COMPOSITIONAL STYLE AND AFRICAN IDENTITY:
A STUDY OF MODERN NIGERIAN
ART MUSIC

BY
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Compositional style and African identity:
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Volume Two: Music examples
Music examples for chapter 3
**Ex. 3 Time Unit Box System**

- **L** = Low Tone
- **H** = High Tone

**CONVENTIONAL NOTATION**

Notes:
1. In the TUBS notation above each box represents the fastest pulse
2. Each box is left empty if no sound occurs in the time unit.
3. A box is filled with one or more symbols to indicate occurring sounds as well as to indicate their sonority: for example whether high or low.

**Ex. 4**

"Kunle lo soja"

**INFLECTIONAL PATTERN OF TEXT (10 P).**

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**Ex. 5a**

"Omo mi o"

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**Irregular**

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Ex. 5b

Ibi omo tiisun
Yoruba (Ekiti)

Moderately Fast

Ex. 6 Note of repose: a. Sango ade o

Ex. 7 moderato

Peku peku

Infectious Pattern of T. S. Eliot, "The Love Song of J. Alfred

T. S. Eliot

O tun-tun-la o fa o si-to run mi. Ia gbenga le ke gomina gb
Music examples for chapter 4
Ex. 3  Andante  OYIGIYIGI  I. O. Kubí
O-yi-gi-gi-gi  L'ø - Lø - run wa  O - yì-gi-gi-gi, Lø

Ex. 4  Largo  AGBELEBU IGI ORO  I. O. Kubí
A-gbe - le - bu  I gi  o ro - A-gbe

- le - bu  o - 1 gi - ya  lo - ri ò 1o-mo 0
Ex. 5a contd.

Ex. 6 All

Awa ma dowo ré
T.K. Phillips

A - wa do - wo ré Je - su O - lu - gwa - la A - wa ré o
S.A.

Je - su A - wa ma do - wo o ré A - wa ma do - wo o ré
A - wa ma do - wo ré Je - su Je - su
S.A. T.B.

A - wa ma do - wo ré o Je - su
A - wa ma do - wo ré O Je - su

from the "Magnificat in C" T.K. Phillips

Ex. 7 cho - yoo i nan eniá ni yi ma pe ni li

A - la - bu - kun Fun

A - la - bu - kun Fun
Ex. 11

(satb) section A:

O-DUN YUNGBA YUNGBA

O-lo-run o-run o ma ma se-un o ja re - O-lo-run o-run o ma ma se-un
O-ja re - O ma wa la yu-dan lo-ni ja o se

muwa be-re u-mi ran lo-hun je-ka le la e yi ja ni a

INTERLUDE

Section B:

15 Chorus (satb) *

O - dun - yun - ga yun - ga a - jo - dun dun

Solo (female) mg mo - o dun o-yin mo mo x je dun o ni dun yun ga o-lo - yin mo mo

E - ku e - su o - dun to ko ja -

gbo - gbo a - ra e - wa ba' wa yi -

gbo - gbo e - ni yun e - wa ba' wa yi -

gbo - gbo e le ybe je ybe e - mu - ra si jo o - dun

A - ra a - fo re e ba wa ta di re ke -

O - dun o ni o a - la rin - rin ni

A se yi sa me - dan o oo ju u wa yi o o ma a re - dun

* Each solo line (a-g) is followed by the chorus line.
Ex. 11b

Drum Beats:

1st Drum (High)

For Songs in \( \frac{3}{4} \) and \( \frac{4}{4} \) Time

2nd Drum (Middle)

3rd Drum (Low)

1st Drum (High)

For Songs in \( \frac{3}{4} \) and \( \frac{4}{4} \) Time

2nd Drum (Middle)

3rd Drum (Low)
"Chukwu No, Rue Eligh'ebi" (God remains for ever)  

Ex. 14a contd.

Ji o-ki-hu-nya na e-be-re na-si u-fe-agha-adi, ya no-kwu-kwe.

