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Your Work or Our Music? A Contextual Analysis of Nigerian Contemporary Music in the Twenty-first Century Nigerian Urban Soundscape

By

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A thesis submitted in partial fulfilment for the award of Doctor of Philosophy Degree in Music

Faculty of Humanities
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Supervised by Dr Andile Khumalo

DECLARATION

I Chidi Obijiaku declare that this Thesis is my own, unaided work. It is being submitted for the Degree of Doctor of Music at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.



_____,

30th day of November 2024 in Johannesburg

In memory of my mother

Edith Eberechukwu Obijiaku

1959 – 2016

Abstract

As a continuation of my MMus research which I started in 2019, this research investigates how Nigerian urban cultures influence hybridity in twenty-first century Nigerian contemporary music. hybridity is a fundamental creative resource to Nigerian contemporary music because the genre emerged through a blend of Nigerian tribal music and Western classical music. To investigate how the genre engages with the daily lived experiences of Nigerian urban residents, the author interviewed leading Nigerian composers such as Sam Ojukwu, Ayo Oluranti, Stephen Olusoji, Christian Onyeji, and Jude Nnam. The author also analysed musical scores of the interviewees and other Nigerian composers composed between 2000 and 2020 and collaborated with artists from different genres. The aim of the collaboration is to create a new sound world for my composition where all the genres are equal. From the analysis and interviews, the study discovered that Nigerian contemporary music is ideologically placed as a superior to other genres in the county. Thus, the composers strongly maintain the binary hybridity that spawned the genre and ignore compositional resources such as urban cultures that constantly emerge from the environment. I have challenged this narrative both in the dissertation and in the ten composition that constitute the portfolio section of the research. The argument I advance is that Nigerian/African contemporary music, is an artistic representation of the lived experiences of twenty-first century Nigerians, especially the urban residents who constitute most of the country's population.

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I wish to first acknowledge my supervisor Dr Andile Khumalo for sharing his wealth of knowledge with me and giving me the platform to explore new knowledge. You made my postgraduate studies a memorable one.

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Table of Content

Title page ---------- i

Declaration ---------- ii

Dedication ---------- iii

Abstract ---------- iv

Acknowledgment ---------- v

Preamble ---------- 1

Chapter One

1.1. Aim ---------- 7

1.2. Rationale ---------- 15

1.3. Literature Review ---------- 16

1.3.1 Hybridity as a fundamental resource in African contemporary music ---------- 18

1.3.2. Processes and strategies of cultural colonialism ---------- 23

1.3.3 A synopsis of African contemporary music ---------- 28

1.3.4. Contextualising urban cultures in Africa ---------- 31

1.3.5. Popular culture in Africa: facts versus fictions ---------- 33

1.4. Situating the research within artistic research ---------- 38

1.4. Method ---------- 41

Chapter Two: Hybridity in African Contemporary Music: The Nigerian Context 43

2.1. Hybridity in Nigerian contemporary music: before, during, and after British colonialism ---------- 47

2.2. Hybridity as subservience to European colonialism in Nigeria ---------- 48

2.3. Hybridity as subversion to European colonialism in Nigeria ---------- 55

2.4. Hybridity as a celebration of freedom and cultural heritage in Nigeria ---------- 71

2.5. Hybridity, political activism, and national unity in Nigeria: 1980 – 1999 ---------- 74

Chapter Three
Hybridity as an Expression of Urban Cultures in Twenty-first Century Nigerian Contemporary Music ---------- 82

3.1. Nigerian urban cultures ---------- 84

3.2. Locating Nigerian contemporary music in the Nigerian music scene ---------- 87

3.3. Urban cultures as compositional resource in twenty-first century Nigerian 1 contemporary music ---------- 91

3.4. Urban influences in the subject matter of Nigerian contemporary music --------- 92

3.5. Urban influences in the melodic structure of Nigerian contemporary music ---- 102

3.6. Urban influences in the rhythmic structures of Nigerian contemporary music 109

3.7. Urban influences in the lyrics of Nigerian contemporary music ---------- 115

3.8. Urban influences in the instrumentation of Nigerian contemporary music -------- 122

3.9. Urban influences in the harmonic structures of Nigerian contemporary music 129

3.10. Urban influences in the conceptualisation of form in Nigerian contemporary music 145

Chapter Four - Sound Morphology as a Compositional Thought in Nigerian Music 168

Chapter Five - Urban Sounds as Compositional Resources: My Experiments

5.1. Collaboration with six Nigerian artistes ---------- 184

5.2. My engagement with urban sounds ---------- 190

5.2.1. Group 1: Midnight Voices – Vertical Beings of Deeper Shades ---------- 191

5.2.2. Group 2: Reverberations – Ije Elu Uwa ---------- 194

5.2.3. Group 3: Colours – Conversations With Invisible Guests ---------- 195

Chapter Six - Conclusion ---------- 197

References ---------- 205

Preamble

This research emerged from the author's desire to explore compositional resources in twenty-first-century Africa beyond the usual practice of blending African tribal and Western classical music cultures as the foundation for creating African contemporary music. The author has focused his research on the urban musical cultures found in Nigeria, his country of birth. Although he has lived in other parts of Africa, his musical training and love for music performance and composition began in Nigeria.

The author was born in Nkoplogwu, an Igbo village in eastern Nigeria, and performed Igbo music (children's songs and drumming) as part of his childhood experience. After primary school, the author moved to Onitsha City, where he completed his secondary education (equivalent to high school education in South Africa). At Onitsha, he became a chorister and performed with different choirs before becoming a conductor and, later, a pianist.

After graduating from high school, the author pursued his undergraduate studies in music composition at Nwafor Orizu College of Education, Nsugbe. While studying classical music composition, he became the lead vocalist of the departmental highlife band and also performed outside the college.

During this period, the author collaborated with many musicians outside the academia and has continued to develop this network till date. After graduation, he completed one year of national service in Owerri and briefly worked in Lagos, southwest Nigeria, as a conductor, accompanist, and vocal trainer. From Lagos, I moved to Johannesburg, South Africa for postgraduate studies at the University of the Witwatersrand.

When I began to engage with Nigerian contemporary music in the early 2000s through singing and conducting the genre's compositions, I observed a strong articulation of Western classical music and Nigerian tribal music in the genre. The composers reorganise Western classical music practices such as tonal counterpoint and orchestration to blend with the rhythm and

performance practices of Nigerian tribal music, resulting in new music that projects Nigeria's identity.

As an emerging composer and a proponent of Nigerian urban music, I was concerned that the above binary structure of hybridity did not consider my urban music experiences. Hence, composing Nigerian contemporary music implied that I jettison the urban music influences or explore strategies to incorporate such influences in my compositions. I took the latter route.

At a performance of my composition, *Make we joli* (this piece's title is in Pidgin which translates to let us be happy), in 2017, a colleague described the music as 'not sounding African'. I did not probe him for further detail, however, upon reflection, I concluded that the presence of Pidgin language and rap in the composition resulted in the above description. Consequently, I began to interrogate the implications of 'Africanness', and, as my colleague had described it, 'African sound', in twenty-first century African, particularly, Nigerian contemporary music. Although this dissertation is not fundamentally concerned with articulating the compositional identities within Nigerian/African contemporary music, it subtly engages with such issues in discussing hybridity within the genre.

Considering the ideological framework of this dissertation, I have avoided certain widespread terminologies such as African traditional music, popular music, and African art music in describing the musical genres and cultural expressions discussed in the following chapters. I have replaced the above terms with African tribal music, urban music, and African contemporary which I consider more plausible to the arguments that will later emerge in the dissertation.

For instance, the term 'traditional' can be employed to describe a phenomenon that has endured for a long time amongst a people or within a society. However, according to Oxford Dictionary, the term can also imply 'something that is outdated'. In addition, I have circumvented the concept of African traditional music because of a colonial narrative it subtly advances. This

colonial narrative, explored in Chapter One, implies that music produced within African tribes are of a lower ideological pedestal than Western classical music.

Furthermore, I have not employed African indigenous music as a descriptive concept because of the ideological implications discussed below. For a phenomenon to be classified as indigenous to a society, that phenomenon must originate from within the society. Thus, urban music genres in Africa could be described as indigenous African music if they are produced by Africans and explore the lived experiences within the African continent. In the same way, African contemporary (art) music could be indigenous.

The concept of African folk music has a tendency of presenting musical practices that originate from within African tribes as a social phenomenon, consequently excluding the ideological, structural, and historical connotations of such music practices. For this reason, I have also avoided the concept.

In making the above submissions, I do not intend to impose the term 'African tribal music' as most appropriate for describing the musical works produced within the ethnic groups in Africa. Rather, because the term(s) enables me to draw clear ideological boundaries between the three main music genres discussed in this dissertation. The concepts – tribal music, urban music, and contemporary music – also prevent me from continuing an ideological posturing that has dominated academic discussions of the three genres since the twentieth century.

My conception of African tribal music is fundamentally pluralistic because the music varies according to cultures and tribes in the African continent. However, the term is sometimes implied in the singular when such expression aligns with the flow of my discussion and grammatical syntax. Similarly, I have conceptualised the urban culture in the plural, considering that such living styles vary according to towns, cities, and times.

I have chosen the concept of urban music instead of popular music because the later expresses a broader ideology than what I have discussed in this dissertation. Every music genre,

composer, or composition has the capacity to become popular if popularity is evaluated by the reach and appreciation of a musical work. In the above parlance, Beethoven becomes popular just as Dizu Plaatjies of South Africa, and Theresa Onuora of Nigeria are popular. This statement reinforces Ikenna Onwuegbuna's concept of 'traditional popular music' or 'trado-pop'.

Since the music of the above composers is not produced as a reflection of the urban cultures in Europe[1], South Africa, and Nigeria, such music is popular but not urban. In the same way, there are much urban music that do not have the 'popularity' of, say, Beethoven's fifth symphony; these works are urban but not popular.

The previous paragraph aligns with the postulations of Ross and Englert, who, in Chapter One, articulate a distinction between urban music and popular music, noting a misconception of the two terms as synonyms. Such a misconception also exists between urban culture and popular culture in extant scholarly discourse (Ross 2001; Englert 2008).

I have employed African contemporary music rather than African art music to describe a genre that emerged through a fusion of African tribal music and Western classical music during Western colonialism. In my view, the concept of African contemporary music opens an ideological space for composers to engage with the diverse resources that constantly emerge in Africa.

The above argument is further explored in Chapter Two within the context that when a musical practice (or a musical artwork) is contemporary, it constantly evolves according to times and changes in a society. This is unlike the concept of art music in which a musical practice is considered as sublime, and thus, does not easily adjust to constantly changing situations and times in a society.

[1] I am aware that, as argued by Kamien (2011), some of Beethoven's music address social and political issues.

Furthermore, contemporary music is plausible to this dissertation because, on the one hand, I investigate the influences of Nigerian urban cultures in the musical works of Nigerian composers. On the other hand, I explore Nigerian urban sounds as resources for music composition in the twenty-first century. Later in the dissertation, I will contextualise Nigerian urban cultures as contemporary cultures, consequent upon their continuous evolution and expression of the daily lived experiences of urban residents in Nigeria.

The foregoing informs my choice of the title for this dissertation, namely, 'Your Work or Our Music? A Contextual Analysis of Nigerian Contemporary Music in the Twenty-first Century Nigerian Urban Soundscape'. I argue that the ideology of 'art', as embodied in Nigerian/African art music, positions the compositions as superior to other music genres in Africa. This superiority narrative motivates many Nigerian composers to produce music that does not explore the lived experiences of Nigerian audiences. I have described such compositions in Chapter Three as the 'composer's (personal) work'.

On the contrary, the ideology of contemporary music enables a composer to constantly explore resources from within the environment and contextualise his/her compositions within the existential realities of the audiences. Consequently, such a composer could produce musical works that I describe as 'our (collective) music'.

'Our music' is a fundamental conceptualisation of the musical arts in many African societies. According to Nzewi (2009), the music exists as a model that is collectively owned by a community, but the composer-performers provide variations of that model according to events and contexts. Unfortunately, Nigerian contemporary music has largely ignored this fundamental African philosophy by advancing a colonial narrative of art music. As will be discussed later in Chapter Three, art music concentrates on a small percentage of the Nigerian population who the composers describe as the elites.

At this juncture, it is pertinent to state that the term audience as employed in this dissertation transcends individuals who are seated in a concert hall, theatre, or church auditorium where a music composition is performed. Audience in this context encompasses the human population of a given society or a geographical (and online) description who engages with a musical work. The sounds that emerge from Nigerian urban spaces are hybrid and could provide resources for hybridity in Nigerian contemporary music. These sounds constantly interact with each other and take new characteristics during their interactions. I have described the above process in, Chapter Four, as a 'natural sound morphology', and the concept of sound morphology informs my compositional approach discussed in Chapter Five.

My compositions are structured to interrogate existing scholarly discussions and a dominant compositional approach in twenty-first century Nigerian contemporary music. Extant academic writings and music scores advance a narrative that the genre is produced through a synthesis of Western classical music and Nigerian tribal music to the exclusion of other resources in Nigeria.

My intention is not to simulate Nigerian urban sounds, rather, I employ the sounds as inspiration for new music compositions. The portfolio emerges from the arguments I advance in the first four chapters of this dissertation, namely, that African contemporary music stands as an artistic representation of the daily lived experiences in the African continent. As such, the genre ought to explore the diverse resources that constantly emerge within Africa as a basis for music compositions in the twenty-first century.

Chapter One

1.1. Aim

The music genre that I describe as African contemporary music emerged as a result of European cultural colonialism in Africa (Omojola 1995, Agawu 2012, Sadoh 2004, Ekwueme 1974, Onyeji 2015, Lucia 2011). This statement does not imply that African contemporary music is the only genre that developed from European colonial activities in Africa[2] or that colonial influences in Africa came from Europe alone. Countries such as Mali, Sudan, Senegal, Egypt, and Morocco had interactions with Arabic cultures from the Middle East.

However, European colonial structures initiated a significant shift in the creative approach of many African composers leading to the emergence of African contemporary music (Okigbo 2010). To contextualise the above submissions, and other similar arguments which will emerge in this dissertation, it is pertinent to explore the impacts of European cultural colonialism in the development of African contemporary music.

During the colonial era, European countries employed both forceful and subtle strategies to supress African cultures and establish European cultures in many parts of Africa (Horvarth 1982, Rodney 1982). As part of the subtle strategies, the colonisers projected European cultures as the standard of civilisation and described African cultures as 'barbaric' (Mgbeoji 2006, Comaroff & Comaroff 1986, Urch 2014). Such a defamatory narrative constituted the model for Western education and Christian missions across Africa and was aimed at conditioning Africans to accept the superiority of Europe (Pannikar 2003, Gorelick 1986).

The colonial schools were structured according to the standards of Europe and provided a platform for the colonialists to acclimatise African learners to European cultures. For example,

[2] Highlife music also developed through the interactions of European and West African music during the colonial era.

the learners were encouraged by the school authorities to speak in colonial languages such as English, French, German, and Portuguese, but not in African languages such as isiZulu, isiXhosa, Igbo, and Yoruba (Wa Thiong' O 1986). Furthermore, the learners were expected to adhere to the prescribed colonial dress code in the name of school uniforms and to abide by the behavioural standards approved by schools' authorities (Mathabane 1986).

Christian missionaries presented European religious practices as divine worship and described African religious practices as idolatry. This strategy was aimed at indoctrinating Africans to abandon African religions and accept European styles of worship (Kohn 1956; Okon 2014). For instance, an African who worships according to the standards of the church is described as a 'child of God' and assured of everlasting life with God in heaven. On the contrary, a worshipper who adheres to African religious practices is described as a heathen whose only inheritance is eternal damnation with Lucifer in hell. Such a person's 'redemption' is only possible through worshipping according to the prescriptions of Christianity (Mbiti 2005).

On the music scene, Western classical music was prescribed as music for civilised people while African tribal music performances were dismissed as cacophony and consequently excluded from school and church programs (Agawu 2003). In addition, Western classical music compositions were prescribed to African composers as the epitome of artistic excellence, creative sublimity, and a high intellectual engagement, while African compositions were described as un-structured improvisations (Onyeji 2015, Ekwueme 1973, Locke 1970, Agawu 1992). Through the above parameters, the European colonisers defined civilisation to Africans in new ways.

First, civilisation implied that Africans dress according to the colonialists' prescriptions and worship in the church on Sundays and other approved times according to standards established in Europe (Meyer 2004). Secondly, civilisation required Africans to work for a colonial

employer, and to partake in the mores and rituals of the kitchen and table introduced by the colonisers (Pannikar 2003).

Civilisation also implied speaking in the language of the colonisers such as English, French, German, and Portuguese, as well as listening to, and performing prescribed kinds of music, such as Western classical music.

Above all, civilisation required the colonised Africans to dissociate from all kinds of indigenous cultural practices that the colonialists elected to describe as 'barbaric' (Mathabane 1986, Achebe 1953).

The behavioural standards prescribed by the colonialists were, by no means, in conformity with the cultural values of the colonised African people[3]. However, the desire for an elevated social, political, and economic position attached to civilisation motivated the Africans to aspire for and attain the civilised status of the colonisers.

There was also an equal but opposite attraction in the desire to identify with the indigenous cultures even when such practices have been described as barbaric by the colonisers. This double attraction was mostly as a result of the political and economic setback that characterised the lived experiences of the colonised Africans (Omojola 1995, Haley 1976).

In Nigeria, an attraction to indigenous cultures in Yoruba land was mostly inspired by the social, religious, political, and economic marginalisation of Yoruba indigenes in churches and the British colonial government.

Before continuing the foregoing exposition, it is important to note that Nigeria currently stands as one country due to amalgamation in 1914. Nevertheless, colonial influences permeated the country from two directions, namely, Europe and the Middle East. While the northern part of

[3] Walter Rodney (1986) explains how European colonialism truncated the developmental trajectory of African nations and reduced Africa into a pool of resources mainly for the sustenance of Europe

Nigeria was predominantly influenced by the Islamic world, the southern region, which is the focus of this dissertation, was officially colonised by Britain.

Towards the end of the nineteenth century, there were agitations against the discriminatory policies of the churches and the British colonial government in Lagos. The agitations resulted in the fragmentation of the Anglican, Baptist, Catholic, and Methodist churches, and the emergence of indigenous churches such as the Native Baptist Church and the United Native African Church. Furthermore, the agitations initiated a wave of cultural renaissance, leading to a significant increase in the performance of Yoruba music between the 1880s and the 1920s (Omojola 1995: 16 – 20).

In eastern Nigeria, there were conflicts between the Igbo people and the British colonialists, evidenced by the *Arochukwu* and *Ekumeku* wars which lasted between 1880 and 1910, and later, the Aba women's protest in 1929 (Enyioko 2021). As an artistic expression of these social, political, economic, and ideological trends, composers in southern Nigeria began to combine Western classical music with Nigerian tribal music to produce new music compositions (Ekwueme 1973, Achinivu 1979).

Fela Sowande composed 'Folk Symphony' in 1960, which incorporates Yoruba melodies and rhythms with Western harmonic progression and orchestration, while Ikoli Harcourt Whyte composed 'Atula Egwu' in 1942, by blending Igbo music principles such as parallelism and tone-tune relationship (also present in other African cultures) with the Victorian hymn structure (Omojola 1995). Example 1.1 shows Whyte's 'Atula Egwu' with melodic contour influenced by the tonal inflections of the underlying Igbo lyrics.

The work, like many other Whyte's compositions, is strophic, and characterised by parallelism, the presence of Western harmonic progression, tonality, and SATB (soprano, alto, tenor, bass) choir structure.



Example 1.1: Excerpt from Harcourt Whyte's 'Atula Egwu' showing the blend of European and Nigerian music.

While this dissertation focuses on the music of Nigerian composers, the blend of Western and African music principles was also practiced by composers in Ghana, South Africa, Lesotho, Uganda, and other African countries colonised by Europe. In South Africa, composers such as John Knox Bokwe (1855 – 1922) and Enoch Sontonga (1873 – 1905) created new choral compositions through a blend of Zulu and Xhosa music with Western classical music. Bokwe aimed at appropriating the choral music introduced by the Christian missionaries to reflect the cultural values and the lived experiences of the colonised South Africans (Okigbo 2010: 46–50).

In Lesotho, Joshua Pulumo Mohapeloa (1908 – 1982) and his contemporaries composed new music by incorporating Sotho melodies, rhythms, and language with Western tonal harmony and SATB choir structure. Lucia observes that Mohapeloa's music is a blend of the motifs,

phrases, rhythmic patterns, modal scales, and harmonies of Sotho music with the chords, cadences, and tonality of Western classical music (2011: 62 – 70).

Similar situations are present in Uganda in which modern compositions reference the creative strategies of pioneer Ugandan composers. The pioneer composers appropriated European hymns for the Ugandan audiences by composing new tunes for existing hymns, translating Latin hymns to Luganda, and composing new music that blends Ugandan folklores with Western hymnody (Kazarrow 1993: 22 – 23). In contemporary times, composers such as Justinian Tamusuza (1951 -) have also incorporated Ugandan music with western classical music in instrumental compositions.

