bars 289-384).

Rhythmic Structure of the Melody



Melodic Structure of the Song

Chineke Odogwu begins slowly. Gently and gradually, it moved into a danceable praise mood making use of silent beats (bars 56-57, 60, 61), syncopations (bars 52, 58), and repetitions (bars 121-124, 129-132, 137-140).



The pitch range is

Intervals used in this work include Perfect 5th, Major 2nd, minor 2nd, Major 3rd, Major 6th, Perfect 4th.

Text

<i>Chukwu, Onye bi n'igwe</i>	God who dwells in heaven
<i>Chukwu, Onye bu so nma</i>	God of goodness
<i>Chukwu, Onye ker'ihe nile</i>	God, who created all things
<i>Di n'uwa, choo ha nma</i>	On earth and made them beautiful
<i>Bianu o, nara otito kwesiri Gi</i>	Come, receive Your glory
<i>Bianu o, nara mbuli elu</i>	Come, receive Your honour
<i>N'okwesiri Gi, Chineke,</i>	For You deserve them, Lord,
<i>Onye dika Gi</i>	Who is like unto Thee
<i>Nna gozie okike Gi Father,</i>	Bless Your creations
<i>Kweerenu Dinwenu, ukwe ohuru</i>	Sing to the Lord a new song
<i>Gozienu Aha Ya,</i>	Bless His name
<i>Weput'olu, kweb'ukwe anuri</i>	Raise your voices in songs of joy
<i>Weput'olu Gi, kweb'ukwe ngoli</i>	Raise your voices in songs of praise
<i>Nulibanu na Chineke anyi bu odogwu</i>	Rejoice for our God is great
<i>Gozienu Aha Ya</i>	Bless His name
<i>Kowaputa ebube Ya na mba nile</i>	Tell of His glory to all nations
<i>Kwuputa oru ebube Ya n'obodo nile</i>	Proclaim His wonders among the peoples
<i>Kwusaanu ozioma nke nzoputa Ya</i>	Proclaim the good news of His Salvation
<i>Na mba nile, ubochi nile</i>	To all peoples everyday
<i>Gwanu mba nile na Chukwu ebuka</i>	Tell all the nations, God is great

Oge nile, ubochi nile

Anyi g'atu Gi egwu karichaa chi nile

Chineke nke igwe n'ala

So Gi bu Chineke, Chi ka chi nile

Chineke nke igwe n'ala

Chukwu okike, okike Gi g'erubere G'isi

Chineke nke igwe n'ala

Ihe nile di n'uwa, ha bu olu aka Gi

Chineke nke igwe n'ala

Onwa na kpakpando sokwa n'olu aka Gi

Chineke nke igwe n'ala

Anyanwu na ikuku, obu onye kere ha?

Chineke nke igwe n'ala

Egbe eligwe, gbawararam! Olu aka Gi

Chineke nke igwe n'ala

Azu bi na mmiri, ha bu nke Gi

Chineke nke igwe n'ala

Anumanu bi n'ohia, nke Gi ka ha bu

Chineke nke igwe n'ala

Chineke, Chineke mo!

Chineke Nna nke igwe n'ala

Chineke bu dike,

k'anyi jaa Ya nma

O bu Odogwu

El'uwa ga-asopuru aha Ya

Ebube dike

Ngozi na-adiri Chineke, Okaaka!

K'anyi jaa Ya nma

Chineke bu Ekwueme,

Always and everyday

We shall fear You more than other Gods

God of heaven and earth

For You alone are God, greater than every other god

God of heaven and earth

God of creation, Your creatures shall respect You

God of heaven and earth

Everything on earth is Your handwork

God of heaven and earth

Moon and the stars are Your handwork also

God of heaven and earth

The sun and the wind, who made them?

God of heaven and earth

The thunder that roars, Your handwork

God of heaven and earth

The fishes in the waters are all Yours

God of heaven and earth

The animals in the forests are Yours also

God of heaven and earth

God, my God,

Father God of heaven and earth

God is all powerful

Let us praise Him

He is great

The world shall honour His name

Wonderful great One

Blessed is God, the Almighty,

Let us praise Him

God keeps His Words

Anyi ga-aja Ya nma

Ihe anyi Chukwu

El'uwa ga-asopuru aha Ya

Ebube dike

Ngozi na-adiri Chineke, Okaaka!

K'anyi jaa Ya nma

Bianu k'anyi jaa Ya nma

K'anyi bunye Y'otito.