"Chukwu No, Rue Eligh'ebi" (God remains for ever)  

Ex. 14b

E, o-di-jhi mybe, E, o-di-jhi mybe, E, o-di-jhi mybe

Chukwu ne-me hue E, Chukwu di nso, Chukwu di nso, Chukwu di

Nso e-lo hi'le-bi - A-nwu na mi ri bu o-lu xka Nna
The Wedding-Song

Words by
E. FIELDING KIRK

Music by
FELA SOWANDOE

Lively and rhythmical

1. Come my friends and be bright and gay, For today is my wedding day.
2. My fair man has the whitest smile In the country for many a mile.

wedding day Tra-la-la-la-la-
many a mile He will cherish and guide me

Tra-la-la-la-
From unhappiness

Come with singing and dancing on my wedding day-
Come and see him beside me on our wedding day-

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CHORUS
SOPRANO I

Maidens gather around and say—
Happy she on her wedding day.

SOPRANO II

Maidens gather around and say—
Happy she on her wedding day.

ALTO

Maidens gather around and say—
Happy she on her wedding day.

SOPRANO I

Wear your ribbons and laces
All your airs and your wedding day.

SOPRANO II

Wear your ribbons and laces
All your airs and your wedding day.

ALTO

Wear your ribbons and laces
All your airs and your wedding day.

SOPRANO I

Show your happiest faces on her wedding day.

SOPRANO II

Show your happiest faces on her wedding day.

ALTO

Show your happiest faces on her wedding day.
Gather round and say Happy she — Gather
Gather round and say Happy she — Gather
Gather round and say Happy she — Gather
Gather round and say Happy she — Gather
Gather round and say Happy she — Gather
Gather round and say Happy she — Gather
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Ex. 16a  
moderately fast  
ko sowo lode (Austere times)  
Victor Olaiya

Ex. 16b  
moderately fast  
A popular Highlife melody  
Supplied by O. Ndubuisi

Ex. 17  
fast  
Eba mi je Jesu ga (praise Jesus)
Ex. 20 contd.

ji on pa-
- da a bo.
ki ni ka ti go o
pe sango so

San-go

o ni ko so lo-ri I
ji au-jan o.
San-go

San-go

o ni ko so lo-ri l-
ji au-
jan o.

Eriji

Eni Timi (Timi's appeal)

mo wa de-
u e-
de lo-
i ooo0!
A fe-
fe le le lo ni ki e febani

A wa-
na-
fo-
ji-
ri ya-
ya-
ma lo ni ki e to
mi wa

E-
ri-
je
ni se-
ba-
ba e-
ri je
E-
ri je
ma ni se-
ba-
ba e ri je
je-
je-
je

E-
ri
ji-
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ji-
je
nu se-
ba-
ba O-
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su-
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wa di-
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pe kaja i le-
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ro
Ex. 22

1. ku ba ba ye ye  a - la si e - ke ji o - ri sa  do - sa ti bo biko le

ru . a - ji sa ye - ye gbe o - ko 1 - ja o lo ro gbe
Music examples for chapter 6
Ex. 22

Sit down, serv-a-vant -

Sit down, serv-a-vant -

Sit down, serv-a-vant

my soul's so happy, I can't sit down

Ex. 23

Soprano

Tenor I

Tenor II

Baritone

Bass

Ex. 24

Go o-ver yon-der, An-gel

Get my serv-a-vants wings.