As stated earlier, the fusion of Western classical music and African tribal music began in the colonial era. This hybridity has continued in present times and is significant to the composition of Nigerian contemporary music as explained shortly.

The end of British colonialism in Nigeria and the establishment of the department of music at the University of Nigeria initiated more artistic explorations by Nigerian composers. Not only did many formally trained composers such as Joshua Uzoigwe, Ayo Bankole, Sam Ojukwu, and Dan Agu emerge, but the composers also extended the foundational structure of hybridity initiated by the pioneer composers. In the process, Akin Euba (1970) articulated African pianism as a strategy for assimilating the rhythmic characteristics of African instruments in pianoforte compositions. Sam Ojukwu, Felix Nwuba, Laz Ekwueme, and Joshua Uzoigwe synthesised Igbo music scales, un-translatable words, instrumentation, folklores, melodies, and rhythms of Igbo dances with Western harmony, counterpoint, and orchestration (Omojola 1995, Uzoigwe 1978, Euba 1970, Onyeji 2016).

While the composers intensified the above hybridity, they also provided a theoretical framework for the compositions through scholarly publications (Euba 1970, Ekwueme 1974, Omojola 1987). Most of these publications posit that a balanced synthesis between Western

classical music and African tribal music is necessary for composing music that reflects the lived experiences in Africa (Nzewi 1997, Omojola & Sowande 1998, Uzoigwe 1978, Euba 1975, Omojola 1987, Onyeji 2005).

The above ideology resulted in music compositions such as *Adura fun Alafia* (prayer for peace) and *Chineke Alusigo Olu* (a case for Biafra) by Fela Sowande and Felix Nwuba. Both compositions articulate the humanitarian crisis of the Nigeria-Biafra war between 1967 and 1970. Sam Ojukwu composed *Chineke Doo* (a prayer for Nigeria) in 1984 as a reflection of General Buhari's overthrow of a democratically elected president, Shehu Shagari. Dan Agu's *Udo* (peace) and Ubani Anozie's *Nigeria Kunite* (Nigeria arise) composed in 1995 and 1999, articulate the socio-political crises that resulted from the annulled 1993 elections, and Nigeria's challenging transition from military dictatorship to democracy in 1999. These compositions will be discussed in detail in Chapter Two.

Although the above musical works were composed in the first four decades of Nigeria's independence, they blend the melody, rhythm, tone-tune principle, parallelism, and instrumental techniques of Nigerian tribal music with Western classical music orchestration, chorale structure, form, tonal harmony, and counterpoint. This compositional practice constitutes the premise for scholarly discussions of Nigerian contemporary music since the twentieth century (Sadoh 2009, Omojola 2001).

As stated before, extant academic writings contextualise Nigerian contemporary music as a fusion of Western classical music and Nigerian tribal music (Omojola 1995, Sadoh 2010, Agu 2012). These scholarly descriptions remain critical because they articulate the genre's origins and creative foundations. Nevertheless, they do not contextualise Nigerian contemporary music as an artistic representation of the existential realities in twenty-first century Nigeria. One of the existential realities is the urban cultures, which constantly emerge from the interactions of urban residents across Nigeria.

According to a United Nations report, there has been a significant increase in Nigerian urban population in the last twenty years. This population surge has not only resulted in the expansion of the Nigerian urban centres but also the interaction of more diverse socio-cultural spaces across the country (UN-Habitat 2013). The Nigerian urban spaces are characterised by the convergence of at least four cultural spaces, namely, Nigerian tribal cultures, other African cultures, Euro-American cultures, and the Middle East cultures. The convergence of these socio-cultural spaces has resulted in the emergence of the Aba-Ngwa style (Aba), Omata Culture (Onitsha), Eko Style (Lagos), Warri Style (Niger Delta) and other Nigerian urban cultures which will be discussed in Chapter Three.

Furthermore, Nigerian urban cultures are expressed through language, dress, and cuisine, and through the print, electronic, and social media. They are also expressed in music genres such as hip-hop, gospel, and highlife, which incorporate trending public issues, Pidgin language, township vernaculars, and different musical styles (Fabian 1978, Fareed 2016, Oikilome 2010). With the continuous increase in Nigeria's urban population, it has become imperative to explore how Nigerian composers employ hybridity to reflect the daily lived experiences of Nigerian urban residents. This dissertation investigates the influences of Nigerian urban cultures in the composition of Nigerian contemporary music between 2000 and 2022.

Many Nigerian contemporary music has been composed since the colonial times. However, the music scores produced in the above twenty-two years are critical to contextualising the genre as an artistic representation of the twenty-first century Nigerian urban cultures. As will be explained in the following section, the urban cultures are critical to scholarly discussions of hybridity in twenty-first century Nigerian contemporary music.

1.2. Rationale

For more than fifty years, scholarly discussions have concentrated on the blend of Western classical music and African tribal music as the basis for African contemporary music composition. This musical hybridity was initiated by pioneer African composers in the colonial era to resist European cultural hegemony. Presently, hybridity enables African composers to engage with the socio-political, economic, ideological, and technological developments in twenty-first century Africa. Since the end of European colonialism, urbanisation has continued to influence the developmental trajectory and the daily living styles in African countries. Consequently, new towns and cities have emerged while existing urban spaces have continued to expand across Africa (UN-Habitat 2017).

According to the 2017 United Nations Drivers of Migration and Urbanisation in Africa report, more than half of the global population resides in the urban centres. Out of the above figure, Sub-Saharan Africa, which is often regarded as the world's fastest urbanising region, has urban centres that, as of 2017, contain 472 million people. This figure is expected to double over the next twenty-five years. With the rate of rural-urban migration and the consequent expansion of urban areas across Africa, the global share of African urban residents is projected to increase from 11.3 percent in 2010 to 20.2 percent by 2050 (UN-Habitat 2020).

The last two decades in Nigeria have, like in many other African countries, been characterised by an increase in rural-urban migration and technological developments such as electronic voter accreditation system, digital migration of television stations, Automated Teller Machines (ATM), electronic banking system, and 5G network.

There has also been a significant increase in economic, social, and political instability in Nigeria since 2000. The country has not only witnessed three economic recessions between 2015 and 2022, but also high levels of insecurity and natural disasters. Furthermore, the agitations for regional autonomy by the Niger Delta militants, Boko-haram, Indigenous People

of Biafra (IPOB), and Oduduwa Republic agitators have become critical issues in the twenty-first century Nigerian society (Amanambu 2017).

Considering the above scenario, it has become imperative to investigate how Nigerian composers engage with the socio-political, economic, and ideological developments in the Nigerian urban spaces. As stated in the previous section, this dissertation focuses on Nigerian contemporary music, but advances critical arguments that contextualise African contemporary music as a reflection of the lived experiences in twenty-first century Africa. I consider the foregoing discussions critical to extending the binary focus on hybridity which has dominated academic writings on African contemporary music for more than five decades.

1.3. Literature Review

In the last fifty years, academic writings have explored a variety of topics on African contemporary music. Scholars such as Olwage (2006), Okigbo (2010), Lucia (2007), Rycroft (1991), and Koapeng (2014) analyse the development of, and the creative practices associated with, choral music composition amongst black South Africans. Kazarow (1995) discusses the development of modern choral compositions in Uganda. Agawu (1984), Omojola (1995), and Dor (2005) focus on the techniques of contemporary choral music composition in Ghana, while Agu (1983; 1984; 2012), Ekwueme (1973; 2004), Sadoh (2010), Omojola (2009), Nwamara (2011), and Cater-Enyi (2021; 2022) explore the history and creative practices in Nigerian contemporary music.

One critical point that connects the above publications is that hybridity provides a platform through which African composers engage with developments such as colonial resistance, cultural renaissance, and political activism in African societies. As such, Okigbo (2010) and Rycroft (1991) argue that the blend of Western and South African musical cultures was employed by black South African composers to resist European cultural colonialism. This

argument will be explored in the next chapter. As an extension of Okigbo and Rycroft's submissions, Euba (1975) and Nzewi (1997) argue that through a synthesis of Western and African musical practices, African contemporary music could reflect the lived experiences in postcolonial Africa.

Based on the above perspective, compositional ideologies such as African pianism, research composition, African vocalism, and drumistic piano style have emerged since the 1970s. These concepts will be explained later in Chapter Three. The above ideologies are aimed at composing African contemporary music through in-depth engagement with African tribal music paradigms (Euba 1970; Kazarow 1995; Onyeji 2015; Onyeji 2008).

Indeed, scholarly discussions on African contemporary music have been robust, but concentrate on the synthesis of Western classical music and African tribal music. The academic writings have not considered resources such as African urban cultures as a vital aspect of hybridity in twenty-first century African contemporary music.

Although the emergence of urban centres in Africa is mostly because of European colonialism, the urban spaces have contributed significantly to the twenty-first century African society (Nabay 2017). Urban centres engender the interaction of people from different socio-cultural, political, and economic backgrounds, leading to the emergence of many urban cultures in the continent (Fabian 1978). Furthermore, urban cultures not only synthesise the convergent cultures in urban centres but also constitute a significant aspect of the daily lived experiences of urban residents (Kissling & Mous 2004). As will be discussed in Chapter Three, urban cultures in Africa provide resources for hybridity in twenty-first century African contemporary music.

1.3.1 Hybridity as a fundamental resource in African contemporary music

Sloban (2007), Kim (2017), Kiwan (2014), Sanga (2010), Sadoh (2004) and many other scholars have argued that music practitioners – both composers and performers of all genres – create new music by synthesising different musical cultures. The scholars have also proposed concepts such as hybridity, eclecticism, syncretism, intercultural music making, cross-cultural music making, fusion, and creolisation to describe the combination of musical styles. Existing publications reveal a consensus amongst these scholars, namely, that music creators constantly combine more than one musical cultures. However, the scholars do not agree on which concept appropriately describes such a creative practice (see Sloban 2007 for example[4] , Lewis 2020). Having observed the varying scholarly positions, it is important to state that the aim of this dissertation is not to continue the polemics on the appropriateness of existing concepts. Rather, the dissertation employs hybridity as an ideological construct to explore a fundamental compositional practice in African contemporary music.

According to Sanga, hybridity has become a critical practice in Tanzanian (east Africa) music consequent upon the interactions of Tanzanian contemporary musicians on the global stage. The interactions occur through radio, television, the internet, touring, and other music businesses and enable Tanzanian musicians to draw and juxtapose musical elements from both local and global sources (2010:145). Sanga observes two kinds of hybridity as intentional and natural. Intentional hybridity involves the fusion or juxtaposition of two or more musical cultures, which are acknowledged and projected as an essential aspect of a genre. Conversely, natural hybridity involves the blend of different musical cultures to an extent that it is impossible to identify the core elements of the combining cultures (Weiss quoted in Sanga Ibid.: 146 – 147).

[4] Slobin argues that with the rate of diversity of musical practices in recent times, scholars need to re-evaluate the appropriateness of existing concepts to more accurately accommodate the interactions of different musical practices and ideologies.

Musical hybridity also occurs in three directions, namely, temporal (involving different musical eras), spatial (involving different geographical locations), and genre-defined (involving different genres). These three directions of hybridity provide African music practitioners (composers and performers of different genres) an opportunity to carefully and strategically appropriate Western and African musical cultures into new music that is neither perceived as hegemonic nor nativist (Ibid.: 148–52).

In Morocco (Northern Africa), popular music is a product of multiple influences which results in musical works that project Morocco as a whole and not the different cultures in isolation (Kiwan 2014: 983–984). Moroccan popular music bands compose and perform in Moroccan Arabic, classical Arabic, French, and English languages to project a collective Moroccan nationalism. The bands also synthesise styles of genre such as heavy metal, rap, blues, and hip-hop (Ibid.).

According to Allen, the hybridity of musical styles was a principal factor for the popularity and acceptability of vocal jive in South Africa (Southern Africa) in the twentieth century. Dorothy Masuka, a foremost vocal jive artist, was influenced by musical styles such as tsaba-tsaba, Zulu tribal music, and American popular music. Through musical hybridity, vocal jive functioned as a musical expression of the cultural diversity of the South African township dwellers. The practitioners of vocal jive incorporated local melodies and current township vernaculars (urban township slang - which was routed in a blend of diverse African and European languages - including Afrikaans and English). They, like some of the tribal musicians (Madosini for example) also employed topical socio-political issues as subject matters. This compositional approach resulted in music that represented the daily lived experiences of South African urban dwellers in the 1950s (2003: 230 – 236; Steingo 2016).

Apart from reflecting the cultural diversity in South African townships, vocal jive composers employed hybridity to resist European hegemony which was prevalent in South Africa.

Considering that hybridity in the genre was influenced by the socio-economic and political developments in South Africa, Allen makes an important conclusion, namely, that the amalgamation of musical styles in South African (and other African) popular music is not just an artistic experiment. Such an artistic practice stands as a radiation of the Africans' ability to assimilate external influences and adapt African traditions to these external influences through selective and strategic appropriation (Ibid.).

Olwage observes that hybridity provided a platform for colonial resistance amongst pioneer black South African composers such as John Knox Bokwe. Bokwe and his contemporaries composed new choral music by synthesising Western and South African musical cultures. Through the hybridity, the composers projected African and Western musical worlds in equal proportions and contested the inferiority narrative which the colonisers advanced on African cultures (2006: 12 – 19).

A critical aspect of the hybridity in Bokwe's compositions is the coexistence of the Victorian hymn structure and African musical practices such as tone-tune relationship and parallelism. The coexistence of these two distinct ideologies positions Bokwe's music, and by extension, South African colonial black hymnody, as music that fuses two cultures and at the same time refuses a domination of one culture (Ibid.).

About a decade after Olwage's publication, Koapeng submits that although hybridity played a critical role in the development of black choralism in South Africa, the selection and performance of songs by South African black choral community have not reflected the diversity introduced by the pioneer composers. As Olwage, Lucia, and Okigbo have observed, contemporary choral music in South Africa is a product of acculturation; however, Western classical music continues to dominate in the genre. This leads Koapeng to conclude that 'black choralism in twenty-first century South Africa remains a colonised musical field' (2014:1–2).

Furthermore, Koapeng reveals that black choral music in South Africa has not been accommodative of the sounds and artistic concepts that exist outside of the dominant (Western) culture in the choral community (for example, scales amaXhosa music, which Dave Dargie describes amaXhosa hexatonic). As such, 'the multiplicity of compositional voices and aesthetics are not characteristics of modern South African black choralism' (Ibid.). For instance, the structure of the annual national choir competitions creates the impression that there is a unitary history of choral music in South Africa. This impression is, by no means, a reality because choral music in South Africa is a conglomeration of several historical periods and cultural areas in the country (Lucia quoted in Koapeng 2014:7).

Because of the above unidirectional narrative, black South African composers are not motivated to expand their compositional vocabulary because they have to compose within the parameters set by the organisers, sponsors, and audiences of choral events in the country. Consequently, there is a proliferation of composers who repeat the compositional standards 'prescribed by the mainstream choral culture', just as in Nigeria which is the focus of this study (Ibid.:12).

In Nigeria (Western Africa), contemporary music compositions emerged from a synthesis of Western classical music and Nigerian tribal music during the colonial era. As stated earlier, pioneer Nigerian composers created music to reflect the socio-economic and political situations in Nigeria during British colonialism (Omojola 1995: 18 – 24). The British colonialism officially ended in 1960, but the musical hybridity exists as a strategy through which Nigerian contemporary music composers reflect the daily lived experiences in the country.

An analysis of Joshua Uzoigwe's compositions reveals what Sadoh describes as 'thematic, domicile, and performance hybridity'. These three aspects of hybridity are evidenced in the presence of Igbo and Yoruba music scales, polyrhythm, syncopation, and interlocking rhythms.

Uzoigwe also synthesises rhythms of Igbo dances such as *Ese, Mgba,* and *Atilogwu* to reflect the cultural diversity in Nigeria (2004: 636).

Apart from synthesising rhythms and scales of Nigerian tribal music, Uzoigwe combines musical instruments and performance techniques of different African cultures with European cultures. For example, 'Ritual Procession' is composed for African and Western orchestra[5] while *Tuzu*, shown in Example 1.2, is composed for solo soprano and piano and explores the performance techniques of Igbo music. These compositions will be discussed in the next chapter.



Example 1.2: An excerpt from Uzoigwe's Tuzu

When Uzoigwe composes for a strictly Western ensemble, 'he manipulates the Western instruments to evoke Nigerian musical instruments' sonic identities' (Ibid.). Such a

[5] Igbo instruments such as ikoro (log drum), agogo (gong), and okpokolo (woodblock) are combined with Western instruments such as trumpets, trombones, flutes and timpani.

compositional technique is also present in the works of Akin Euba, Ayo Oluranti, Christian Onyeji, Justinian Tamusuza (Uganda), and many other African composers.

Uzoigwe's compositional approach is not farfetched from Euba's African pianism, which is an extension of the hybridity initiated by the pioneer Nigerian/African composers (Euba 2005). In broad terms, African pianism is a creative ideology aimed at 'Africanising the Western pianoforte to display the percussive (and melo-rhythmic) characters of African musical instruments' (Omojola 2001:156). Through this creative ideology, Euba has produced music compositions that project a constant interaction between African and Western musical practices. The interaction occurs on two levels, namely, between African and Western musical cultures, and between the different African musical cultures that are present in the compositions (Ibid.).

One essential point that has emerged from the foregoing discussion is that hybridity in African contemporary music exudes political connotations especially in colonial times. On the one hand, hybridity provided a platform for African composers to reflect the existential realities of the colonised Africans. One of such existential realities was that the colonised Africans embodied and exhibited Western and the African cultures as required by time, contexts, and events. WEB Du Bois describes such phenomenon as double consciousness (Du Bois 1905, Wa Thiong' O 1984, Achebe 1953). On the other hand, hybridity was employed by pioneer African composers to resist European cultural colonialism in African societies.

1.3.2. Processes and strategies of cultural colonialism

Kohn defines colonialism as foreign rule upon a nation. He identifies European cultural chauvinism as the primary motivation for the imposition of Western civilisation on non-Western countries. Because Europe perceived its cultures as superior to other world cultures, European colonialists were quick to dismiss the horrors of colonialism as 'a necessary

enlightenment of the oppressed nations' (1956: 264). Upon arrival, colonisers create two kinds of colonies, namely, settlement and dependent. Settlement colonies involve a practical extermination or relegation of the indigenes, while dependent colonies retain the indigenes. Considering that the natives of a dependent colony are not exterminated, they have an opportunity to reclaim their territories from the colonisers in future (Ibid.: 259 – 260).

In the beginning of his expositions, Kohn criticised European colonialism as an un-necessary imposition of European cultures on other nations. Nevertheless, he accepts European colonialism in Asia and Africa as necessary, and argues that,

> Poverty had existed in [Asia and] Africa since time immemorial…Poverty in [Asia and] Africa was for reasons of climate and temperament greater than in Europe... As far as historical memory goes, there has been perpetual warfare in [Asia and] Africa…African tribes enslaved and exterminated other African tribes… [Considering the situations in Africa before European colonialism, it is appropriate to state that] Western imperialism [which] has had only a brief day in history…has brought lasting benefits to Asia and [particularly] Africa (1956: 263) [parenthesis mine].

In the above submission, Kohn does not provide indices for his conclusions on poverty in Africa before European colonialism. He also does not elaborate on how the wars in Africa were different from those in Europe, for example, Norman conquest of England and the Anglo-French wars. The fact that Europe and other nations traded with African countries as far back as the sixteenth century convincingly refutes the claim that Africa was poor before European colonialism.

However, let us, for a moment, agree with Kohn that European colonialism 'saved the African people from hunger and poverty'. It is expected that the same situation would apply to Europe where events such as the 1845 great famine resulted in hunger and poverty.

If colonialism had the benefits of making a poor country rich, or feeding the hungry as Kohn alludes, there needs to be an explanation as to why European countries did not call to be colonised during food shortages and poor economic situations (see Alfani and Grada 2017[6]).

Extant literature reveals that European colonialism in Africa was an interruption of the free commercial access to Africa by Europe which existed since about the sixteenth century (Stone 1987, Mgbeoji 2010, Goerlick 1986). As will be explained shortly, the above periods of European influences in Africa align with Stone's distinction between colonialism and imperialism. According to Stone, imperialism involves the control of weak nations by rich and powerful nations without necessarily exercising direct authority, while colonialism involves domination by a direct rule (1987: 57 – 58).

Before the nineteenth century, the relationship between Africa (except South Africa) and Europe could be regarded imperialism rather than colonialism. However, in the later part of the nineteenth century, Europe exercised a direct authority over many African countries and briefly interrupted the imperialistic relationship that had existed between the two continents for over a century. European imperialism was restored in the twentieth century when African countries became independent (Ibid.).