K'anyi nye Chineke ekele, Eze di nma

K'anyi jaa Ya nma

Umu mmadu ndi bi n'uwa, jaa Ya nma

Biko, kelenu Chukwu, bunye Y'otito

Chineke Nna nk'eligwe, O mara nma

K'anyi jaa Ya nma

Obu Ya ker'anyi, jaa Ya nma

O n'echekwaba gi,

Bunye Y'otito, maka n'odi nma

Ngwanu, k'anyi nye Chineke Nna

Ekele nke kwesiri Ya, jaa Ya nma

Abu, ukwe k'anyi jiri bia, k'anyi jaa Ya nma

Abu di uto n'adi Gi nma, Onye nso

O Chineke! O Chineke di nma

Aga m ekw'ukwe otito Gi, n'I di nma

Chineke ker'uwa were bunye Gi otito

Chineke, O Chineke, jaa Gi nma!

Otito diri Nna,

We shall praise Him

God of possibilities

The world shall honour His name

Wonderful great One

Blessed is God, the Almighty,

Let us praise Him

Come, let us praise Him

Let us give Him glory

Let us give thanks to God, the good King

Let us praise Him

All people that on earth do dwell, praise Him

Please, thank the Lord and give Him glory

The heavenly God is good, let us praise Him

Let us praise Him

He is your creator, praise Him

He protects you;

Give Him glory for He is good

Let us give God the Father

His due thank, praise Him

We come with songs and hymns to praise Him

Sweet songs of praise you love, holy One

O God, O good God

I will sing of Your glory for You are good

God, creator of the world and glorify You

O God and praise You

Glory be to the Father

*`Otito diri Nwa,
Otito diri Muo Nso
Etu odi n'izizi, o g'adigide,
rue mgbe ebigb'ebi,*

*Chineke bu dike,
k'anyi jaa Ya nma
O bu Odogwu
El'uwa ga-asopuru aha Ya
Ebube dike
Ngozi na-adiri Chineke, Okaaka!
K'anyi jaa Ya nma
Chineke bu Ekwueme,
Anyi ga-aja Ya nma
Ihe anyi Chukwu
El'uwa ga-asopuru aha Ya
Ebube dike
Ngozi na-adiri Chineke, Okaaka!
K'anyi jaa Ya nma
Ngozi diri Ya
Ngozi na-adiri Chineke, Okaaka!
K'anyi jaa Ya nma
Ebube diri Ya
Ngozi na-adiri Chineke, Okaaka!
K'anyi jaa Ya nma*

Glory be to the Son
Glory be to the Holy Spirit
As it was in the beginning, is now
Ever shall be, world without end

God is all powerful
Let us praise Him
He is great
The world shall honour His name
Wonderful great One
Blessed is God, the Almighty,
Let us praise Him
God keeps His Words
We shall praise Him
God of possibilities
The world shall honour His name
Wonderful great One
Blessed is God, the Almighty,
Let us praise Him
Blessing be His
Blessed is God, the Almighty,
Let us praise Him
Glory be His
Blessed is God, the Almighty,
Let us praise Him

PART B – SECULAR WORKS

5.8.7 Congratulations! (Celebration)

Identification and Form

Tonal Centre/Key:	C Major
Meter/Time Signature	Common Time
Tempo:	Allegro
Length:	122 bars
Form:	Through-Composed
Texture:	Homophonic
Medium:	Voice/Piano
Scale:	Diatonic
Tonal Shift:	C-G-C
Text/Lyrics:	English Language

Basic Structural Analysis

No. of measures	122 bars
Bars 1 - 4	Opening Phrase
Bar 5 - 8	A brief visit to the relative minor
Bars 7 - 41	A return to the Major key and development of theme
Bars 42 - 101	Tonal Shift to the dominant key
Bars 102 – 122	Recapitulation and end of song
Bars 71 – 74	Adagio Section al Fine

Harmonic Principles and Style

Congratulations is a homophonic and contrapuntal piece, with an adagio section. The use of primary and secondary chords was also employed. Repetition and imitation can be seen in it (bars 2-3, 14-15, 86-88 & 90-92). The use of primary and secondary chords was employed. It begins joyfully and lively till in bar 45 where there is a change of key and speed.

Rhythmic Structure of the Melody



Melodic Structure of the Song

The melody begins with the interval of a Perfect 4th (bar 2) moved briefly to the relative minor key (bars 5-8), and returns back to the major key (bars 9-22). It made use of repetitions (bars 54-55, 62-63), silent beats (bars 91-93, 103-108) and running notes (bars 87-89, 95-101).



Intervals used in this work include Perfect 5th, Major 2nd, minor 2nd, Major 3rd, Major 6th, Perfect 4th.