Hal-le-lu, Hal-le-lu-Jah

Hal-le-lu, Hal-le-lu-Jah

Ro-be Hal-le-lu, my pair of wings. Hal-le-lu, my long skie-
Ex. 27

soprano solo

chilly water In a de jordan, Lord

Lord, Lord,

prayer over again can - man Lord

Lord, Lord,

prayer over again can - man Lord

Lord, Lord,

prayer over again can - man Lord

prayer over again can - man Lord

prayer over again can - man Lord

prayer over again can - man Lord

chilly water In a de jordan, Lord

Lord, Lord,

prayer over again can - man Lord

Lord, Lord,

prayer over again can - man Lord

Lord, Lord,

prayer over again can - man Lord

Lord, Lord,

prayer over again can - man Lord

Lord, Lord,

prayer over again can - man Lord

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prayer over again can - man Lord

Lord, Lord,

prayer over again can - man Lord

Lord, Lord,

prayer over again can - man Lord

Lord, Lord,

prayer over again can - man Lord

Lord, Lord,
Sometimes I feel like a motherless child

I am a long ways from home
from my home in the heav'n-ly land
A long ways from my saviour,
Lord have mercy on my soul.
Sometimes I feel like a motherless child.
A long ways from home
Sometimes I feel like am almos' gone
A long way from home
Ex. 31 Mournfully, tempo rubato.

Ex. 32

Ex. 33
Ex. 36

Rest a while—set down and rest.

Ex. 37

dim poco a poco

Ex. 38
Music examples for chapter 7
Ex. 27  \( \text{d = ca} \, 100 \ [\text{lively}] \)
Ex. 40 Contd.

Ex. 41

A

Dovetailing of phrases

Ex. 42

(i) Bars 107-109

B

Elongation through repetition of the last segment of a phrase:

1. Bars...

x ELONGATED
c. Variation of phrases through repetition or prolongation of notes within them:

Bons 117-117

\[ \text{Evocation of the use of registral melody:}

Bons 107-109.\]

Bons 123-224

Bons 141-143

Bons 141-143

See f above; rhythmic variations on repetitive phrases.

Ex. 43

Bars 1-2 Allegro non troppo

Bars 59-60

cello più allegro con fuoco

piano
Motivic Variations in "Scenes from traditional life: No. 1"

Bar 3: 1-3

Pitch derivation: 1st two notes of Tritone of Row

Bar 5: 5-6

P.D.: Perfect 5th of Row

Bar 10: ii) Bar 17

P.D.: Variation of E3

Bar 19: iii) Bar 19

P.D.: Variation of E3

Bar 27: iv) Bar 27

P.D.: E-12 of R I. Variation of E3

Bars 54-57

Related to E1
Ex. 52 contd.

Ex. 52 a

Ex. 52 b

Ex. 52 c

Ex. 53

Ex. 54 (See pp. 65-69) + 4k

Ex. 55

Three Yoruba Songs.

\( \text{Voice. mournful.} \)

Piano

IVRA-EIU
Agbe
Agbe to'romo're daro O, Olele
Aluko to romo re gosun O, Olele
Baba y'oku to ro mo re, paṣogo ide O
Awa Kole Saro ivonyen
Kama bolu sere imoran, Olele O.

Translation:
Agbe decorates its offsprings, Olele
Aluko decorates its offsprings, Olele
The dead man cannot do this for his offsprings
It is we who can mourn such people.
Let us not ask for advice from Olu, Olele.

Eiye meta
Eiye meta Ototo l'o mbe ninu Igbo
to gbajumo larin eiyẹ
Agbe, Etu, Aluko
Agbe gbajumo larin eiyẹ
Eiye ti ko se'nia to paso re l'aro
Etu, eiyẹ ko senia paso re ladire
Etu gbajumo larin eiyẹ
Aluko gbajumo, Eiye ti ko senia
to ka so re losuu

Translation:
There are three birds in the Forest,
Three important birds.
Agbe, Etu, Aluko
Agbe is important among the birds.
It decorates its feathers.
Etu also decorates its feathers.
Likewise, Aluko decorates its birds.
Nigbati mo gbo Iroyin Egan

When I heard the news about Egan
I was moved
Since I was told some of the strange things
that happen there.
For example, they say somebody
is dating my in'law's wife
I feel like going there
at once.
The insults at Egan are numerous.