Because Europe aimed at a direct rule on African countries, the colonialists ensured that the cartographic representation of Africa aligned with the trade and administrative objectives of Europe. Hence, geographical details of the African continent, which did not support the objectives of the colonialists, were either de-emphasised in, or expunged from the maps. Such details are still missing in the maps of Africa till date (Ibid.: 63).

According to Horvarth, colonialism involves the control by individuals or groups over the territory or behaviour of other individuals or groups. It can be intergroup or intra-group

[6] The authors explore the different famines in Europe before the twentieth century and argues that researchers have concentrated on a few of such situations, resulting in improper accounts on the food scarcity in medieval Europe.

domination, with the former referring to a domination involving members of different cultures, while the latter is a domination within the same cultural settings (1972: 46). Horvarth also makes a distinction between colonialism and imperialism. He argues that the principal difference between the two terms results from the presence or absence of a significant number of permanent settlers in the colony from the colonising country (Ibid.).

For instance, countries such as Australia, New Zealand, and South Africa were colonised because of the migration of permanent settlers from the colonising countries. However, Nigeria, Ghana, and Cameroon were imperialised because they were dominated but not permanently settled on by the colonisers (Ibid.: 47).

In India, European colonialism introduced a qualitatively different political order from what was obtainable in medieval times. The colonialism altered the political, economic, social, and cultural spheres of India. To sustain European hegemony, cultural changes were initiated by the direct intervention of the colonial state to the activities of voluntary agencies through appropriation and hegemonisation. These changes were also initiated through a critical scrutiny, disapproval, and rejection of indigenous social institutions and cultural practices of the Indian people (Panikkar 2003: 5 – 6).

Although coercion is a veritable tool for colonialism, the colonial domination of India was sustained through subtle means. The subtle strategies involved the projection of the values of the colonisers to Indians who internalised these values as superior to Indian cultural standards. Quoting Wa Thiong' O, Panikkar articulates 'cultural bomb' as a strategy that ensured the success of European colonialism in India. Through 'cultural bombing', the colonised people are brainwashed to believe that their names, languages, environment, religion, unity, and existence are inferior. Such denial of cultural rights to the indigenous people is employed as a foundation to the permanent alterations, transformation, and cultural extermination that eventually take place in the colony (2003: 6 – 7).

Apart from projecting the colonised culture as inferior, colonialism also denies history to the colonised people by altering their developmental trajectory. The alterations are evidenced in the change of place names by the colonisers, consequent loss of identity, and acceptance of a new forced identity by the colonised people. These changes are followed by marginalisation and irretrievable loss of the indigenous knowledge systems in the colony (Panikkar 2003: 7 – 8).

Of the different aspects of colonialism, Federico Ferro Gay enumerates cultural colonialism as the most devastating. Cultural colonialism involves the imitation of foreign languages, customs, and feelings by a people to the point of losing their national idiosyncrasy (1976:154). One of the subtle strategies of cultural colonialism is to ensure that the colonised people are indoctrinated to feel inferior to their colonisers. The resultant effect is that the colonised people are not able to preserve their dignity and human worth.

The above colonial ideologies are mostly advanced in communications media such as televisions, newspapers, and magazines by replacing popular indigenous images and scenes with foreign ones. Consequently, the colonised people become more informed on the 'popularised' foreign culture than the developments in their indigenous cultural spaces (Ibid.). Because of the preponderance of imported culture and lack of support toward the promotion of indigenous culture by relevant agencies, intellectuals, artists, politicians, and opinion leaders in a culturally colonised society become imitators of foreign cultures. In the same way, culturally colonised governments engage in the importation of different elements of foreign cultures. They prefer to import foreign artist instead of promoting indigenous arts and preparing those who could re-cultivate indigenous cultures through art practice. Such governments also fail to produce a system of education that is suitable for national needs, but import the necessary educational models, materials, technicians, and equipment (Ibid.).

Another example of cultural colonialism emerges when an indigene who works in a foreign establishment in a colonised territory is required to learn the language, ideologies, and operational methods of the employer. The above individual is also expected to abandon the value systems of the colonised territory to be accepted in the foreign institution. Despite humiliating conditions, such an employee is brainwashed to be proud of identifying with the institution if it is 'foreign' (Gay 1976: 153 – 156).

I have stated in the beginning of this chapter that European cultural colonialism in Africa involved the projection of European cultures as the standard of civilisation and the suppression of African cultures. The colonialism also involved the social, economic, and political suppression of the African people and the establishment of European socio-economic and political standards. In resistance to the above situations, African composers began to create new music through a blend of Western classical music and African tribal music. These compositions are described as African contemporary music.

1.3.3 A synopsis of African contemporary music

As stated in the previous section, pioneer African composers combined Western classical music and African tribal music to resist European cultural colonialism and reflect the socio-political developments in Africa (Okigbo 2010, Sadoh 2001). In Nigeria, such hybrid compositions were also motivated by the emergence of Western-educated Nigerian elites. These elites became frustrated when they could not attain the elevated political, social, and economic status that the colonisers attached to Western civilisation. As a result of the above disappointment, the Western-educated elites began to articulate Nigerian cultures as a source of political, social, and economic independence (Omojola 1995: 8 – 9).

Cultural renaissance and the resentment of the Christian missionaries' policies resulted in the fragmentation of the Anglican, Methodist, Presbyterian, Roman Catholic, and Baptist churches

in western Nigeria. In response to the agitations, Yoruba composers began to create religious music that projected Yoruba cultural values. These culturally inspired music compositions were performed in the Yoruba indigenous churches that began to emerge in the late nineteenth century (Omojola 1995, Owoaje 2014).

Having observed the increasing agitations in western Nigeria, the Anglican Church in eastern Nigeria inaugurated the Anglican Youth Fellowship (AYF) to produce indigenised church music. Prior to the inauguration of the AYF, Igbo composers had begun to compose new church music by blending Igbo folklores, idiomatic expressions, and tone-tune principle with Western tonality and triadic harmony (Agu 1984, Onyeji 2015, Ekwueme 1973). The above and other socio-political developments in southern Nigeria and the resultant music compositions will be discussed in greater detail in the next chapter.

In South Africa, Ntsikana Gaba (b. 1780 – 1821), John Knox Bokwe (b. 1855 – 1922) and other black composers composed new Christian music that projected the indigenous cultural integrity and reflected the socio-political situations in the country. As stated earlier, these black composers transformed the Western choral music tradition introduced by the white Christian missionaries, and thus, created musical works that contextualised Christian religion within the existential realities of South Africans (Okigbo 2010: 60 – 61).

Contemporary music compositions in Uganda originated from a blend of Western hymnody and Kiganda songs by Benedikito Mubangizi, Joseph Kyagambiddwa, and other pioneer Ugandan composers. There are three basic styles of music composition in Uganda, namely, music imported from the West, music adapted by Ugandan composers to suit the indigenous audiences – through text translation, re-harmonisation, and composition of new tunes – and Kinganda music style compositions (Gray 1999: 138 – 142). This blend of Western and African musical cultures informs existing scholarly descriptions of African contemporary music as discussed below.

According to Kazarrow, African contemporary music are music compositions by Western-educated African (or non-African) composers who have sound knowledge of the African tribal music practices and synthesise the African idioms with Western classical music (1993:21). Quoting Euba, Kazarrow, classifies the genre into four categories. The first category includes all compositions that are entirely based on Western models and in which the composer has not introduced any African element. The second category involves compositions in which thematic materials are borrowed from African sources, but the music is based on Western idiom and instrumentation. The third category encompasses all compositions in which African elements form an integral part of the idiom using African instruments, texts, or stylistic concepts, while the fourth category embodies compositions whose idiom is derived from African traditional culture, employs African instruments, and in which the composer has not introduced Western classical music elements (1993: 21 – 22).

Of the above four categories, only the third represents a synthesis of African and Western music idioms. While the first category has the same qualities of Western classical music and qualifies as Western rather than African contemporary music, the second employs what Nzewi describes as a 'tokenistic' (exotic) approach to engaging with African music paradigms. Nzewi describes such compositions as extensions of Western classical music rather than a continuation of African tradition in contemporary music composition (1997: 27). The fourth category can be considered as a performance of African tribal music within Western logistics.

African contemporary music can also be described as a literary distillation, or an invocation of features that are characteristic of African tribal music genres by composers, with or without the inclusion of musical elements from Europe or other cultures (Uzoigwe quoted in Omojola 1995: 76).

Although hybridity was initiated as a strategy for colonial resistance, it provides a platform for composers of African contemporary music to engage with the lived experiences in twenty-first

century Africa (Agu 2012). Thus, Nigerian composers such as Ayo Oluranti, Sam Ojukwu, Jude Nnam, Alvan-Ikoku Nwamara, Stephen Olusoji, and Christian Onyeji continuously extend the existing structure of hybridity in the genre. The third chapter of this dissertation will discuss how these composers explore the twenty-first century Nigerian urban cultures as resources for new music compositions.

To conclude this section, it is important to reiterate that many urban spaces have emerged in Africa since the end of European colonialism. These urban spaces facilitate a constant interaction of people from different socio-cultural backgrounds and influence the living styles in twenty-first century Africa.

1.3.4. Contextualising urban cultures in Africa

At this juncture, a definition of culture and urbanisation is necessary because the two terms are critical to the concept of urban culture. According to Clark, culture is a representation of the values and events that are relatively long-lasting and widely distributed in a society. Culture is always lived, enacted or cultivated, and actively involves human beings in its production and consumption. Furthermore, cultural representations and the contexts within which they emerge have a marked impact on people's daily lives and influence their reflections on life and living in a society (2003: 4). Urbanisation is a process in which culturally heterogeneous human beings congregate and settle at a defined geographical space for social, economic, political, and other reasons. These individuals share the urban spaces and in turn produce a cultural identity that integrates all the convergent cultures (Mabogunje quoted in Louis 2011: 194).

In a broad sense, urban culture is the culture of towns and cities; it is the behavioural patterns of the various types of cities and urban areas, both past and present. Urban culture is also a

living style rooted in an urban space, and manifests in a manner that is strictly related to the spatial characteristics of the specific urban contexts (Bolzonela 2016: 1 – 4).

While urban cultures may reflect some traditional cultural identities, they do not arise from those traditional identities. In this context, traditional identities imply the cultures that are confined to the rural setting, restricted to minority communities, and emblematic of a way of life that is perceived to be in-compatible with modern cultures (Kiessling & Mous 2004: 228 – 330).

Urban cultures do not arise solely from imported identities, but from resistance identities that are mostly opposed to both traditional and imported identities. These resistance identities are composed in a manner of collage, they take in markers from both opposed identities, form a new kind of cultural patchwork, and redefine reality in the process (Ibid.).

Fabian defines urban cultures as contemporary cultural expressions that are carried by the masses and are always in contrast to both elitist and 'tribal' cultures (1978: 314). Urban cultures evoke historical conditions that are characterised by mass communication, mass production, and mass participation.

Furthermore, urban cultures can loosely be described as a representation of 'the processes occurring behind the back of established cultural standards and accepted interpretations in a society'. Such living styles are pioneered by the urban masses and, over time, are accepted by the entire population of a country (Fabian 1978: 315).

The foregoing provides a context for understanding African urban cultures, namely, that such living styles do not represent a series of breakdowns of 'traditional cultures', nor are they made up of uncalculated resistance to Western cultural hegemony by Africans. Rather, the urban culture is a manner of 'pidgin culture' that is produced as a result of contacts between African cultures and foreign cultures. This pidgin culture constitutes a significant form of expression

by Africans and reflects the life experience and consciousness of the masses across Africa (Ibid.).

The central images associated with urban cultures imply a dynamic contemporary moment of enactment of who and where we are in time and place, with the time being 'now', and the place being characterised as the physical context of a city. It is within the hybridised space of the urban cultures that 'collective claims are made on the way the past is remembered, understood, and enacted in the present'. It is also in spaces such as the urban centres that 'battles over the interconnected questions of memory, identity, and representation of a country are most intensely fought by the inhabitants of that country' (Clark 2003: 4 – 6).

Scholars such as Beck (2010), Kiessling & Mous (2004), and Fabian (1978) have argued that the urban culture is both heterogeneous and integrative as evidenced in urban language and music. While urban music combines different musical styles to achieve an integrative sound, urban languages connect the ethnic differences in the cosmopolitan cities by combining all ethnic languages in the cities (Kiessling & Mous 2004: 315). For instance, in the Democratic Republic of Congo, popular songs of the post-war period emerged from, and were addressed to the newly urbanised people. The music played a significant role in integrating the urban dwellers, who often converged in social arenas such as night clubs, social clubs, bars, and restaurants. Over time, the cultural cohesion that originated in these social arenas metamorphosed into a strong popular culture across the Congo (Ibid.).

1.3.5. Popular culture in Africa: facts versus fictions

Providing an accurate definition of popular culture is a difficult task considering what Adegoke (2011) describes as 'the manifold complexities and intricacies of the concept'. However, popular culture can be described as the culture well-liked by many people, and involves inferior kinds of works that are deliberately set out to win favour with the people (Adegoke 2011: 151).

Popular culture can also be described as a culture made by the people for themselves, or a left-over culture after high culture has been decided. It is a mass-produced, commercial, and imported culture that stands as a contrast to high culture in a society (William quoted in Adegoke 2011).

Quoting Maltby, Adegoke continues that popular culture is not only an escapist culture which reinforces the utopian self of its proponents, but also a culture that originates from, and not imposed on the people. Furthermore, popular culture can be viewed as a romantic perception of the working-class culture that is employed as a major source of symbolic protest within a contemporary capitalist society. It is also a space of struggle between the resistance of subordinate groups and the forces of incorporation that favour the dominant groups (Ibid.).

Ross criticises Adegoke's and other definitions which project popular culture as an inferior practice and a deviation from the already defined 'high' standards of a society. Ross argues that an inferiority complex exists amongst the creators of popular culture, and this inferiority complex reinforces the derogatory narrative of many scholarly writings on popular culture (2001: 1).

Furthermore, inferiority complex encourages the perception that success in popular culture is derived from a debasing of traditional classical arts, and replacement of high creativity with unimaginative, trite, and juvenile artistic productions. Although some products of popular culture may be substandard, employing such a generic description as Adegoke's ignores the creative output in, and un-fairly dismisses artists whose works have made significant contributions to, popular culture (Ross 2001: 1 – 4).

Englert observes that popular culture has long been regarded as an 'unworthy' subject of scholarship and has been generally perceived as 'a trash and an inferior kind of culture' (2008: 1). Thus, the description of popular culture as mass, non-elitist, and inferior culture is a strategy

employed to delineate certain living styles as inappropriate because they do not conform to established standards in a community (2008: 4).

The conception of popular culture as a site of creativity by the non-elite raises critical questions. The first question is as to whether the producers of such cultures must be 'members of the so-called masses for their works to be considered popular and themselves popular artists?' Secondly, should the 'popularity' of a culture be evaluated by the status or position of its creators rather than the audience to which the culture is addressed? (Englert 2008: 4 – 5).

Englert continues that the creative and innovative forms of popular culture are most of the time a reserve of the younger generations, because 'it is the younger generations that always drive the incorporation of global influences into the traditional cultures of a society'. Nevertheless, the position of the youth in driving cultural innovation should not be employed as a blanket description of popular culture as youth culture or 'a domain for young people alone. In the same way, it is too narrow to characterise popular culture as a culture restricted to the urban areas alone' (Ibid.).

The urban centres are one of the places where popular cultures originate and gather its initial audiences. But such a phenomenon does not imply that popular cultures are limited to the urban spheres, more so, in the present world characterised by globalisation and technological changes (Ibid.).

There is no clear aesthetic divide between popular and 'serious' cultures because both cultures are aesthetically valid, equally complex, and difficult to understand and exhibit. As such, the definition and delineation of what constitutes popular culture in a society is, in and of itself, a product of the politics geared towards projecting some forms of culture as worthy of academic discussion while others are not (Englert 2008: 4 – 9).

Ross underscores a connection between popular music and popular culture as two concepts that cannot be analysed in isolation. For example, in the United States of America, cultural

developments such as the Vietnam War, civil liberty demonstrations, and women's rights in late 1960s, provided the drive for many American popular music compositions. Therefore, any attempt to analyse American (or other) popular music outputs without due consideration of the socio-cultural developments in the society will no doubt lead to un-satisfactory results and wrong conclusions (2001: 3 – 11).

Ross's submissions contextualise popular music as a critical aspect of popular culture; his expositions align with the scholarly definitions of popular music presented below.

In broad terms, popular music is a kind of music tailored towards social, commercial, physical, and sociological effects on the masses. 'It is created with the mass media in mind and reproduced on a large-scale as a saleable commodity for public consumption'. In addition, popular music is a kind of music in which the economic, political, ideological, and aesthetic contradictions of the time are more strikingly reflected (Onwuegbuna 2015: 18 – 19).

Popular music can also be construed as artistic evidence of the confrontation and compromise arising from the clash of European and African cultures in both Europe and Africa. It is a modern commercial music aimed at the public and the youth market, shaped by social, economic, and technological forces, and linked to the social identity of its performers and audiences (Ibid.).

One of the major characteristics of popular music is that the compositions combine words, tunes, and rhythms from different cultures and styles. Although performed for entertainment, popular music compositions serve as an avenue to engage with critical socio-cultural issues in a society. Furthermore, popular music compositions are mostly structured in short melodic phrases…[that] 'Through repetition, variation, and improvisation, are expanded into lyrical, motivic, sinuous, and/or tuneful artworks' (Onwuegbuna 2015: 24).

According to Okafor, popular music is the music that deals with familiar themes and issues of the moment. It is a body of music understood and accepted by a lot of people as a reflection of

their view of the contemporary world. Moreover, popular music is 'the totality of music that have developed from artistic manipulations and fusions of musical activities of diverse cultures, times, and practices'. The genre stands as a strong economic force in Nigeria and employs technology and media as the basic platform for its production and dissemination (2005: 327 – 328).

Popular music in Africa combines traditional and classical music, and addresses non-musical events such as politics, economics, humanities, and sciences (Onwuegbuna 2015: 16 – 17). This subgenre is created by African professional and non-professional musicians, in Africa and in the diaspora, as a response to the political, economic, spiritual, and social needs of Africans (Onwuegbuna 2011: 9).

From the foregoing expositions, it is evident that popular music employs the socio-political, economic, and ideological trends in a society as inspiration for creating new musical artworks. Through a fusion of different musical cultures and styles, popular music engages with the lived experiences of a greater percentage of the population.

As a masses-oriented musical genre, popular music plays a significant role in shaping the socio-political direction of a country. Hence, it is mostly the social, political, and economic situations of a country that determine the role of popular music either as a medium for entertainment, protest, identity politics, or revolution in that country (Adegoke 2011: 152).

Contrary to Adegoke's views, Englert argues that although popular music might sometimes be able to influence the political direction of a country, such a role should not become a yardstick for generalising the genre as a means of protest, the 'voice of the voiceless, or as a platform for debate and action against the élite's dominant ideology in a society'. In the same way, popular music should neither be generalised as an exclusive of the youth nor an entirely urban phenomenon because the genre's audience cuts across age, status, location, tribe, and ideological spheres (2008: 8 – 9).

Urbanisation, globalisation, and technological developments have positioned urban music as a critical aspect of the lived experiences in twenty-first century Africa. This is particularly true considering that urban residents constitute a greater percentage of the population in Africa, and that online streaming has become a principal medium for disseminating the musical (and other) arts. I engage with the above influences from both personal and interpersonal perspectives.

A personal outlook explores my experiences as an African composer who was born and raised in Africa and who has resided in different cities in the continent. An interpersonal perspective engages with the works of music creators from Nigeria to explore compositional practices that connect the musical works with the twenty-first century Nigerian urban cultures.

1.4. Situating the research within artistic research

Artistic research, practice-based research, or practice-led research involves all the imaginations, inventions, speculations, innovations, and risk-taking that are focused on the exploration of knowledge through practical means. It is the work of a practitioner-researcher and manifests through investigative activities such as working through art or aesthetics, music composition, performance, screen writing, filming, movement or dance, design, digital storytelling, or other creative activities (Grierson & Brearley 2009: 4 – 6).

Through practice-based research, a researcher has an opportunity to examine the implicit and unreported processes that exist within a practice. Such examinations are always aimed at extracting the knowledge that is embedded in the artistic practice. Furthermore, practice-based research allows a researcher's findings to be expanded into further practice-based research or to be employed as a foundation for ethnographic studies of artists at work (Skains 2016: 2).

The investigative procedure focuses on art objects and creative processes, which may involve aesthetic, hermeneutic, performative, expressive, and emotive points of view designed to examine the embeddedness and situatedness of an object of research. Practice-based research

offers a medium for investigators to 'distil the situated tacit knowledge that are embodied in art objects and art making processes in cognitive and artistic terms' (Borgdoff 2012: 46 – 47). According to Borgdoff, there are three modes of artistic research, namely, research on the arts, research for the arts, and research in the arts. In a broad sense, research on the arts has art practice as its object of investigation, and encompasses all investigations that are aimed at drawing valid conclusions about art practice from a theoretical distance.