The Text

Congratulations! Congratulations to you!

Congratulations, God has done it, yes!

Congratulations to you!

Bravo! Bravo to you!

Hip, hip hip hurrah to you.

Well done, God has done it, yes!

Congratulations to you!

We salute you, we say well done

We are proud of you

There is a new feather added to your cap

For this remarkable feat you have achieved

Congratulations, for this remarkable feat you have achieved

Bravo! Bravo to you!
 Hip, hip hip hurrah to you.
 Well done, God has done it, yes!
 Congratulations to you!

5.8.8 Unity Song (Patriotism)

Identification and Form

Tonal Centre/Key:	Ab Major
Meter/Time Signature	Common Time
Tempo:	Con Brio
Length:	92 bars
Form:	Call and response
Texture:	Homophonic
Medium:	Voice/Piano
Scale:	Diatonic
Tonal Shift:	None
Text/Lyrics:	English Language/ Hausa/Igbo

Basic Structural Analysis

No. of measures	92 bars
Bars 1 – 4	Piano intro phrase
Bars 5 – 8	Soprano/Alto call
Bars 8 – 11	Choir respond
Bars 12 – 16	Soprano/Alto call
Bars 16 - 44	Choir's second response
Bars 45 - 48	Interlude
Bars 49 – 52	Soprano/Alto call
Bars 52 - 56	Choir respond
Bars 56 - 60	Soprano/Alto call
Bars 60 - 88	Choir's second response
Bars 89 – 92	End with accompaniment

Harmonic Principles and Style

The **Unity Song** opened with a call by Soprano and Alto parts (bars 5-8), and the entire choir responded (bars 8-11). This arrangement is repeating with some extended development (bars 12-44). The entire musical arrangement is repeating all over and the music ends (bars 45-92). It is homophonic and contrapuntal. The use of primary and secondary chords was also employed. Repetitions sequences were made use of in (bars 9-11, 17-19) and (bars 21-22, 23-24, 33, 35) respectively.

Rhythmic Structure of the Melody



Melodic Structure of the Song

All the notes used in the calls and responses fall within the interval of a Major 6th and syncopation in the notes gave the melody a strong rhythmic feeling. The piece has its climax in bars 29 -36 and 73 - 81 when the pitches were at their highest.



The pitch range is

Intervals used in this work include Major 6th, Major 2nd, minor 2nd, Major 3rd, Perfect 5th, minor 2nd Perfect 4.

The Text

Come, brothers and sisters
Let us sing this unity song
Abuja, the unity city of a one Nigeria
The center of our unity
In peace and harmony we dwell
Abuja, unity city of a one Nigeria

Abuja, Abuja, breaking free the barricade
Of multi tribes in Nigeria
Abuja, Abuja, strengthening the bonds of our unity
In brotherhood we dwell
Singing a new serenade of once a dream
One people, one destiny!
Abuja, unity city of a one Nigeria

When in no place a welcome received
Abuja is home
Abuja, unity city of a one Nigeria
The greenery welcome of nature's best
Beckons from Abuja
Abuja, unity city of a one Nigeria

Abuja, Abuja, breaking free the barricade
Of multi tribes in Nigeria
Abuja, Abuja, strengthening the bonds of our unity
In brotherhood we dwell
Singing a new serenade of once a dream
One people, one destiny!
Abuja, unity city of a one Nigeria

5.8.9 Let's Show Some Love (Humanity)

Identification and Form

Tonal Centre/Key:	F Major
Meter/Time Signature	Three Crotchet beats in a bar
Tempo:	Adagio
Length:	62 bars
Form:	Thorough-Composed
Texture:	Homophonic
Medium:	Voice
Scale:	Diatonic

Tonal Shift: None
 Text/Lyrics: English Language

Basic Structural Analysis

No. of measures 62 bars
 Bars 1 - 19 First arrangement with soprano lead
 Bars 20 - 62 Second arrangement with the entire choir singing

Harmonic Principles and Style

Let's Show Some Love opened with a Soprano lead, while the rest of the parts respond with (Uh! – I love you – Show some love) at appropriate places (bars 1-19). Notes of anticipation (bars 1, 20), Appoggiatura (bar 9) and call and response (bar 31-34) were used. This arrangement was repeated with some extended development (bars 12-44). It is homophonic and contrapuntal. The use of primary and secondary chords was also employed.

Rhythmic Structure of the Melody



Melodic Structure of the Song

The piece is slow and at a walking pace and more of crotchet notes were used. The notes glide up and down the staff without hurry and so gave the piece a cooling effect. The use of triplets was made in this piece (bar 46).