It is not my original story.
I was told by a friend.
It is the song of alegongo
who cannot but bring news from Egan.
The Oba tree is always black.
Asari, the son of Ajibefon
The fire of Ojube, always burning.
The elephant,
who kills a hundred and fifty animals.
As hot as the blacksmith's shed
Onifelegun Onifelegun:
The second, the Father of Kikelomo
Music examples for chapter 8
Ex. 1  vivace  $\text{\textit{d} = 50}$  Overture for a Nigerian Ballet

b)  Adagio

C)  Con spirito
Ex. 11
Tempo (in Bb)

Verba Christi

Ex. 12 Adagio \( \text{d}=60 \)

Lord, thy word a light to my feet; and our feet steps doth go.

Word of mercy, word of life, who its truth believest.

Light and joy receivest.
Ex. 15

Grave

Recitative (Narrator)

In the beginning was the Word and the Word was with God and the

Word was God.

Ex. 16

WATERMAID

Ex. 17  moderato  \( \text{d} = 69 \)
Harp. Allegro giocoso
Ex. 29

FOLK SYMPHONY

a) Allegro Moderato (d cirque 96)
Ex. 46

Agogo

Gudigudu

Ikoro

Iybin

Osugbo

Ex. 47

CHAR

\[ \begin{array}{c}
\text{Coming and going these several} \\
\text{Coming and going these several} \\
\text{Coming and going these several} \\
\end{array} \]

Ex. 48

\[ \begin{array}{c}
\text{Through the thatch true it leaks when} \\
\text{true it leaks through the thatch when floods} \\
\text{And the hots and the owls} \\
\end{array} \]
Ex. 49  Ayogo : TWO DIFFERENT TIME-LINES EMPLOYED IN BARS 127-137

Bars 121-134

Bars 135-137

Ex. 50  Contraction and expansion of cycles: bars 120-136

The recurrences of different lengths of hemiola - patterns (alternations of duple and triple metres) help to establish cycles in the above example. This procedure continues until bar 151.
Music examples for chapter 9
Ex. 35

\[ \text{Nj ama ti mo gbo'} \]

\[ \text{Naam le tu a je-we-gbe} \]

\[ \text{Naam le ki ri a je-we} \]

Ex. 36

Moderately with humour: in "Highlife" style.

Ex. 37

Moderately quick and expressively
Music examples for chapter 10
moderately with beat.

Ex. 8

Ex. 9

Ex. 10

Ex. 11
Music examples for chapter 11
EX.1 THEMATIC LINKS IN THE FESTAC CANTATA

No. 1: O Sema fun mi:

No. 3: Flute melody:

No. 4: Nitori Iwo Oluwa:

No. 5: O n se Kisa:

No. 8: O вра о:

No. 12: Ti Oluwa ni le:

- $x^2$

- $y^2$

- $y^3$
Allegro

Ex. 14 a

The Vengeance of the Lizards

Allegro molto \( \text{d.} = 118 \) - Quasi African xylophone

Drum

meno mosso (ma poco) \( \text{d.} = 120 \)

poco animato
Ex. 14 Contd.

Poco allargando

Bakama:

An-jo — le — won-ja, An-jo — le —

P

Ex. 15

An-jo — le — won-ja, An-jo — le —

q-wo Bia-kam-jo pogom-muo
Ex. 17b

Example text of the document.
a) **Nwannunu Fe'Iyeo** *(Bride Song)* — "A Bird is Flying"

b) **Manya Ngwoa Di Udo** *(Poring of Libation)* — "Sweet Palmwine"

c) **Onye Lie Onye Nua Onye Age nåbo* Feasting Song* — Praying Against Constipation

d) **Jeno Duo Ha Di** — A Song Escorting the Newly Wed to Their Matrimonial Home.
Ex. 18 cont'd.

Nwanyoogo je Ijeji: A PRAYER TO ESCORT THE BRIDE TO HER HUSBAND'S HOUSE

Ex. 19

Lento

Ex. 20

Andante - Sostenuto