Research for the arts can, in a narrow sense, be described as applied research in which art is not so much the object of investigation, but the objective. Such investigation provides insights and instruments that may find their way into concrete practices. Research for the arts also delivers the tools and the knowledge of materials that are needed during the creative process of an artwork or in the artwork itself (Borgdoff 2012: 46).

Research in the arts involves an investigative process that does not assume a separation of the subject and the object. In other words, the research does not observe a distance between the researcher and the practice of art. Instead, the artistic practice itself is an essential component of both the research process and the research results. The researcher understands that no fundamental separation exists between theory and practice in the arts (Borgdoff 2012: 37 – 38). Particularly, research on the art involves propounding theories around an already-made artwork to provide insights to processes that resulted in the artwork. Research for the art involves enquiries into materials and processes that are necessary to produce a specific artwork either immediately or at a stipulated future. Nevertheless, research in the art advocates a cyclical process in which the research informs the practice or the artwork, and the practice is improved through further investigations or research processes.

Whichever of the three modes a researcher adopts explores the premise that artistic research is a project and a proposition. It provides an opportunity, through practical engagement with things, people, and prior patterns of talk, to look at artistic practices differently and articulate

their epistemic potentials (Rouse quoted in Bergdoff 2012: 12). Artistic research process involves series of coordinated activities that are 'done inside the practice', which could possibly question the conditions of that practice, push the envelope, but still are in some relevant relationship with that practice's internal values, goods, and commitments (Ibid.).

During artistic research, the researcher, on the one hand, works as an insider, as a participant in the practice, and as one of the embodiments of such a practice. On the other hand, the researcher observes a minimal distance to the practice while reflecting on the influences of his or her personal actions on the practice being observed (Hannula et al. 2014: 16).

Considering that this dissertation explores the influences of Nigerian urban cultures in the composition of Nigerian contemporary music, the 'research in the art' proves plausible than the other modes of artistic research. As stated earlier, I explore Nigerian urban soundscape as resources for composing new music, and in so doing, extend a fundamental binary hybridity in Nigerian contemporary music. As will be discussed in Chapter Five, the above process involves a synthesis and resynthesis of sounds that are characteristic of the twenty-first century Nigerian urban spaces.

Through my compositions, I intend to initiate a creative space in which every available environmental sound is considered equal and collaborative in their interactions, and critical to contemporary music composition. I acknowledge that composers such as John Cage have incorporated environmental sounds as music (4'33" for example). In the same way Pierre Schaeffer has experimented with the same idea through electronic music. My approach is different but related and is explained in detail in Chapter Five.

1.5. Method

To investigate the influences of Nigerian urban cultures in twenty-first century Nigerian contemporary music, I interviewed five Nigerian composers, namely, Sam Ojukwu (1940 – 2024), Ayo Oluranti (1972 -), Stephen Olusoji (1965 -), Christian Onyeji (1967 -), and Jude

Nnam (1965 -). These composers are among the leading composers of Nigerian contemporary music in the twenty-first century.

Sam Ojukwu and Christian Onyeji are professors of composition at Ignatius Ajuru University of Education, Port Harcourt, and University of Nigeria, Nsukka, respectively. Stephen Olusoji is also a professor of composition at the University of Lagos. Ayo Oluranti, who resides in the United States of America and is a part-time (adjunct) lecturer in composition at Mountain Top University in Nigeria, is currently one of the most performed Nigerian composers in the diaspora. Oluranti provides insights into his compositional career and his experiences as a Nigerian composer in the diaspora.

Jude Nnam is amongst the most performed sacred music composers in twenty-first century Nigeria. At the time of this research, Nnam is the music director of the Christian Association of Nigeria (CAN). He explores his over thirty years career as a composer and the creative directions that have been inspired by his recently completed PhD in Nigerian contemporary choral music.

During the interviews, I was resident in Johannesburg and unable to travel due to the Covid-19 pandemic. Since the composers reside in different parts of Nigeria, (except for Oluranti who resides in the United States of America), the interviews were conducted via Zoom. The semi-structured format of the interview provided a relaxed atmosphere within which the composers responded to the topics in a detailed manner.

Although I had been analysing some of the scores of the interviewed composers, the interview provided knowledge of recent compositions which were critical to this research. I also analysed the music of other Nigerian composers that were composed between 2000 and 2022, and collaborated with six Nigerian artists from hip-hop, highlife, Igbo music, and R&B genres.

I provided the musical material for the collaboration, while the participants freely interpreted the materials according to their musical knowledge, expertise, and understanding. During the

Zoom meetings, we listened to and discussed the different interpretations, and decided on a creative direction that incorporates our ideas. More detail on the collaboration is presented in Chapter Five.

The rationale behind the above collaboration is to initiate a platform where different musical ideas coexist on an equal pedestal. Having been trained in classical music, I initiated this collaboration to interrogate the narrative of art music as an ideologically superior genre to other genres (see the next chapter). The choice of the participants was motivated by a desire to engage with some of the musical genres that are present in Nigerian urban spaces, namely, classical, hip-hop, tribal music, RnB, gospel, and highlife, and to allow these genres to collectively inspire a 'new sound world' for my compositions.

The portfolio section, which is sixty minutes in lenght, is approached from a space of 'equality of compositional resources' in which I do not consider any sonic space as fundamental or superior to others. Rather I consider a compositional resource within and alongside other surrounding environmental sounds to understand how the resources interact with one another. The portfolio consists of five pairs of electronic and acoustic composition that are derived from different engagement with urban sounds.

Chapter Two

Hybridity in African Contemporary Music: The Nigerian Context

I have already explained why I prefer the concept of contemporary music to art music. However, it is important to further contextualise the concept of contemporary music within the arguments that will be explored in this chapter. One of the arguments is that the musical works of Nigerian composers are neither artistically nor ideologically superior to other music genres in twenty-first century Nigeria. While Nigerian contemporary music may employ a different creative approach from Nigerian urban music – for example, the use of music notation – the genre foregrounds hybridity as a fundamental approach to composition. Hybridity is also a critical aspect of Nigerian urban music.

Nigerian contemporary music also constitutes a significant aspect of the twenty-first century urban soundscape in Nigeria. Not only does the genre coexist with urban musical genres such as hip-hop, highlife, rap, and gospel, it also draws from these urban genres to reflect the socio-political, economic, and ideological trends in the country.

Before continuing the forgoing exposition, it is necessary to note that the concept of art, as embodied in African art music, situates music compositions of formally trained African composers within the realm of the 'high art' or 'serious art'. According to Fisher, the high arts or serious arts are artistic productions that require a higher intellectual engagement for their creation and appreciation (2013: 174). As stated in Chapter One, this narrative was advanced by the European colonialists in Africa who described Western classical music as music for a 'civilised audience'.

Art is a descriptive concept that originated in eighteenth century Europe to emphasise the superiority of certain creative outputs over others, hence, the term art music (Fisher 2013). Nevertheless, since the early twentieth century, many countries in Europe and north America

have adopted different terminologies to describe what was formerly known art music or classical music.

In Germany and the United States of America, ‘new music’ and ‘contemporary music’ are employed as descriptive terms for the genre. These terminologies contextualise the origins of the genre but do not project a superiority over other music styles. Fox observes that new music was employed in Europe to indicate ‘an opening towards new vistas, a radical break with an exhausted and radical present, and an aim towards the rediscovery of something that was long lost and long missed’ (2004: 12).

According to Mahnkopf, the distinction between new music and contemporary music is neither superfluous nor ideological, because new music was the name applied to the music of the early twentieth century, particularly the second Viennese School, to indicate a radical rupture with concert traditions. This radical shift also entailed ‘a break with the traditional audience, which felt itself exposed to something emphatically new, so new that the foundation of the bond between music and the audience was, if not broken, certainly thoroughly disturbed’ (2004: 34 – 35).

Unlike new music, contemporary music denotes all musical productions in each present, it proves more plausible than new music because,

> The dialectic of the new is familiar. It ages. Indeed, doubly so: formally through mere temporal distance, and principally in the sense that the concept of newness becomes so reflexive at a certain point that it loses its directness, and this becomes problematic. If then, new music wishes to remain new music, it must not only be constantly creative and innovative by being an embodiment of the living present, but also must furthermore renew the concept of new itself, and by this redefinition, extending its frame of reference beyond the ‘mere present’ (Ibid.).

Considering the ideological implications of art, employing the term art music results in a continuation of the narrative that certain art types are superior to others. In the same way, the terminology of new music, as Mahnkopf has observed, creates a problem of temporality for the genre. Both concepts do not advance the principal narrative of this dissertation, namely, that

Nigerian compositions are artistic representations of the lived experiences in Nigeria. As will be discussed in the next chapter, the term art music ideologically restricts many Nigerian composers from overtly engaging with twenty-first century Nigerian urban cultures.

'Contemporary', which, according to Webster's dictionary, implies 'something that exists in the present', opens a new space for discussing hybridity in Nigerian compositions. By employing contemporary music as a descriptive concept, I intend to situate the genre as an artistic engagement with the urban cultures that constantly emerge in twenty-first century Nigeria.

In broad terms, hybridity is the process of combining two or more races, languages, identities, objects, or any other clearly defined concepts into a new space that does not exclusively project the constituting aspects. Through the combination of different identities by a person, place, object, or process, a disruption of contextually constructed boundaries occurs. Such a disruption not only questions the assigned hierarchy of the existing boundaries, but also makes the boundaries permeable in new and different ways (Alcalde 2017: 21).

Hybridity can also be interpreted as 'a third space of representation where power can be negotiated within the parameters of race, class, language, nation, and aesthetics' (Bhabha quoted in Alcalde 2017: 26). When interpreted from a position of 'victimhood', hybridity is often negotiated from a marginalised diasporic situation and employed by the marginalised people to foster their existence in their new environment (Gilroy 1995, Du Bois 1903, Prabhu 2007, Dlamini 2010). Nevertheless, when hybridity is interpreted as 'heroism', it is employed and understood as a subversive agency against the perceived dominant identity within a geographical or ideological space (Olwage 2006, Lucia 2011, Rycroft 1991, Stewart 2000).

Musical hybridity occurs when musical works present more than one identity within the same musical or cultural environment using clear structural or contextual markers. Hence, the moments of musical hybridity incorporate several expressive possibilities, which manifest

through the mixture of musical styles and genres (Alcalde 2017: 32). These expressions usually involve (but are not limited to) notions of nostalgia, subversion, integration, innovation, programmatic purposes, or depictions of chaos that can only be extrapolated through a careful consideration of the music and the specific ways in which hybridity has been achieved (Ibid.: 115).

To provide further context, it is necessary to summarise two critical points that were presented in the previous chapter. The first point is that European colonialism in Nigeria (and Africa) involved the suppression of Nigerian cultures and the projection of European cultures. This subtle strategy was implemented through colonial administration of, and Christian missionary activities in Nigeria. Secondly, hybridity was initiated by pioneer Nigerian composers to engage with the lived experiences in colonial Nigeria (Omojola 1995).

The colonisers prescribed Western classical music as intellectual music and jettisoned other music genres as noisy and barbaric. Consequently, colonial Nigerian composers had to re-think their creative strategies to, on the one hand, produce 'civilised music' and be considered 'enlightened individuals'. On the other hand, the composers desired to compose music that engaged with the daily lived experiences of the colonised indigenous people. As stated in the previous chapter, the colonised Africans exhibited both African and Western cultures as required by time, situations, and context (Du Bois 1905).

To address the above challenges, the composers began to synthesise Western classical music and Nigerian tribal music practices. The compositional approach resulted in new music that projects both the colonialising and the colonised cultures, while reflecting the socio-political, economic, and ideological trends in Nigeria. This chapter discusses the implications of hybridity within the socio-cultural, economic, political, and ideological contexts in Nigeria from precolonial times until the end of the twentieth century.

2.1. Hybridity in Nigerian contemporary music: before, during, and after British Colonialism

From extant literature, it is evident that music production was an integral part of African societies before the advent of European colonialism (Nketia 1974, Akpabot 1974, Agawu 2003). Music was (and continues to be) employed for social, religious, political, educational, and therapeutic functions in African societies; music also provides economic and social relevance to its practitioners (Okafor 2005, Nzewi 2009, Nketia 2016).

Considering that the music is created by members of a community, either individually or collectively, it can be argued that music composition stands as the fulcrum of musical practices in African societies[7]. The practitioners provide new musical artworks according to time, events, and contexts in the societies (Nzewi 2009). While the musical artworks are influenced by the political, social, economic, and ideological interactions within the community of origin, they also reflect the interactions of the community with neighbouring communities (Okafor 2005, Nzewi 1997, Nketia 1974).

As stated earlier, hybridity involves the combination of more than one cultures, and African communities interacted with one another before European colonialism. Therefore, hybridity in music composition could not have originated in Africa consequent upon the arrival of the European colonisers.

In Nigeria, historical evidence proves that the different cultures interacted with each other through trade, excursion, and conquest, which resulted in the exchange of cultural materials (Holand 2020: 5 – 12). For example, the Benin Kingdom[8] conquest of Eko (Lagos) in 1603 resulted in the imposition of the Benin culture on the Eko (Yoruba) indigenes. Although the

[7] It is important to note that there is no distinction between a composer and a performer in African cultures, rather, the composer mostly doubles as the performer. There exists a musical mode which is familiar to members of a community, however, this musical model is constantly reorganised in performance through what Nzewi (2009) describes as 'performance composition. Thus, the model varies with each performance to produce new 'compositions' (Ibid.).

[8] Benin Kingdom is a tribe in Nigeria, it is different from Benin republic, which a county in west Africa.

British colonialists later conquered the Benin Kingdom and subdued its influences on Eko, there exist relics of the Benin culture in present day Lagos. For example, the traditional ruler of Lagos shares the same title (*oba)* with that of the Benin Kingdom. A similar situation is present in Ilorin where the traditional ruler is addressed as emir because of the Fulani conquest of Ilorin (Agboola 2007).

In Igbo culture, there exists a practice of research and excursion as part of the training and career of healers. This culture, namely, *mbia dibia,* which literally translates to the retreat of the medical practitioner, is such that a healer leaves his or her community of residence and travels for many weeks or months in search of new herbs, knowledge, and professional relationships. At the end of the expedition, the healer returns as an embodiment of cultural, professional, psycho-spiritual, and intellectual experiences (Achebe 1953, Ekwueme and Udeagha 2018)

The above examples substantiate that although hybridity in Nigerian tribal music was not documented in precolonial times, the musical artworks reflected the cultural influences of the practitioners. These influences were further extended when the European colonialists arrived in the Nigerian territories (Omojola 1995).

European colonialism opened new vistas for interactions between Nigerian and Western cultures, leading to the emergence of Nigerian contemporary music. The following sections will explore the socio-political implications of hybridity in colonial Nigerian contemporary music. The discussions will trace how Nigerian composers employed the blend of Western classical music and Nigerian tribal music to expresses both subservience and subversion to European colonialism in Nigeria.

2.2. Hybridity as subservience to European colonialism in Nigeria

It was stated in the previous chapter that colonial influences in Nigeria came from two different directions, namely, Europe and the Middle East. Southern Nigeria was officially colonised by

Britain, while the northern region came under the domination of the Arab world. As a result, Western classical music was introduced to the British-colonised southern Nigerian people, while Islamic-influenced genres such as *bandiri* and *rokonfada* became dominant in 'the Mohammedian emirates of northern Nigeria' (Lugard 1919).

Northern and southern Nigeria was amalgamated into one country by Frederick Lugard in 1914. However, Nigerian contemporary music is more prevalent in southern Nigeria than in the north, as evidence of the divergent cultural and colonial histories of the two protectorates (Ibid.) Therefore, the following discussions will concentrate on developments in southern Nigeria and briefly refer to the north when necessary.

Subservience to European culture developed during the early years of colonialism, that is, from the beginning of European exploration, trade, and missionary activities – a period which Stone (1987) and Horvarth (1972) describe as imperialism – to the first few decades of Europe's direct rule. The colonial administrators formulated policies that were aimed at suppressing the southern Nigerian cultures, while the Christian missionaries systematically indoctrinated their converts to accept European forms of worship. For example, the Christian missionaries described the worship songs of the colonised people as 'invocation of the devil and evil spirits' and presented European hymns and chants as angelic songs (Omojola 1995, Achebe 1953).

To facilitate an easy expansion of Christianity in southern Nigeria, the Christian missionaries trained some of the converts as lay readers, mass servers, catechists, church teachers, and choristers. Over time, some of the lay readers, catechists, and church teachers became assistant priests, and later, priests, while some of the choristers, who learnt how to play the harmonium and (or) interpret the staff and tonic-solfa notations, became choirmasters and organists. These church musicians began to compose new music that showcased the Western music aesthetics they were learning from the Christian missionaries (Agu 2012, Ekwueme 1973).

Ikoli Harcourt Whyte, TKE Philips, Nelson Okoli, Kelly Ofili, and JJ Ransome Kuti are some of the pioneer Nigerian choirmasters and organists who composed new works using Western classical music aesthetics. Considering the political situation in southern Nigeria in which civilisation was evaluated on European standards, the above composers could at once be described as 'civilised', because they have acquired a knowledge and aesthetics of Western classical music.

Nonetheless, to compose within the civilised standards implied that the composers would not produce music that reflected the existential realities of the colonised indigenes. This became a challenge for the composers because, although European cultures were prescribed as civilised, the colonised people were also attracted to Nigerian cultures and constituted most of the audience for the new compositions (Omojola 1995: 12 – 22). Thus, the composers began to incorporate Nigerian languages such as Yoruba, Ibibio, and Igbo within the SATB, Victorian hymn, and tonal music principles espoused by the European colonisers.

One might immediately interpret the above strategy as an effort towards composing music that reflect the cultural aesthetics of the colonised people, particularly in the churches (Omojola 1995, Sadoh 2004, Vidal 2002, Onyeji 2015). Nevertheless, as will be explained shortly, the composers were ideologically overwhelmed by the Christian missionaries' indoctrination which was already at a high level. Consequently, most of the music composed within this period extend the subtle strategies which the European colonisers instituted for a swift, effective, and long-term cultural colonialism of southern Nigeria.

Having experienced ineffective communication due to language barriers, the Christian missionaries embarked on a translation of church hymns and liturgy into Igbo, Yoruba, Efik and other languages in southern Nigeria (Mbiti 2005). The translations resulted in the publication of the Yoruba and Igbo bibles in 1884 and 1913 respectively (Igwe and Obiakor 2015). Less than three decades later, the Yoruba and Igbo hymn books were published in 1923

and 1924. There were similar occurrences in South Africa where the isiXhosa and isiZulu bibles were published in 1833 and 1837, and in Kenya where the Swahili bible was published in 1891 (Miya 2004).

A deeper engagement with the translation of Christian hymns and liturgy into African languages reveals that the structure and philosophy of the Christian missionaries' programmes remained European even though the languages were African. The hymns were performed in Igbo, isiZulu, Swahili, and Yoruba, but the tunes for the hymns were composed by European composers such as Fanny Crosby, Charles Wesley, John Newton, Ira D. Sankey, and J.B Dykes. In the same way, the Bible was recited, explained, and memorised in African languages, whereas the ideologies were those of Europe (Ekwueme 1973).

I have already stated that pioneer Nigerian contemporary music compositions combined vernacular with Western classical music aesthetics such as four-part harmony and Victorian hymn structure. Agu argues that the compositions reflect the basic diatonic harmonic progression, namely, I – IV – V as evidence of the composers' level of Western classical music knowledge in the emerging periods of the Nigerian contemporary music (2012: 30 – 34).

Considering that the Christian missionaries had to 'cover many grounds' within the shortest possible time, the need to train the Nigerian converts to assist in mission work and administration became more pressing. With such a dire situation, it is reasonable that the knowledge imparted to the pioneer Nigerian converts were quick and fundamental, for example, basic reading, writing, arithmetic, and understanding of the English (in some instances, Latin) language. In musical terms, such education translates to a 'crash course' in diatonic harmony, four-part choir structure, and music (staff and tonic-solfa) notation. These trainings were prerequisite for interpreting Western classical music and playing the harmonium in churches (Agu 2002: 82 – 86).

The literature review in the previous chapter has explored the scholarly interpretations of hybridity in African contemporary music; however, it is necessary to reiterate one of the dominant scholarly positions within the genre. Omojola (1995), Olwage (2006), Okigbo (2010), and Lucia (2011) argue that the existence of parallelism and tone-tune relationship (as present in African tribal music genres) alongside Western tonal harmony and Victorian hymn structure expresses colonial resistance in African contemporary music. This assertion remains valid because it contextualises African contemporary music within the socio-political developments in colonial African societies.