The pitch range is



Intervals used in this work include Major 2nd, minor 2nd, minor 3rd, Major 6th, Major 3rd, Perfect 5th, minor 2nd Perfect 4.

The Text

Hello dear friends

Don't you worry, just take your rest

We wanna lay your troubles

In the bosom of your God

We love you

But your God loves you best

We will show some love

Oh! Show some love

Hello dear friends

It's time to give a helping hand

We've got to do whatever it takes

To make the world a better place for them

We love you, yet

We know God loves you best

We will show some love

Oh! Show some love

As you care for them

It is a way to show some love

When you give a helping hand

It is a way to show some love

Making life better for them

Is a way to show some love

When you help a stranger

Just like the Samaritan

Yes! That's love

Mmmh show some love

Oh! Show some love

5.8.10 Nigeria for Pro-Life (Pro-Life)

Identification and Form

Tonal Centre/Key:	F Major
Meter/Time Signature	Common Time
Tempo:	Allegretto
Length:	50 bars
Form:	Verse/Chorus
Texture:	Homophonic
Medium:	Voice
Scale:	Diatonic
Tonal Shift:	None

Basic Structural Analysis

No. of measures	50 bars
Bars 1 – 14	The Refrain
Bars 15 - 23	Verse One
Bars 24 – 34	Verse Two
Bars 35 -50	Verse Three

Harmonic Principles and Style

Nigeria for Pro-Life opens with a unison for the effect of stress and accent. This is done once at the introduction after which the refrain is repeated this time in their various parts.

Rhythmic Structure of the Melody



Melodic Structure of the Song

The piece is a little fast and more of crotchet notes were used. It begins with a unison. A lot of silent beats and syncopation were employed.



The pitch range is

Intervals used in this work include Major 2nd, minor 2nd, minor 3rd, Major 6th, Major 3rd, Perfect 5th, minor 2nd Perfect 4.

The Text

We are the people of Nigeria,
For Pro life yes, we are
People of Nigeria
We have the culture of life
Witnessing to the dignity of every human life
Is our goal

1. We say no to violence
No, to contraception
No, to abortion
No, to Euthanasia
2. Homosexual lifestyle: This is wrong
Same sex marriage: This is wrong
Manipulation of human embryo: This is wrong
3. It is our desire to build a culture of life
In Nigeria and in the world
To respect, to protect and uphold
The dignity of every human life.

5.9 Summary and Conclusion

It is pertinent to note that *Egwu Nganga: A Set of Original Contemporary Choral Compositions* is a selection of original contemporary choral compositions commonly rendered in Nigeria. Our country is blessed with people, both old and young who are blessed with wonderful voices and the love of music. And so, it is not surprising to discover choral groups springing up every day with the enthusiasm to sing together. These choral groups, of which the majority of their membership consist of singers with no formal musical knowledge, need guidance especially in their choice of repertoire.

Most choirs in Nigeria are experiencing a limitation of appropriate music compositions for choral use. What this means, therefore, is that there is need to build up and increase our local repertoire by writing new songs that will accommodate various musical needs. These music compositions need to be systematically classified in such a way that they become a guide to whosoever wishes to use them. This work, I believe, is going to be of immense help to our choirs and choir directors especially when it comes to song selection in the preparation of an event.

It is regrettably ironical to note that in this part of the world, most great performers of today are not academically trained. This disturbing situation is the reason why contemporary choral music has not gotten its proper place in this part of the world. More recognition and ‘respect’, unfortunately, are being heaped upon these untrained performers either as a result of sycophancy or by accident, resulting to round pegs being found in square holes and vice versa.

This work, therefore, is an attempt by the writer to contribute to the eradication of the problem of choirs having very little or no piece/anthem suitable for their various performances. With the systematic classification of these anthems and songs according to their various functions, it is hoped that this problem will become a thing of the past. To achieve unity in this work, the compositions have been limited to vocal music only. The texts of 8 (eight) of the songs are in English language with 2 (two) in Igbo language. One of the English songs (Unity Song) has Igbo, Hausa and Yoruba embedded in it. It is intended that this work serves its purpose, that is, the documentation of new works and ideas, availability of an orderly repertoire and unification of the country through music.

It is my belief, therefore, that this work will help performers of both sacred and secular music works to have appropriate songs which will serve their purpose during performances. By employing our indigenous ingredients in this work, it is hoped that it will form part of the musical identity of Nigerian Art music as it strives to elevate Nigerian Art music to a global acceptance, especially in this era of globalization.

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