Nevertheless, I argue that such hybridity could not have expressed colonial resistance in the earliest years of Nigerian contemporary music. While most of the early developments in the genre remain undocumented, existing writings such as Omojola (1995) provide a critical background for exploring such developments.

One important point to consider alongside the above argument is that at the time when Nigerian contemporary music emerged, most of the population in southern Nigeria had accepted the Christian missionaries' gospel as a medium for salvation. Similarly, many of the composers had acknowledged European choral music as the epitome of divine worship and artistic sublimity (Rodney 1972, Owoaje 2014). For example, Josiah J Ransome-Kuti who was one of Nigeria's pioneer contemporary music composers was also an Anglican priest, while Ikoli Harcourt Whyte spent more than half of his life in a Methodist mission care facility (Achinivu 1979).

The earliest records of Ransome-Kuti's compositions are the fifty-seven 'native airs' that were published alongside Yoruba translated hymns in 1923. The works stand as evidence of Ransome-Kuti's artistic research on composing church music that projects Yoruba cultures (Owoaje, 2014: 42 – 44). Available records are not enough to prove that Ransome-Kuti had at any point created original Yoruba poems to be sung to European tunes or composed choral

music that were modelled after European hymns. As such, concluding that there may have been Ransome-Kuti's earlier undocumented compositions which project Western than Nigerian music aesthetics would be a conjecture.

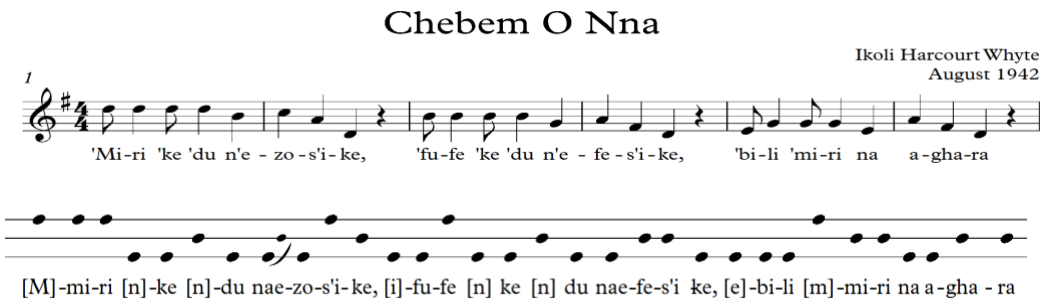
However, Robert Coker, an older Nigerian composer and performer than Ransome-Kuti, was a master of Western classical music to have earned the nickname 'Mozart of West Africa' (Omojola 1995: 13 – 14). With such dexterity in Western classical music, it is possible that Coker, having been trained by the Christian missionaries, may have composed music that, although embodies elements of Yoruba music, is modelled after Western classical music. Ideally, such compositions would have earned him more acceptance as a civilised composer amongst the European colonialists in Yoruba land.

In an analysis of Harcourt Whyte's (and other pioneer Igbo composers') music, Agu observes that the strophic nature of many of Whyte's works results in melodies that do not reflect the tonal inflections, speech rhythms, and syllabification of the underlying Igbo lyrics. Words such as *m-mi-ri, n-ke* and *m-ma-du* are truncated to *'mi-ri, 'ke* and *'ma-du* to ensure that all the stanzas are sung to the same tune (Agu 2012, Ekwueme 2004).

Agu's analyses, and my observations presented below, are not in any way a diminution of the contributions of Whyte and other pioneer Nigerian composers towards the development of Nigerian contemporary music. Rather, the analyses provide a necessary background for further inquiry into the hybridity in pioneer Nigerian contemporary music.

I describe Whyte's compositions from (about) 1930 to 1950 as 'Igbo hymns', because they are strictly strophic and maintain the features of the translated Western hymnody. The works could be interpreted as expressions of Whyte's Christian faith and Western classical music aesthetics. More so, considering that the compositions were produced when he was under the care of the Methodist missionaries in Uzuakoli, present day Abia state (Achinivu 1979). To support this argument, I present a comparative analysis of Whyte's *Chebem O Nna* (shown in Example 2.1)

composed in 1942, and an Igbo (translated) hymn *N'ihi Ndi Nso* (for all the saints) shown in Example 2.2, set to the tune *Sine Nomine*.



Example 2.1. Melody of Whyte's *Chebem O Nna*



Example 2.2. Melody of a translated Igbo hymn.

The first stanza of Whyte's *Chebem O Nna* translates into 'the troubles of life are overwhelming, the storms of life are strong, and all corners of the earth are full of chaos'. However, the tune intones the text to imply that 'the troubles of life are strong in the buttocks, the shakings of life are strong in the buttocks, rise water and chaos are in every corner of the earth'. In the same way, the first stanza of the Igbo text to which *Sine Nomine* is set translates into 'for all the saints who rest from their labours, who have, with faith, confessed you on earth'. Nevertheless, the tune intones the text to imply 'for all the saints who are resting at Orlu (a town in Imo State, southeast Nigeria), who have, with faith, confessed you on earth.'

Neither the tonal inflections nor the natural syllabification of the texts such as *ndi, ifufe,* and *ebili*, are adhered to in the above melodies. Therefore, *Chebem O Nna,* although composed by a Nigerian composer, is, just like *N'ihi Ndi Nso* and other translated hymns, an extension of

the European cultural standards in colonial Nigeria, rather than a projection of Nigerian cultures through Western musical structures (Nzewi 1997).

Rycroft observes a similar situation in South Africa. He submits that the prohibition of South African tribal music by the Christian missionaries motivated the South African converts to

> Channel their desire for musical socialising into Christian congregational singing. [In the churches] the violation of the proper tone-tune relationship and the introduction of patterns of European accentuation that altered syllabic stress in Xhosa songs were at first bitterly resented by thoughtful converts, but in time, became accepted by their successors. [This is because the] education [which the missionaries offered] promised to raise the converts to the position of African elite [civilised]. So, nineteenth century converts were reluctant to voice their objections to the continual violence done to their language in the songs (2008: 41 – 42) [parenthesis mine].

From Rycroft's submission, it is possible that some South African sacred choral works composed during the earliest years of colonialism could reflect the composers' admiration of, submission to, and aspiration towards, European culture, which were associated with civilisation. Hence, characteristics such as Victorian hymn structure and four-part harmony in earliest South African contemporary music could be evidence of the composers' veneration, rather than rejection, of European musical practices (Du Bois 1903, Mathabane 1986, Wathiong' O 1986).

In the same way, parallelism in Nigerian choral works of the early colonial years could be interpreted as a representation of the composers' knowledge of Western harmonic principles at the time, rather than a strategy for colonial resistance, which emerged later.

2.3. Hybridity as subversion to European colonialism in Nigeria

Although the European colonisers presented colonialism as a source of enlightenment in southern Nigeria, the colonised people realised that colonialism was not aimed at enlightenment but to advance European cultural standards. The people of southern Nigeria also realised that the civilisation prescribed by the European colonialists did neither represent an improved socio-economic status, nor an end to the systemic racism that characterised the colonial institutions. Consequently, the people began to reassess their beliefs in the Christian missionaries' philosophies and the British colonial government's policies (Omojola 1995).

In Chapter One, I stated that the marginalisation faced by Yoruba indigenes resulted in the emergence of indigenous churches around Lagos in the late nineteenth century. The first official resistance to European domination occurred on 1st October 1873, when one hundred and eight church workers and congregants formed the Society for the Promotion of Religion and Education in Lagos.

The aim of the organisation was 'to render the European missionaries redundant, so that the Church Missionary Society (CMS) would have no choice but to withdraw them'. The Yoruba Christians argued that the European missionaries had not been working in the interest of Africans and called for the establishment of African churches. Consequently, the first Indigenous church in Nigeria emerged in 1888 in the name of the Native Baptist Church (Owoaje 2014: 34 – 35).

Due to the agitations in the Anglican Church in Yoruba land, the church relaxed some of the policies against the music of Yoruba cultures. This situation provided an opportunity for Yoruba composers to make outstanding contributions to church music in western Nigeria.

According to Omojola, Yoruba music was labelled an art of pagan worship by the Christian missionaries. Nevertheless, the music was allowed in the CMS (Anglican, Methodist, and Presbyterian) churches as a strategy for reducing the migration of members to the newly found

indigenous churches. The truce between Yoruba converts and the CMS provided composers such as Sowande and Ransome-Kuti a platform to set Christian texts to Yoruba music tunes for use in the Anglican Churches in Yoruba land (1995: 20). Furthermore, the emergence of the indigenous churches encouraged Yoruba cultural expressions in Christian worship and provided a conducive environment for the development of a culture-based church music genre, namely, Yoruba native airs (Owoaje 2014: 248).

Yoruba native airs are dance-oriented vocal compositions which, unlike the translated European hymns, adhere to the tonal inflections and speech rhythms of the underlying Yoruba lyrics. The compositions are accompanied with Yoruba drumming and other performance techniques of Yoruba music (Owoaje 2014, Vidal 2002). Furthermore, Yoruba native airs incorporate elements of Western classical music such as triadic harmony, tonality, and keyoard accompaniment as shown in Example 2.3.



Example 2.3. Yoruba native air by Dayo Dedeke.

Although the agitations against European colonialism in Yoruba land began in the late nineteenth century, the process of the evolution of Yoruba native airs was fast-tracked in the early twentieth century, as the indigenous churches gained more members. By 1950, Yoruba native airs had been established as part of Yoruba church music traditions (Owoaje 2014: 247 – 250).

Around the same time when the Yoruba native air was undergoing a consolidation process, similar developments were already underway in eastern Nigeria. The agitations in the churches in eastern Nigeria were not as intense as in western Nigeria, but indigenous churches such as Christ Holy Church (aka *Odozi obodo*), Brotherhood of the Cross and Star[9] (aka *Olumba Olumba*), and All Christian Practical Praying band (aka *Ekpere Ufuma*) began to emerge in the 1940s.

Christ Holy Church (founded in 1947) and All Christian Practical Praying Band (founded in 1957) are notable for the use of Igbo musical instruments and choruses in evangelism and worship. The churches also emphasise on fasting and praying, house-to-house evangelism, deliverance, and prophecy (see https://www.christholychurch.org/index.php?page=the-history-of-christ-holy-church-international).

The emergence of the above indigenous churches was not because of any notable agitation in the Anglican church in Igbo land. However, their approach to evangelism not only attracted many followers but also catalysed the establishment of the Anglican Youth Fellowship (AYF) in 1953. Apart from establishing AYF, the Anglican missionaries implemented other reforms that will be discussed later in this chapter.

The founding of AYF by reverend WRG Willet of the Diocese on the Niger, and the enthusiasm with which the group carried out its 'mandate', which summarised into 'energetic propagation of the gospel, revamping, stabilising, solidifying, ensuring the growth of the church, and

[9] Brotherhood of the Cross and Star was founded in 1950 by Dr Olumba Olumba Obu

providing indigenised music for worship and door-to-door evangelism', ushered in a period described as the 'youth song era' in Igbo land (Agu 1983). Many of the songs composed by the Anglican Youth Fellowship have become popular choruses in the Anglican and other denominations across Nigeria (Enyi & Enyi 2019).

Like Yoruba native airs, AYF songs adhere to the tonal infections, speech rhythms, and syllabification of the Igbo words. The songs are mostly antiphonic, they are harmonised for soprano, tenor, and bass, and are accompanied with Igbo musical instruments. However, the AYF songs are not notated, which implies that the performers are free to provide variations of an existing model.

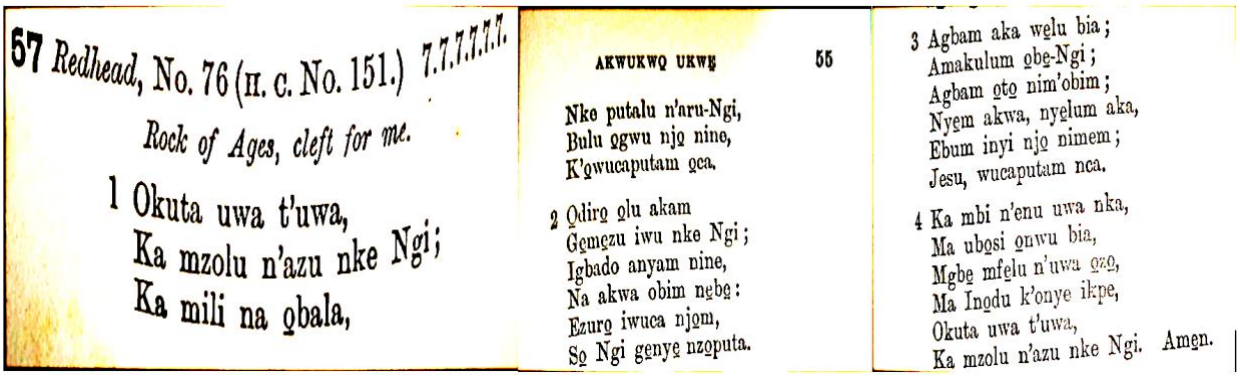
This is a critical aspect of Nigerian/African tribal music which Nzewi describes as performance composition. A fixed musical model exists, which is familiar to the members of a community, but a mother musician provides variations of that model to align with time, context, and audience of a performance (Nzewi 1997: 60 – 76). Example 2.4 shows the musical model of an AYF song.



Example 2.4. An AYF song

Because of the cultural inclination of the AYF songs, the songs were easily accepted by the entirety of the Igbo people irrespective of church denomination. Over the years, the songs came to be popularly known across Igbo land as *egwu ndi yuutu* (youth music) and were instrumental to the expansion of the Anglican mission in eastern Nigeria (Agu 1983, Cater-Enyi 2019).

The establishment of the Anglican Youth Fellowship and the consequent 'youth song era' were not the only results of the reforms in the Anglican Church in eastern Nigeria. Around 1950, new translations of European hymns began to emerge in what is today known as the central Igbo dialect. Prior to the 1950s, there was already an Igbo hymn book, popularly known as *Ukwe Onicha* (Onitsha hymns) which was published in 1924. This hymn book was translated in Onitsha dialect and was faced with a challenge of not being understood in territories outside Onitsha (Ekechi 1971, Igwe and Obiakor 2015). Figure 2.0 shows an excerpt of the *Ukwe Onicha.*



57 Redhead, No. 76 (H. C. No. 151.) 7.7.7.7.7.7.

Rock of Ages, cleft for me.

1 Okuta uwa t'uwa,
Ka mzolu n'azu nke Ngi;
Ka mili na ọbala,

AKWUKWỌ UKWỤ 55

Nke putalu n'aru-Ngi,
Bulu ọgwu njọ nine,
K'ọwucaputam ọca.

2 Ọdirọ ọlu akam
Ọgụgụzu iwu nke Ngi;
Igbado anyam nine,
Na akwa obim nẹbẹ:
Ezurọ iwuca njọm,
Sọ Ngi gẹnyẹ nzọputa.

3 Agbam aka wẹlu bia;
Amakulum ọbẹ-Ngi;
Agbam ọtọ nim'obim;
Nyẹm akwa, nyẹlum aka,
Ebum inyi njọ nimem;
Jesu, wucaputam nca.

4 Ka mbi n'enu uwa nka,
Ma ubọsi ọnwu bia,
Mgbẹ mfẹlu n'uwa ọzọ,
Ma Inọdu k'onye ikpe,
Okuta uwa t'uwa,
Ka mzolu n'azu nke Ngi. Amẹn.

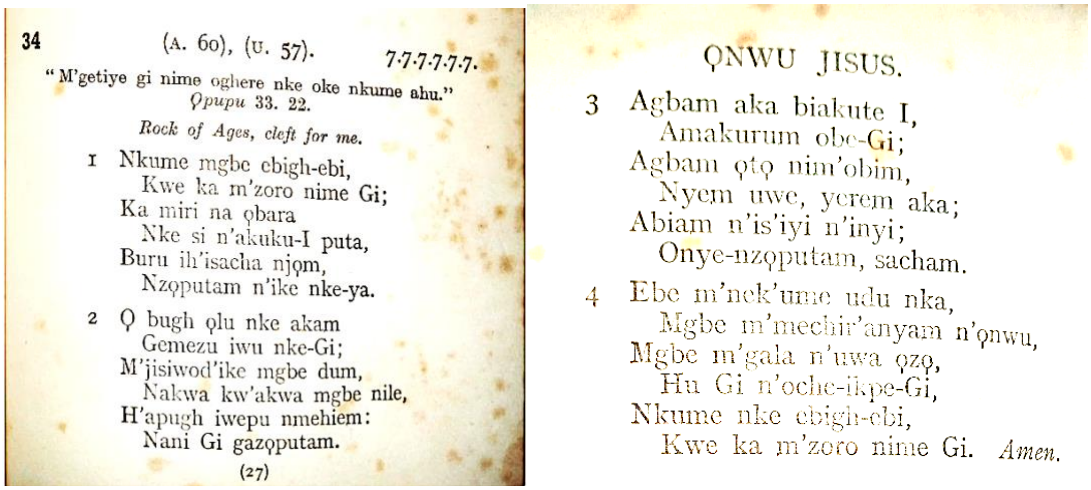
Fig 2.1. Hymn 57 from the *Ukwe Onicha*

One might ask why the only existing Igbo hymn book as of 1950 was translated in Onitsha dialect? Onitsha is the first official destination of the Church Missionary Society (Anglican, Methodist, and Presbyterian) upon arrival in eastern Nigeria in 1857[10]. Because the first church workers and congregation of the Anglican church in Igbo land were mostly Onitsha indigenes, the converts translated the European hymns to a dialect they understood and spoke fluently (Ibid.).

Having observed the limitations of *Ukwe Onicha*, and the increasing number of hymns that were being translated to the central Igbo dialect by scholars such as Chinua Achebe, the Anglican church published a new Igbo hymn and prayer book, popularly known as *Ekpere na*

[10] Historical evidence prove that the CMS missionaries first arrived in Abo (Delta state) in 1841 but did not settle there as the community was not receptive to the missionary activities. Following the course of the *orimiri Ogbaru* (River Niger), the missionaries arrived at the coastal town of Onitsha in 1857 (Nwadialo and Umeanolue 2012).

Abu, in 1953 (Timothy Okonkwo: pers. comm. April 2022). Figure 2.1 is an excerpt from the *Ekpere na Abu.*



34 (A. 60), (U. 57). 7·7·7·7·7·7.

"M'getiye gi nime oghere nke oke nkume ahu." *Ọpupu* 33. 22.

Rock of Ages, cleft for me.

1 Nkume mgbe ebigh-ebi,
Kwe ka m'zoro nime Gi;
Ka miri na ọbara
Nke si n'akuku-I puta,
Buru ih'isacha njọm,
Nzọputam n'ike nke-ya.

2 Ọ bugh ọlu nke akam
Gemezu iwu nke-Gi;
M'jisiwod'ike mgbe dum,
Nakwa kw'akwa mgbe nile,
H'apugh iwepu nmehiem:
Nani Gi gazọputam.

(27)

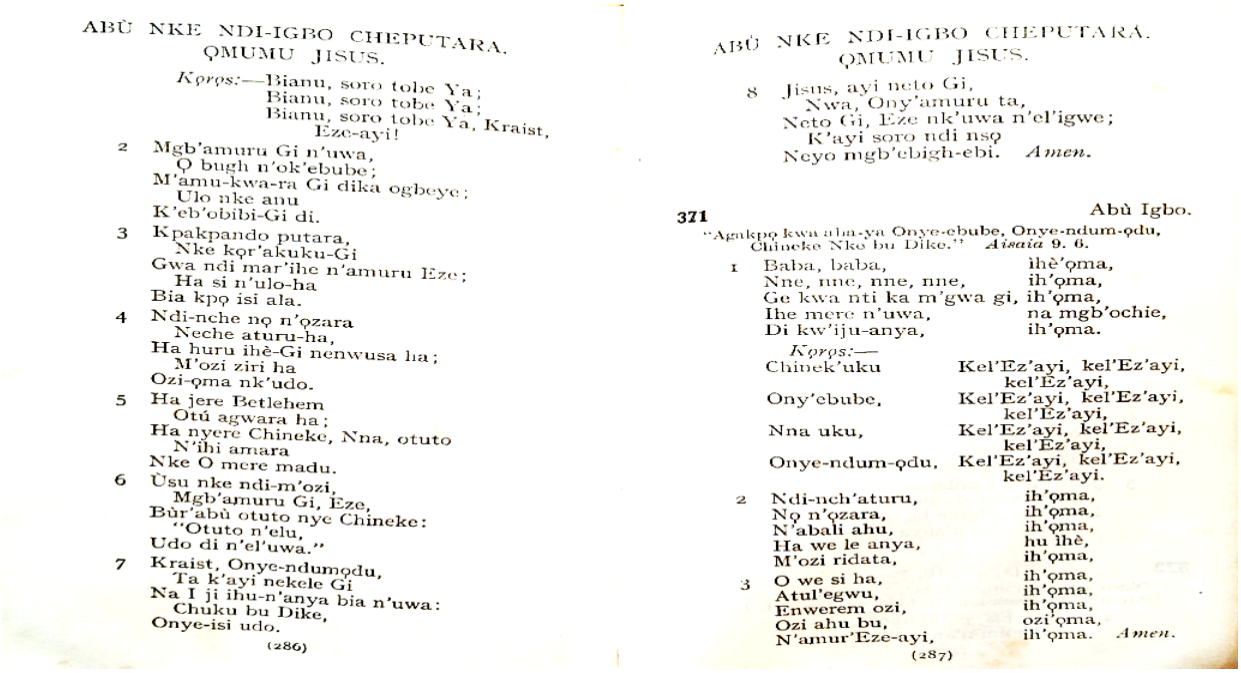
ỌNWU JISUS.

3 Agbam aka biakute I,
Amakurum obe-Gi;
Agbam ọtọ nim'obim,
Nyem uwe, yerem aka;
Abiam n'is'iyi n'inyi;
Onye-nzọputam, sacham.

4 Ebe m'nek'ume udu nka,
Mgbe m'mechir'anyam n'ọnwu,
Mgbe m'gala n'uwa ọzọ,
Hu Gi n'oche-ikpe-Gi,
Nkume nke ebigh-ebi,
Kwe ka m'zoro nime Gi. *Amen.*

Fig 2.2. Hymn 34 from the Ekpere na Abu

In the newly published hymn book, a section titled *Abu Nke Ndi Igbo Cheputara* (songs conceived by Igbo people) shown in Figure 2.2, is dedicated to religious music composed by Igbo composers. This is another evidence of the reforms that were underway in the Anglican Church in Igbo land and marked the official acceptance of Igbo sacred compositions in mainstream Anglican liturgy in eastern Nigeria.



ABÙ NKE NDI-IGBO CHEPUTARA.
ỌMUMU JISUS.

Kọrọs:—Bianu, soro tobe Ya;
Bianu, soro tobe Ya;
Bianu, soro tobe Ya, Kraist,
Eze-ayi!

2 Mgb'amuru Gi n'uwa,
Ọ bugh n'ok'ebube;
M'amu-kwa-ra Gi dika ogbeye;
Ulo nke anu
K'eb'obibi-Gi di.

3 Kpakpando putara,
Nke kọr'akuku-Gi
Gwa ndi mar'ihe n'amuru Eze;
Ha si n'ulo-ha
Bia kpọ isi ala.

4 Ndi-nche nọ n'ọzara
Neche aturu-ha,
Ha huru ihè-Gi nenwusa ha;
M'ozi ziri ha
Ozi-ọma nk'udo.

5 Ha jere Betlehem
Otú agwara ha;
Ha nyere Chineke, Nna, otuto
N'ihi amara
Nke O mere madu.

6 Ùsu nke ndi-m'ozi,
Mgb'amuru Gi, Eze,
Bùr'abù otuto nye Chineke:
"Otuto n'elu,
Udo di n'el'uwa."

7 Kraist, Onye-ndumọdu,
Ta k'ayi nekele Gi
Na I ji ihu-n'anya bia n'uwa:
Chuku bu Dike,
Onye-isi udo.

(286)

ABÙ NKE NDI-IGBO CHEPUTARA.
ỌMUMU JISUS.

8 Jisus, ayi neto Gi,
Nwa, Ony'amuru ta,
Neto Gi, Eze nk'uwa n'el'igwe;
K'ayi soro ndi nsọ
Neyo mgb'ebigh-ebi. *Amen.*

371 Abù Igbo.

"Agnkpọ kwa aba-ya Onye-ebube, Onye-ndum-ọdu, Chineke Nke bu Dike." *Aisaia* 9. 6.

1 Baba, baba, ihè'ọma,
Nne, nne, nne, nne, ih'ọma,
Ge kwa nti ka m'gwa gi, ih'ọma,
Ihe mere n'uwa, na mgb'ochie,
Di kw'iju-anya, ih'ọma.

Kọrọs:—
Chinek'uku Kel'Ez'ayi, kel'Ez'ayi, kel'Ez'ayi,
Ony'ebube, Kel'Ez'ayi, kel'Ez'ayi, kel'Ez'ayi,
Nna uku, Kel'Ez'ayi, kel'Ez'ayi, kel'Ez'ayi,
Onye-ndum-ọdu, Kel'Ez'ayi, kel'Ez'ayi, kel'Ez'ayi.

2 Ndi-nch'aturu, ih'ọma,
Nọ n'ọzara, ih'ọma,
N'abali ahu, ih'ọma,
Ha we le anya, hu ihè,
M'ozi ridata, ih'ọma,

3 O we si ha, ih'ọma,
Atul'egwu, ih'ọma,
Enwerem ozi, ih'ọma,
Ozi ahu bu, ozi'ọma,
N'amur'Eze-ayi, ih'ọma. *Amen.*

(287)

Fig 2.3. An excerpt from *Ekpere na Abu* showing the works of Igbo composers.

The Enyis observe that Rev Willet's leadership approach and the reforms he brought in the mid-twentieth century in the Diocese on the Niger was an indication that the Anglican missionaries 'sought avenues to inculturate Christian worship in Igbo land' (Enyi & Enyi 2019: 38). Around the time when the Anglican Youth Fellowship was established, Igbo composers, having witnessed the acceptability of Igbo hymns, developed a new genre, namely, the 'Igbo native airs.'

Igbo native airs are an extension of the 'Igbo hymns' composed by Whyte and his contemporaries in the 1930s (Agu 2002). The native airs are not strophic and are composed by setting Igbo folklore and biblical passages to choral music. In addition, the composers not only created new lyrics that project Igbo value systems within Christian theology but also adapted biblical stories to Igbo cultural practices (Ekwueme 1974).

For example, Sampson in the Bible is likened to a leopard – the leopard is a totem of strength and bravery in Igbo culture – in one of the native airs, namely, *Nnam Agu Nno. Nnam Agu Nno* which translates to welcome my brave father, was mostly performed by Anglican Church choirs in the 1950s, 1960s, and early 1970s (Gab Okafor, Interview 2020).

Another popular Igbo native air in the mid twentieth century was *Odenigbo,* shown in Example 2.4, composed by Felix Nwuba. *Odenigbo* projects Igbo value systems by exploring the significance of folktales in cultural education and preservation of Igbo knowledge systems. Table 2.1 shows the text and translation of *Odenigbo*.



Example 2.4. An excerpt from Odenigbo by Felix Nwuba.

Text	**Translation**
Kpam kpam n' ebe a!	Knock! Knock!
Onye na-aku du ife a?	Who is at the door?
O mu	It is me
O mu bu gini, I nwero afa?	What is the meaning of 'it is me', don't you have a name?
O na I jiro onu m wee malu m?	Didn't you recognize my voice?
Ewo, Obiageliaku nne m nno	Forgive me, Obiageliaku my sister, welcome.
Biko welu oche	Please, have a seat
Ndi be gi o melu aghaa?	Is your family well?
E chetalu m akuko I koolu m ubosi Afo gara aga	I am still reminiscing the story you told me last Afor day
Odenigbo; O	Odenigbo; Yes?
Akuko m koolu gi ubosi Afo gara aga	The story I told you last Afor market day
O di gi anaa?	How would you describe it?
O di m ka nkwu enu kara aka	It 'tastes' like mature palm wine
I nunugo nkwu enu kara aka	Have you tasted mature palm wine before?
Odenigbo, O	Odenigbo; Yes?
I ma na m' aburo onye mmanya	You know I do not drink wine.
Biko, o na adi anaa?	Please, tell me, how does mature palm wine taste?
I na-anu nkwu enu kara aka	When drinking mature palm wine,
O totu uto, o nutu inu	It is a little sweet and a little bitter,
O lukata gi afo o waba gi isi	You feel a mixture of stomachache and headache,
O maba gi ula, o guba gi akwa	It tastes a bit sour and makes you feel like crying.
Obiageli I na-eti kwa igba n' onu	Obiageli, you are a master storyteller.
I ga fu akozikwalu m k'ora k'ora na ozo?	Would you be able to tell me a little bit of stories today?
A ga m akokwalu gi maka aghugho mbe ozo	I will tell you about the tortoise's crafts again.
Mbe ozo kwa? E. I si n'obu mbe ozo kwa? E	Did you just say the tortoise again? Yes
Achuba aja ma si afuro udene, ife melu be mmuo	When the vulture is absent in a sacrifice, it means the spirit world is bereaved
Erobe iro mana eronyero mbe, nnu a ka aturo ya	A story cannot be complete without a mention of the tortoise
Mbe ozo kwa, E	Did you just mention the tortoise again? Yes, I did.

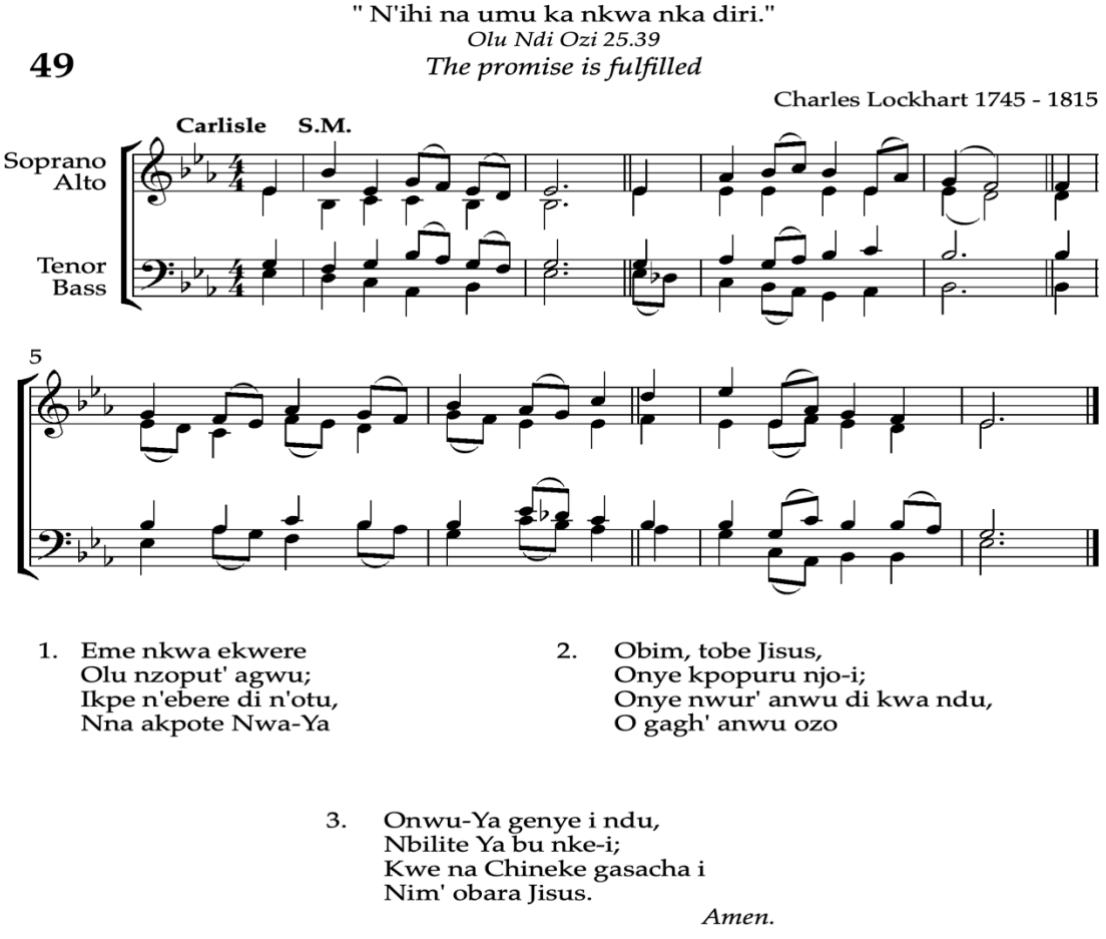
Table 2.1. Text and translation of Felix Nwuba's *Odenigbo.*

Just like the Yoruba native airs, Igbo native airs were also composed by setting the translated European hymns to new music that adheres to the tonal inflections of the Igbo lyrics. A composer notable for this above approach is Clement Kalu Uko. Uko composed new tunes for many hymns in the *Ekpere na Abu* by employing the stanza and chorus form. Example 2.4 is

the melody of Uko's *Emee Nkwa e Kwere,* which is an adaptation of hymn 49 of the *Ekpere na Abu* shown in Example 2.5.



Example 2.5. An Igbo native air composed by Clement Kalu Uko.



Example 2.5. Translated hymn from *Ekpere na Abu.*

The above developments were also present in Ghana, South Africa, Kenya, and many other African countries. Omojola notes that native airs in Ghana emerged out of the need to make Christianity a more widely accepted religion, and the limitations of the translated Western hymns to adequately reflect the integrity of Ghanaian languages. Consequently, composers such as Ephraim Amu embarked on composing Ghanaian music that incorporated the cultural values of Ghana. Amu's (and his contemporaries') songs were valuable to the indigenous churches that started to emerge in Ghana in the early twentieth century (1995: 149).

In South Africa, Rycroft observes that resistance to European hegemony emerged around the 1880s when,

> Many mission-school Africans were beginning to believe that a satisfying self-image could not be built on entirely adopted European models, and the Africans looked instead for a distinctively African concept of civilisation. With political, social, and economic mobility so sharply restricted, cultural attainment, including music performance, became a major means of proving that a new African culture, clearly separate from the 'barbaric and heathen' past could develop. Syncretic African choral music became a vital resource in the African Christian process of autonomous cultural self-reformation (2008: 42).

As a result, the composers started to incorporate Christian music as a means of cultural identity. They aimed at producing 'songs that reflected indigenous polyphonic style, articulated an African worldview, and transmitted messages that spoke to the African religious and socio-political experiences'. To achieve this aim, many emerging composers looked towards a foremost Xhosa composer and poet, Ntsikana Gaba, for inspiration (Okigbo 2010: 47 – 48). Ntiskana had, in the early nineteenth century, composed the first ever Christian musical work in African vernacular. In the pioneering work – 'The Great Hymns' – Ntsikana made extensive use of cultural symbols and imageries of the Xhosa and Nguni ethnic groups of Southern Africa to articulate Christian values. The foundations laid by Ntiskana motivated other pioneer black South African composers to

> Compose songs in indigenous languages, especially in IsiZulu and IsiXhosa, and employ various mechanisms to reformulate the tenets, and reinterpret the imageries, of biblical Christianity to fit the African experience. The mechanisms include the use of

> typologies and African cultural interpolations, and didactics on modernity, industry, community, and self-reliance. Their desire to make their people value their culture, even as it had been demeaned and ridiculed by the missionaries and colonialists, appears to have been coupled with a realisation of the need to transmit their message in their indigenous languages (Ibid.: 49 – 50).

Furthermore, composers such as John Knox Bokwe began to create music to address the errors in the translated hymns that were already in existence. Bokwe was particularly uncomfortable with the European hymnody damaged the poetic beauty and the intelligibility of the isiXhosa language. Thus, 'he attempted in some of his works to combine traditional melody, proper tone-tune relationships, and Xhosa rhythmic patterns of accentuation with European four-part diatonic harmony' (Rycroft 2008: 45). In doing so, Bokwe employed hybridity as a strategy for colonial resistance in South Africa (Olwage 2006).

The emergence of contemporary music in Kenya follows similar trajectory as that of Nigeria, Ghana, and South Africa. Kenyan contemporary music was strongly influenced by the struggle for freedom, which started in the early twentieth century, and led to independence in 1963. The agitations were mostly propelled through religious and political movements that spread across the country from the 1940s (Miya 2004).

These agitations were spearheaded by Kenyan leaders and resulted in the emergence of indigenous Kenyan churches from the Roman Catholic and Protestant churches. Having observed that Kenyans were side-lined in decision making and worship patterns of the Christian missionaries, the Kenyan activists sought avenues to institute a traditional version of Christianity in the country. Their aim was to challenge the paganism tag placed on Kenyan cultures by the European colonisers. Like Ntsikana of South Africa, the Kenyan leaders also aimed at igniting a renaissance of African cultural values through an indigenised Christian religion (Miya 2004: 36).

With the rising level of resentments against European domination in Kenya, the Christian missionaries adopted a strategy of incorporating Kenyan musical instruments into church

worship. The missionaries also encouraged the collection of Kenyan folk melodies which were incorporated with biblical texts and performed in the churches. The rhythmic nature of the Kenyan music encouraged dancing amongst the worshippers and gave them a sense of participation in Christian worship. Dancing had hitherto been described as a pagan practice by the missionaries and prohibited in the churches.

By relaxing some of the harsh policies on Kenyan cultures, the Christian missionaries achieved almost an immediate positive result in containing the agitations. As such, more performances of Kenyan music were allowed in the churches, and composers began to create new sacred music that blends Kenyan and Western music characteristics (Ibid.).

The above compositional approach resulted in songs in stanza and refrain form, antiphonic songs, and songs with traditional instrumental preludes, interludes and postludes. Furthermore, the compositions embody word-interpolations, improvisations, speech melody, participatory performance practices such as hand clapping, jumping, and feet stamping, which are characteristic of Kenyan music genres. These Kenyan music characteristics are synthesised with Western harmonic progression (Miya 2004: 44).

All the socio-political developments discussed in this section emerged as a result of the Africans' disapproval of the colonisers' derogatory description of African cultural practices. The developments were also catalysed by the Africans' desire to emancipate African value systems from European colonial suppressions.

As stated earlier, Nigerian (and many other African) composers began to question the efficacy of the translated European hymns in protecting the integrity of the Nigerian languages. Thus, the composers sought a body of music that could communicate Nigerian cultural values and maintain the integrity of Nigerian languages. These compositions are described as the native airs.

The native air genre emerged at a time when Nigerians were vociferously resisting the unfavourable policies of the European colonisers. The genre was also consolidated by the emergence of many cultural, political, religious, and social movements such as Aba women's protest in 1929, Abeokuta Ladies Club protest in 1946 and 1947 across Nigeria. Therefore, the hybridity in the native airs can be described as a strategy through which Nigerian composers subverted European colonialism.

A closer look at Whyte's compositions from the mid 1950s reveals the preponderance of through-composed works as a shift from the strictly strophic works of 1930 to 1950, which I have described as the Igbo hymns. Although Whyte still composed strophic works after 1950, he also created many through composed works which expresses Igbo cultural values within biblical plots. An example of such works is *Sutum Onu* in Example 2.6 composed in 1954. Table 2.1 contains the text and translation of the composition.

Text	**English translation**
Sutu m onu Onye nwe m, sutu m onu I sutu m onu, obi m ga-adi uto, Onye nwe m Sutu m onu Onye nwe m'o Judasi O. Mm? I j'isutu onu ere Onye nwe gi? 'Fia! (Tufia)	Kiss me Lord, kiss me If you kiss me, I will be happy, Lord Kiss me, oh my Lord Judas [Jesus calls] Yes? [Judas answers] Would you betray your Lord with a kiss? Exclamation [a person spits on the ground to express a bad omen in Igbo culture]

Table 2.2. Text and translation of Whyte's *Sutum Onu*



Example 2.6. An excerpt from Whyte's *Sutum Onu.*

The above shift in Whyte's later works is evidence of the composer's engagement with the 'native air artistic movement' in southern Nigeria in the mid twentieth century. As already stated, the native air era in Igbo land was simultaneous with the youth song era which began in the early 1950s.

Through sustained agitations, the British colonial domination of Nigeria officially ended on 1st October 1960. From 1960 until the 1980s, Nigerian composers employed hybridity to express

freedom from British colonialism on the one hand, and to celebrate Nigeria's cultural heritage on the other hand.

2.4. Hybridity as a celebration of freedom and cultural heritage in Nigeria

Nigeria's independence in 1960 coincided with the establishment of University of Nigeria. Although University of Nigeria was not the first university in the country, it was the first university to establish a department of music. The establishment of the music department resulted in the emergence of formally trained composers such as Sam Ojukwu, David Okongwu, Felix Nwuba, Dan Agu, Ugochukwu Onwuka, Chuma Chukwuka, and Nwokorobia Agu. There were also Nigerian composers such as Ayo Bankole, Laz Ekwueme, Joshua Uzoigwe, WWC Echezona, TKE Philips, Sam Akpabot, Akin Euba, and Mekki Nzewi who were trained in Europe and America (Adeogun 2005, Sador 2010). These formally trained composers received a huge popularity across Nigeria in the first three decades of independence. In eastern Nigeria, Ikoli Harcourt Whyte, although not formally trained, was celebrated as an icon of choral music, while Sam Ojukwu's (and his contemporaries) received many commissions from churches and government institutions. For example, Ojukwu composed the University of Nigeria anthem in 1964, and the theme song for the movie adaptation of Achebe's Things Fall Apart in 1974. Dan Agu composed Anambra State anthem in 1979.

Gabriel Okafor describes how Harcourt Whyte travelled from Uzuakoli, about 170 kilometres, with his choir to perform at Onitsha in the early1970s.

> The concerts, which were held at St Andrew's [Anglican Church] Onitsha attracted so many people that if you were not two hours early, you would not be able to secure a space in the church auditorium. It was as if Jesus Christ came to St Andrew's. People cancelled personal engagements to see Harcourt Whyte and watch him conduct his choir (pers. comm. October 2022).

Felix Nwuba also held series of choral music concerts which attracted a huge audience during the Nigeria-Biafra war between 1967 and 1970 (Paul Obijiaku, pers. comm. October 2018).

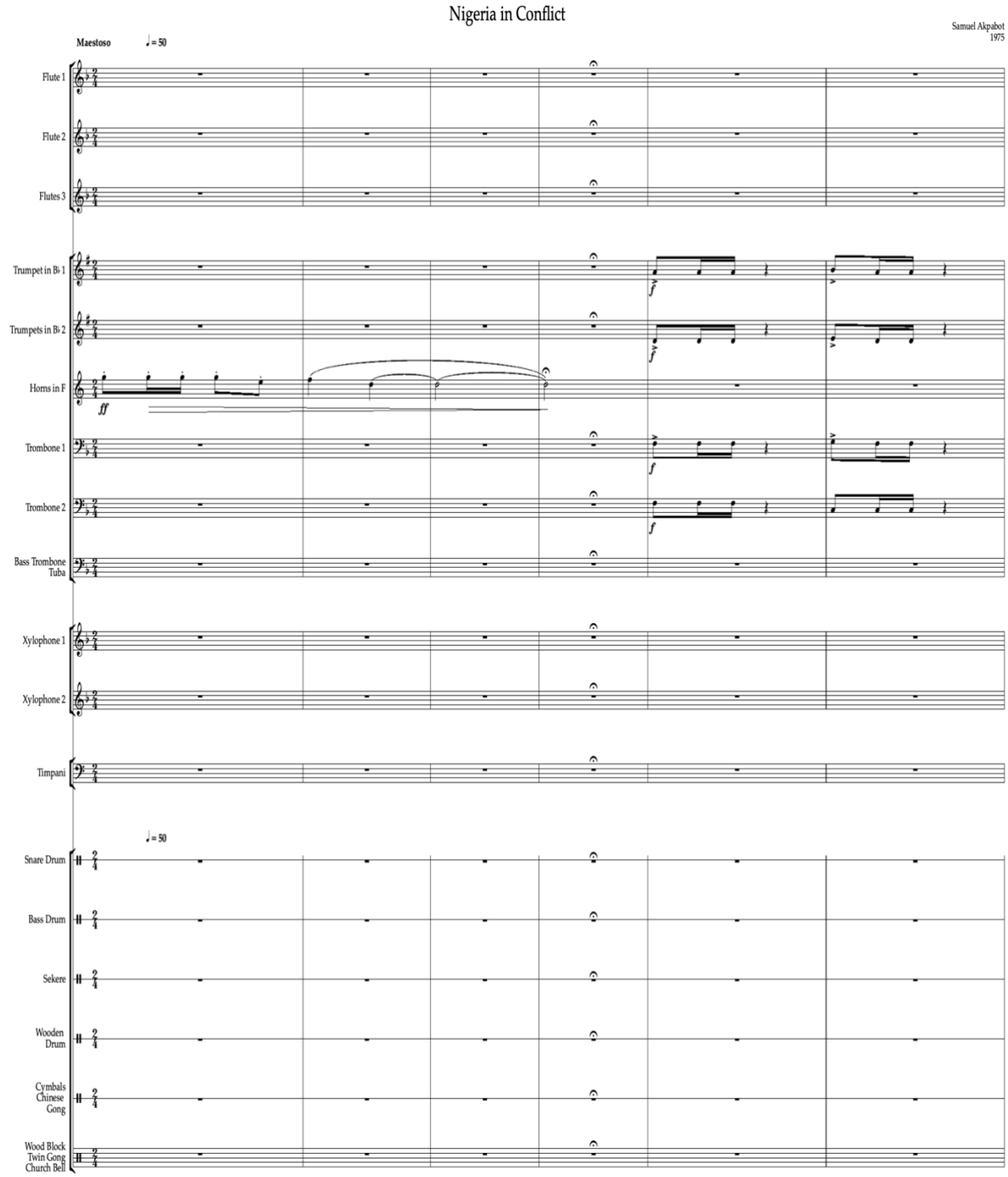
The composers that emerged from the University of Nigeria and other institutions in Europe and America expanded the pioneering structure of hybridity in Nigerian contemporary music. They incorporated polyrhythm, ostinato and other characteristics of Nigerian tribal music with Western counterpoint, extended harmony, and philharmonic orchestra orchestration. This extended approach to hybridity resulted in musical works that reflected the independence celebrations in Nigeria and many parts of Africa from the 1960s.

The independence celebrations in Nigeria were truncated by the Nigeria – Biafra war between 1967 and 1970, but the celebrations remerged in 1970 as a strategy for rebuilding the country and promoting unity amongst the regions. One of the major events dedicated to celebrating Nigeria's/Africa's freedom and cultural heritage in the first decade after the Biafra war was the Festival of Arts and Culture (FESTAC) held in Lagos in 1977 (Twa 2022).

FESTAC and other related socio-cultural developments motivated Nigerian music compositions such as 'FESTAC Cantata' by Ayo Bankole, 'Four Pictures from Oyo Calabashes', and 'Impressions from Akwete Cloth' by Akin Euba, *Jemine* by Sam Ojukwu, *Ozuitem Obodom* [Ozuitem my town] and *Ajam Akwara Ngwongwo* [adapted from Igbo folklore] by Okechukwu Ndubuisi, and *Ofala* [new yam festival] by Samuel Akpabot (Sadoh 2011, Omojola 1995).

One critical development in Nigerian contemporary music in the mid twentieth century is the emergence of more instrumental music compositions. To project Nigerian musical cultures, the composers combined Nigerian and European musical instruments in new orchestral compositions. For example, Akpabot's 'Nigeria in conflict' composed in 1975, incorporates Ibibio and Igbo musical instruments within the Western orchestra as shown in Example 2.7.

Omojola notes that the blend of Nigerian and European instruments in Akpabot's compositions reflects the composer's desire to achieve an orchestral structure in which Nigerian and European cultures contribute equally on a global stage (1995: 52).



Example 2.7. An excerpt from Akpabot's Nigeria in conflict.

As a strategy for celebrating freedom and cultural heritage, hybridity not only reflected in the musical scores of Nigerian composers, but also in the scholarly writings. Apart from Euba's African pianism, which was proposed in 1970, other scholarly publications such as 'criteria for the evaluation of African art music' (Euba 1975), 'traditional elements as the basis for new African art music' (Euba 1970), and 'contemporary techniques of composition by African composers' (Uzoigwe 1987) provide theoretical evidence that the hybridity in Nigerian contemporary music reflected a dominant socio-political development in Nigeria between 1960 and 1980. The constantly changing political scenario in the country resulted in new implications for hybridity in Nigerian contemporary music from the 1980s.

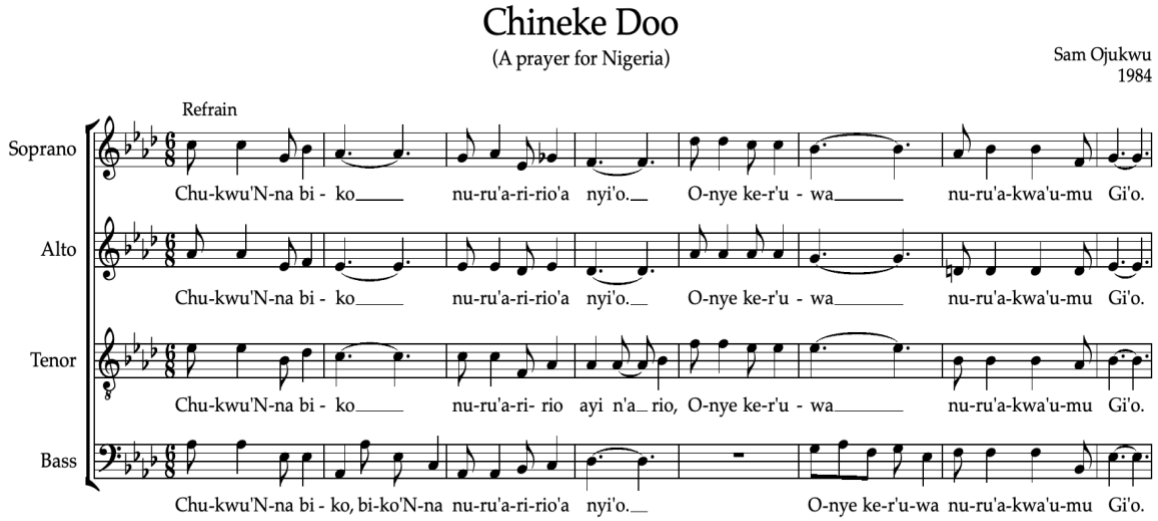
2.5. Hybridity, political activism, and national unity in Nigeria: 1980 – 1999

To begin this section, it is important to explore some prominent socio-political developments in Nigeria between 1980 and 1999. A discussion of these developments will provide a critical context to the musical analysis that will be presented later in this section. I contextualise the compositions as a reflection of the socio-political, economic, and ideological trends in Nigeria in the above period. Furthermore, I compare the analysed Nigerian contemporary music compositions to other musical genres produced in Nigeria between 1980 and 1999 to evaluate how the music genres engage with various events in the country.

1980 to 1999 was one of the most socially, politically, and economically unstable periods in Nigeria's history. There were five major military coups, namely, Buhari coup (1983), Babangida coup (1985), Mamman Vasta coup (1985), Gideon Orka coup (1990) – both unsuccessful, Abacha coup (1993), Abubakar's military rule after Abacha's death (1998–1999), and three civilian administrations, namely, Shagari, Shonekan, and Obasanjo.

The economic and humanitarian crises which characterised the above period was articulated in the Nigerian print and electronic media and through Nigerian contemporary music compositions such as *Chineke Doo* (a prayer for Nigeria) by Sam Ojukwu (1984), *Eje Ki Ife ko*

Wa (let there be love – 1990) by Debo Akinwumi, 'Shades of Agony' (1994) by Bode Omojola, and *Udo* (peace – 1995) by Dan Agu. Example 2.8 is an excerpt from Sam Ojukwu's *Chineke Doo,* while Table 2.2 contains the text of the composition.



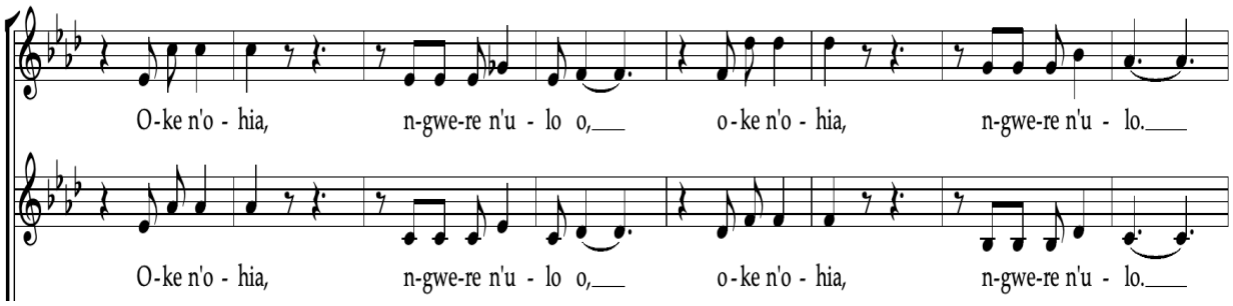
Example 2.8. An excerpt from Sam Ojukwu's Chineke doo.

Text	**English translation**
Koros: Chukwu Nna biko nuru aririo anyi Onye kere uwa nuru akwa umu Gi Mgbe onwunwa na-amaghari anyi ka ebili mmiri, Chineke doo, zoputa anyi	Chorus: Father, God, please hear our petition. Creator of the earth, hear your children's cry When temptation comes like a storm Please, God, save us.
1. Nekene ka obodo anyi si ada kpokolo pijom Onye gafee ogwe o si ogwe gbajisia	1. Our country is in disarray There is so much selfishness
2. Nekene nu na nwanne amaghi kwa nwanne nke ya. Oke n'ohia, ngwere n'ulo	2. There is no unity anymore Things have fallen apart
3. Nekene nu na eziokwu adighi kwa n'obodo anyi. Mere-mere n'iru, gwampiti n'azu	3. There is no honesty in our country Hypocrisy is everywhere.
4. Nekene ka obodo anyi si ada kpokolo pijom, Anya ukwu, ekworo, ikpo asi Okwu na uka erikazi kwa n'obodo anyi	4. Our country is in disarray Greed, envy, and hatred There is so much trouble in our society.

Table 2.3. Text and translation of Ojukwu's Chineke Doo.

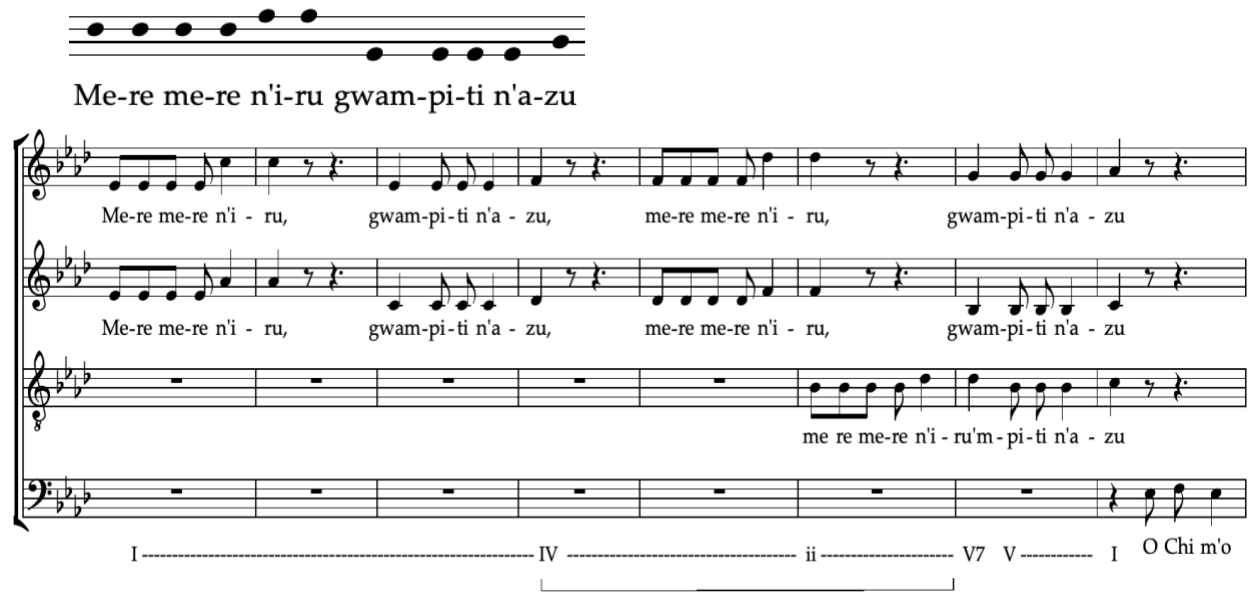
Chineke Doo is in stanza and refrain form with the refrain harmonised for SATB. The melody of the stanzas is slightly varied to accommodate the tonal inflections and speech rhythms of the lyrics, while the harmonic progression remains constant, emphasising the tonic, subdominant, and dominant chords in A-flat major. In addition, the composer harmonises

stanzas one, two, and four for two musical lines – soprano and alto – and stanza three for a single musical line. Although Ojukwu harmonises the stanzas, he gives the impression of a single melodic line by harmonising in parallel thirds and sixths as shown in Example 2.9. The parallelism destroys the independence of the voices (Kennan 1998).



Example 2.9. An excerpt from Chineke doo showing parallelism.

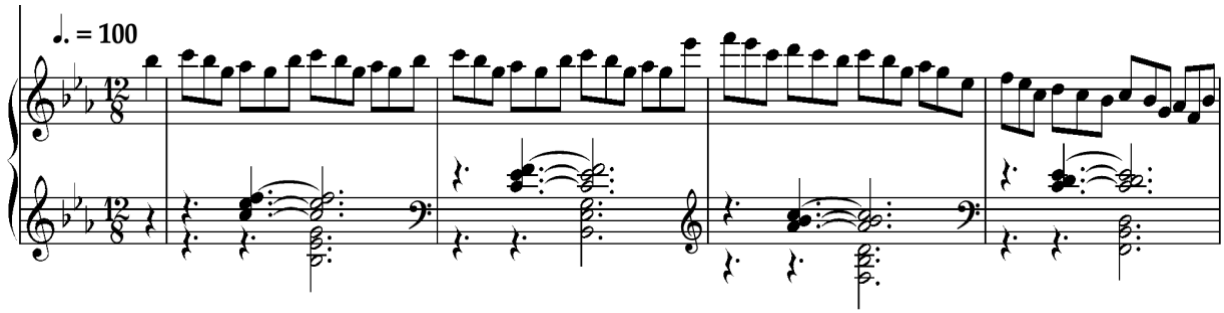
Furthermore, harmonising for two voices in parallels enables the composer to adhere to the tonal inflections of the underlying Igbo lyrics, while maintaining the harmonic progression shown in Example 2.10



Example 2.10. An excerpt from 'Chineke Doo' showing the influence of speech tones on melody.

Joshua Uzoigwe's *Tuzu* metaphorically expresses the political and economic situation of Nigeria in the 1980s. *Tuzu* embodies a lamentation by a person who visited a supposed friend

in a faraway land, but upon arrival, the friend sent her away with no food, water, or shelter. The music is tonal and employs extended harmony. Many a time, the composer obscures the tonality by arranging the chords as tone clusters, while projecting a 'melody and accompaniment' structure. In Example 2.11, the melody is in the right hand while the left hand of the piano provides chordal support to the melody.



Example 2.11. An excerpt from Uzoigwe's *Tuzu* showing melody and accompaniment pattern.

In the first bar, an eleventh chord on the supertonic is performed in second inversion and the voicing on the left hand. The perfect fourth in the chord initiates a dissonance and harmonic ambiguity. This ambiguity is further increased because the composer also places the uppermost three notes of the chord (Eb, G, Bb) on the left hand. In so doing, he derives a tonic function from a supertonic chord but at the same time avoids presenting the full sonority of the tonic.

In the third beat of the first bar, the lower chord is supposed to provide a resolution to the dissonance on the previous beat. However, Uzoigwe presents the resolution while sustaining the dissonance from the previous beat; thus, he momentarily creates an impression of a polychord as shown in Example 2.12. This structure is present throughout the music.



Example 2.12. An impression of a polychord in Uzoigwe's *Tuzu.*

In a context where the construction of the triads is placed as present in Uzoigwe's music, the sound of a chord in fourths creates an inconclusive sound that becomes ambiguous for the ear. I argue that the composer employed such harmonic ambiguity as a metaphor to express the uncertainties in Nigeria at the time when the music was composed. More so, considering that the lyrics project a sense of confusion from a person who has been rejected by a friend for inexplicable reasons. Ojukwu expresses the same uncertainties in the second stanza of *Chineke Doo*.

The melody in the soprano solo of Uzoigwe's work is influenced by the tonal inflections of the underlying Igbo lyrics, while the piano accompaniment supports the melody using interlocking rhythms and extended diatonic harmony. These features are shown in Example 2.13.



Example 2.13. Excerpt from *Tuzu* showing the relationship between the voice and accompaniment.

Apart from the harmonic ambiguity discussed above, the composer contrasts the mood of the music with that of the lyrics. The music embodies a dance-like rhythm and fast tempo while the lyrics portray sorrow.

In summary, the composition combines a melody that projects the integrity of the Igbo language, a piano accompaniment that is based on interlocking rhythms and extended diatonic harmony, and an Igbo folklore-influenced lyrics. These three aspects are synthesised to expresses the socio-political and economic instability in Nigeria in the 1980s and 1990s.

Just like Uzoigwe's *Tuzu*, Nigerian urban music compositions such as 'Which Way Nigeria?' (Sunny Okoson 1984), 'Vagabonds in Power (VIP)', 'Beasts of no Nation' (Fela Kuti 1979,1989), 'Under Pressure' (Raskimono 1988), *Ndi Ochichi* (rulers – Obi Igwe 1994), reflect the socio-economic and political situations in Nigeria within the above period. Similar developments are also present in the Nigerian tribal music genres.

In 1982, Mary Kanu and her 'Igbo cultural music troupe' released a song titled *Onye Ewela Iwe*, which loosely translates to 'there is hunger in the land but let no one despair', as an expression of the harsh economic policies of the Shehu Shagari administration[11]. One year later in 1983, Igbo women sang a protest song titled *Iwe* (anger) shown in Example 2.14 to express dissatisfaction with the policies of the Shagari government. Table 2.4 shows the text of the song.



Example 2.14. *Iwe,* an Igbo women's protest song.

[11] Shagari introduced the austerity measure in 1982 as a strategy to build the economy and provide better infrastructure for Nigerians.

Text	English translation
Iwe! Iwe! Iwe! Iwe! Iwe! Iwe! Iwe o newe unu o? E, iwe n'ewe ayi o Otan'isi egbugo ayio Chenjie Shagari o, Iwe!	Anger! Anger! Anger! Anger! Anger! Anger! Are you angry? Yes, we are angry. Austerity measures have destroyed us. Change Shagari (the president) Anger!

Table 2.4. Text and translation of *Iwe*, an Igbo protest song.

Although Nigeria returned to democracy in 1999, the various civilian administrations have not been able to restore the confidence of Nigerian masses in the government. Not only has the economic situation become worse than in the 1980s and 1990s, but there has also been a high level of insecurity and insurgency across the country. Furthermore, the last twenty years have been characterised by agitations for regional autonomy by the Oduduwa agitators, Indigenous People of Biafra, Boko Haram, Niger-Delta militants and many other groups.

These socio-political, economic, and ideological developments are reflected in different Nigerian music compositions such as 'Jagajaga' by Alvan-Ikoku Nwamara (2008), 'Nigeria Dibe' by Francis Madu (2018), 'Fire on the Mountain' by Asa (2007), 'Obodo Edelugo' by Mr Raw (2004), 'Abum Onye Igbo' (2018) by Flavour, and 'Nigeria Jagajaga' by Abdulkarem Eedris (2004).

Apart from the socio-political and economic changes that have occurred in Nigeria since the 2000s, there have been remarkable technological developments such as the introduction of the mobile phone system in 2001, the mobile banking system in 2011, the digital migration of broadcasting stations in 2012, the introduction of electronic voter verification system in 2014, the use of computer in test administration in educational institutions in 2013, and the 5G network in 2020.

Furthermore, new urban centres such as the centenary city in Abuja have emerged, while older cities have continued to expand in the last twenty years.

Considering the above scenarios, it has become imperative to explore how Nigerian contemporary music compositions engage with the twenty-first century Nigerian urban cultures. As stated in Chapter One, urban residents constitute much of the population in twenty-first century Nigeria. Therefore, it is necessary to examine how Nigerian composers engage with the socio-political, economic, and ideological trends in the Nigerian urban centres using hybridity as a fundamental resource.

The next chapter will analyse Nigerian contemporary music works composed between 2000 and 2022 and discuss the compositions alongside the urban cultures that have emerged in Nigeria in these twenty-two years.

Chapter Three

Hybridity as an Expression of Urban Cultures in Twenty-first Century Nigerian Contemporary Music

The previous chapter has contextualised hybridity in Nigerian contemporary music as an artistic expression of the socio-political, economic, and ideological trends in Nigeria from colonial times until the end of the twentieth century. This chapter will explore the influences of Nigerian urban cultures in twenty-first century Nigerian contemporary music.

To discuss how the composers engage with the lived experiences of Nigerian urban residents through hybridity, I analyse Nigerian contemporary music composed between 2000 and 2022. The analysis also compares the compositional practices in Nigerian contemporary music with Nigerian urban music and explores how composers in both genres engage with Nigerian urban cultures.

As stated in Chapter One, I consider my lived experiences as a Nigerian composer who has resided in different cities across Nigeria a critical aspect of this research. Therefore, it is appropriate that I begin this chapter by narrating some of my interactions with fellow urban residents in Nigeria.

One of my childhood memories of Christmas involves travelling to the village to reunite with relatives who have returned from different cities across Nigeria. During this period, the adults mostly concentrate on family/village meetings while we, the younger ones, are occupied with discussions on trending issues such as cars, music, movies, fashion, games, urban vernaculars, and dance.

Our verbal communications are usually in Igbo, English, and Pidgin, with a little mix of Yoruba from our Lagos-based siblings. Those who reside in the village usually make little contribution to the discussions because they consider us, the urban kids, as ‘the source of authentic and

current information'. Thus, the 'village residents' listen more than they speak during the Christmas meetings.

We had no internet, satellite televisions, or mobile phones, but our Christmas meetings kept us abreast with recent developments in major cities across Nigeria. For example, it was in one of such discussions that I was informed about the busy traffic in Lagos and the struggle to get a space in the commercial omnibus (*molue*[12]) by Lagos residents. This information prepared me for a life in Lagos many years later.

In a recent conversation, my cousin acknowledged that it was our fluency in Pidgin language that stimulated her interest in the language. Although her father, who was a civil servant, discouraged her from speaking Pidgin, she continued to learn the language to communicate better with us at Christmas.

Reminiscing on the above scenarios arouses a thought-provoking idea, namely, that although we were generalised as 'the township people' (urban dwellers) by our relatives who resided in the village, our lived experiences varied according to our cities of abode. Nevertheless, the conversations we engaged in provided vital information about the urban centres in which each member of the family resided.

Since 2000, the advent of mobile phones, internet, and social media in Nigeria has increased the impact of urban cultures, thus, people no longer have to meet physically to share new information. Furthermore, the expansion of urban centres across the country implies that a greater percentage of Nigeria's population resides in urban centres since the 2000s than between the 1960s and the 1990s.

[12] Fela Kuti explores this scenario in his album titled 'suffering and smiling' released in 1977.

It is not a coincidence that all the composers I interviewed in this research reside in cities such as Lagos[13], Abuja, Nsukka, Owerri, and Igwe-ocha (Port Harcourt), and travel within and outside Nigeria for academic, music performance, or personal reasons.

The above and other constantly emerging scenarios inform the necessity to investigate how the daily lived experiences of Nigerian urban residents influence hybridity in twenty-first century Nigerian contemporary music. I have stated in the previous chapter that existing research concentrate on the blend of Western classical music and Nigerian tribal music as the basis for composing Nigerian contemporary music. These academic discussions do not consider resources that emerge from the Nigerian urban environments as critical to the genre's composition.

Through an analyses of Nigerian contemporary music scores and interviews with five Nigerian composers, this chapter explores how the genre contextualises hybridity within the continuously emerging urban cultures in twenty-first century Nigeria. But before delving deeper into the interviews and musical analysis, it is necessary to first examine the characteristics of Nigerian urban cultures.

3.1. Nigerian urban cultures

On the surface, Nigerian urban cultures appear homogenous and unidirectional, but a deeper engagement reveals diversified living styles that vary according to towns and cities in the country. Bolzonela had observed that the urban cultures are living styles that are placed and rooted in urban spaces; these living styles manifest in a manner strictly related to the spatial characteristics of specific urban contexts (2016: 1 – 4). This is true of Nigerian urban cultures which, although catalysed by the interactions of people from different socio-cultural

[13] Although Ayo Oluranti resides in the United States of America, he lived in Lagos for a long time and currently spends more time in Lagos than in the US.

backgrounds, are defined by the physical context, geography, political, and economic situations of Nigerian urban spaces.

Earlier in this dissertation, I enumerated four dominant Nigerian urban cultures as Eko, Aba-Ngwa, Omata, and Warri. These cultures originate from Lagos, Onitsha, Aba, and Warri respectively. They not only constitute the daily lived experiences in the above four cities but also are expressed in Nigerian languages and music compositions.

Eko Culture is based on cosmopolitanism and mental alertness, which are critical experiential realities amongst Lagos residents. Although the capital of Nigeria was moved from Lagos to Abuja in 1991, Lagos remains the economic capital of Nigeria due to the presence of functional seaports (Ekwensi 1961). Consequently, there is a continuous influx of private, national, and multinational businesses into the city resulting in an ever-increasing human population. The influx of people from within and outside Nigeria in search of economic opportunities in Lagos informs the slogan that Lagos is the 'centre of excellence' (Emecheta 1979).

In addition to the economic opportunities, the huge population of Lagos encourages the 'survival of the fittest' ideology amongst residents who must be always physically and mentally alert to access the available but limited opportunities. This informs the 'shine your eyes[14]' slogan employed by Lagos residents to constantly remain conscious of the experiential realities of the city (Oyosoro and Etti 2021). The Eko Culture is strongly expressed in Nigerian urban music compositions such as 'Suffering and Smiling' by Fela Kuti, 'Lagos Boy' by Olamide and 'Shine Your Eyes' by Abdulkarem Eedris.

Omata culture originates from Onitsha where the largest open market in west Africa – the Onitsha main market – is located. Onitsha main market is governed by Onitsha Market Traders Association (OMATA). Omata is casually employed to describe a businessperson who resides within Onitsha. The Omata Culture focuses on the significance of success in business and the

[14] 'Shine your eyes' is a Pidgin phrase that translates to be at alert.

initiation of ground-breaking business ideas that could lead to monetary profit (Uchendu and Agbo 2015).

Although success in business could be evaluated in many ways, Omata culture evaluates such success through a physical display of affluence such as spraying money in public occasions, purchase of expensive cars and gadgets, philanthropy, and large parties. Omata culture constitutes a critical aspect of the experiential realities of Onitsha residents and is expressed in music works such as 'Doings' and 'Levels' by Chinedu Okoli (Flavour).

Aba-Ngwa Culture originates from Aba. Aba is the second largest commercial city in eastern Nigeria and is characterised by locally produced goods. Aba-Ngwa culture encourages individual creativity, and motivates its proponents to reproduce, as closely as possible, any foreign or local product that is essential to the Nigerian economy. Thus, success in Aba-Ngwa Culture is evaluated by the degree of innovation, expertise, and creativity displayed by an individual or an indigenous company towards the production of goods and services (Kalu 2022). This ideology is reflected in compositions such as 'Aba Made' by Ruffcoin.

'Warri Style' is closely related to Eko Culture because of an emphasis on mental and physical alertness; however, Warri Style embodies a strong emphasis on 'improvisation'. The culture foregrounds an ideology that a person who embodies the existential realities of Warri city can navigate any negative situation and transform such a situation to a personal advantage[15]. Furthermore, Warri Style emphasises self-confidence and a belief that no situation is too complex or difficult for a Warri resident to navigate; hence, the slogan that 'Warri no de carry last'. 'Warri no de carry last' is a Pidgin phrase that promotes self-confidence in Warri residents and the proponents of Warri Culture. The phrase literally translates to 'a Warri resident is

[15] A person who embodies the Warri culture is referred to as 'Warri pikin', which literally translates as 'a Warri child'.

always on top of any situation' (Ojaide and Ojaruega 2020). This ideology is expressed in musical works such as 'Warri' by Efe and 'Warri Boy' by Glenn Mena.

From the foregoing, each urban culture in Nigeria evokes the historical, geographical, political, and economic conditions of its city of origin while providing a platform for integration among the Nigerian population. Thus, Nigerian urban cultures embody both ideological and social implications.

As a social phenomenon, the urban cultures are contemporary cultural expressions that reflect the multiculturality in Nigeria while acknowledging the influences of colonialism and globalism. As an ideological phenomenon, Nigerian urban cultures stand as a platform for resisting the domination of both Nigerian tribal cultures and Euro-American cultures in Nigerian urban spaces (Fabian 1978:315 – 319). The urban cultures I have enumerated in this section are also expressed in Nigerian contemporary music as will be discussed in the following section.

To provide further context to the analysis of Nigerian contemporary music which I will present later in this chapter, it is pertinent to situate Nigerian contemporary music within the twenty-first century Nigerian music scene.

3.2. Locating Nigerian contemporary music in the Nigerian music scene

The Nigerian music scene is diverse, it consists of different musical genres that are created and performed for different audiences within and outside Nigeria. In broad terms, Nigerian music can be classified under tribal music, urban music, and contemporary music. Each category has its peculiar features, enjoys some level of acceptance, and contributes to the country's urban soundscapes (Okafor 2005).

According to Onyeji, Nigerian tribal music genres have a wide acceptance across the ethnicities in the country and have taken a relatively robust position in the Nigerian music scene. Apart from being a critical aspect of cultural events, 'Nigerian tribal music gathers its followers

mostly from Nigerians who desire to identify with indigenous cultures, and to relive certain cultural experiences in foreign lands'. Hence, Nigerians continue to invite these music ensembles to private occasions such as birthdays, housewarming, weddings, and funerals in towns and cities within and outside the country. 'It is through such activities that Nigerian tribal music genres survive in present times and generate income for its practitioners' (Interview, April 2022).

Onyeji continues that Nigerian popular music takes a more dominant position than Nigerian tribal music and Nigerian contemporary music because of the patronage of the younger generations and the simplicity of the genre. 'Popular music does not require so much artistry as the practitioners mostly rely on studio manipulations to function. It focuses on commercialism, targets the masses, and consequently gathers a huge fan base in the process' (Interview, April 2022).

Although Onyeji's submissions on Nigerian music are valid, his postulation that Nigerian popular music is unartistic and commercial-oriented projects an inferiority narrative which Ross had contested earlier. In Chapter One, Ross argued that although some products of popular music may be substandard, as is the case with other genres, employing the quality of such works as a blanket description of popular music ignores the creative output in, and un-fairly dismisses artistes whose works have made significant contributions to popular music (2001:1).

Englert argues that the creative and innovative forms of popular music and culture are, mostly driven by the younger generations as a manifestation of their proclivity to incorporate global influences into the traditional cultures of their societies. However, the position of the youth in driving such cultural innovation should not be employed as a yardstick to 'generalise popular culture as youth culture or popular music as a domain for young people alone' (2008: 4 – 5).

Jude Nnam observes that the dominance of popular music in Nigeria is evidenced in the increasing number of popular musicians and a high level of acceptability of their works by the Nigerian masses. He submits that Nigerian popular musicians are 'the ones who make good money and travel round the world because they say what the people want to hear'. Particularly,

> They check the pulse of the public especially the younger ones, find where the pendulum of public opinion is moving to, and move towards that direction; they move like fashion. In essence, it is the public that determines the direction of popular music, and that is why you hear some music that you (as a formally trained musician) might decide is unartistic, but you wake up the next morning and find the entire media outlets playing that same music. Before long, you hear that the music is number one on the chart, but this is a music you discredited the first time you listened to it as having no content, no meaning, no direction, and nothing to offer; yet it is on top of the chart. The simple fact is that Nigerians are 'not interested' in what you as an academic musician are saying, it is all about the rhythms, it is all about the beats, it is about how danceable the music is, and that is all (Interview, April 2022).

Nigerian contemporary music enjoys the least acceptability when compared to tribal and urban music genres in Nigeria. According to Onyeji, 'the genre seems to be floating in the country as it is not commercially strong and does not belong to the indigenous music realm, where people might want to identify with it as part of their traditional culture'.

The genre is 'in-between and mostly for people who may want to show that they understand such music, even if they don't.' For example, when a choir performs a Nigerian contemporary or Western classical music composition in a church, most of the congregation pretends to have understood the music. After the performance, the church members mainly discuss how beautiful the choristers' voices were, with little or no inclination toward the music. Therefore, 'I can say that art music is continuously fizzling away in Nigeria. There are no theaters and other necessary facilities that could help such music thrive in the country because the genre is not valued by the Nigerian government' (Interview, April 2022).

The above submissions reveal that Nigerian tribal music receives its (comparatively) numerous followers by creating musical works that accentuate the tribal cultures within Nigeria. Nigerian urban music focuses on Nigerian masses disregarding socio-cultural and political boundaries

in the country. In other words, urban music does not particularise any ethnic group but considers the collective aesthetics of Nigerian masses while creating and performing musical artworks.

On the contrary, Nigerian contemporary music is a genre created by formally trained Nigerian composers as a reflection of their formal (mostly European-based) music training (Omojola 1995, Adeogun 2005, Onyeji 2015).

Considering the Western classical music emphasis of the composers' formal training, it can be summarised that Nigerian contemporary music is composed for a percentage of the Nigerian (and other) population inclined to Western classical music and cultural standards (see Onyeji 2015[16]). More so, when the genre's works are structured to be performed before an audience seated in a concert hall, theatre, or church, who only participates by listening to and watching the performers, mentally engaging with the music, and applauding at the end or sections of the presentation (Nzewi 2009: 227 – 233).

This is unlike Nigerian tribal and Nigerian urban music that require the audience to sing and dance along with the performers while engaging in other kinds of participatory performance such as spraying money on the performers (Onwuegbuna 2015).

I argue that Nigerian contemporary music follows a narrative of the 'high arts,' in which certain art types, such as Western classical music during colonialism in Africa, are described as superior to other art types (see Chapter One). According to Fisher, such ideological posturing emerged in eighteenth-century Europe when thinkers and philosophers grouped specific arts into a separate and coherent group of activities and artifacts with a distinctive character and referred to those as the 'fine arts.'

[16] Onyeji argues that contemporary music is employed by the Nigerian elites to express superiority and enlightenment.

Consequently, fine arts was employed to define artistic creations such as painting, sculpture, architecture, music, and poetry, and formed the basis for the origination of a contemporary notion of art (2013: 474).

Fisher argues further that the above classification informs some scholarly opinions that art music requires more sophisticated listening and demands the listeners to possess music-theoretical concepts and higher levels of musical understanding than when listening to other music genres (Ibid.: 482).

Although Nigerian contemporary music projects a 'high art' narrative – a discussion that I will revisit later in this chapter – the genre constitutes an aspect of the twenty-first century Nigerian urban soundscapes in at least two ways. First, many composers of the genre reside and work in urban centres within Nigeria, and are consequently influenced by the socio-economic and political developments in these urban spaces. Secondly, many of the genre's presentations are completed in concert halls, theatres, and churches in Nigerian urban centres (and online).

Notwithstanding the above circumstances, scholarly writings have not explored the influence of Nigerian urban cultures in the composition of twenty-first century Nigerian contemporary music.

3.3. Urban cultures as compositional resource in twenty-first century Nigerian contemporary music

It has been stated in Chapter Two that urban cultures are integrative living styles that result from interaction of people from different socio-cultural backgrounds in the urban centres (Fabian 1978, Clark 2003). Such integrative cultures not only provide a platform for cohesion amongst the urban residents, but also constitute the daily lived experiences in the urban spaces. In the following sections I analyse Nigerian contemporary music composed between 2000 and 2022 and discuss how the daily lived experiences of the Nigerian urban residents influence the

subject matter, lyrics, melody, rhythm, harmony, form, and instrumentation of the compositions.

Olusoji argues that the public support for Nigerian contemporary music would increase in Nigeria if the genre strongly reflected the daily lived experiences of Nigerian masses.

> If a composer considered the lived experiences of Nigerians when composing music, there is no way the music would not be appreciated by the Nigerian audience; it doesn't matter whether they are elites or not. If you the composer do not think of that, your compositions will not be appreciated, and the average Nigerian would put your work alongside those of Mozart, Beethoven and the rest of them. But if there are things Nigerians can appreciate or ideas that they are used to – it could be a melody, a fragment of a melody that they can follow, or some rhythm that they are familiar with – although you will use your technique and training to treat those ideas in new ways, but the audience can still relate to it. In such case, there is no way they will not appreciate the work.

This is not to say that Nigerian composers should localise their music compositions for the Nigerian spaces alone. However, it is important that the composers 'consider the perspectives of the Nigerian audience and reflect such experiences through different aspects of the compositions such as melody, rhythm or other aspects of the music' (Interview, April 2022).

3.4. Urban influences in the subject matter of Nigerian contemporary music

Since 2000, there have been many Nigerian compositions that explore the ideological trends in Nigerian urban spaces as subject matter. The secular vocal compositions that are analysed in this chapter provide evidence of the genre's engagement with the daily lived experiences of twenty-first century Nigerian urban residents.

Alvan-Ikoku Nwamara's 'Nwanyi Akiti' (peanut vendor) explores the widespread commercial practice of hawking in Nigerian urban centres. Hawking is a strategy through which retailers in Nigeria ensure a faster sale of their commodities to the population (Emerole and Eleodinmuo 2015). It is a common scenario to find hawkers on the streets of urban and semi-urban centres who are carrying their wares and seeking out customers that are either at work, school, shop, in traffic, or at home. Figure 3.1 shows hawkers on a busy street in Lagos.



Fig 3.1. Hawkers on a busy street in Oshodi, Lagos, Nigeria. Picture by Frank Esiobu.

'Nwanyi Akiti' is based on the story of a female undergraduate music student named Gloria, who visits her boyfriend (another undergraduate music student) at Nnamdi Azikiwe University, Awka. Each time Gloria visits, she buys some peanuts, sits on one of the pavements in the department's patio while eating the peanuts and waiting for her boyfriend. Her frequent visits to the department and transactions with peanut vendors attracted the attention of students who composed the melody in Example 3.1 to notify peanut vendors of Gloria's arrival.

Nwanyi N'ele Akiti
(peanut vendor)



Example 3.1. An excerpt showing the melody of nwanyi akiti composed by Unizik music students.

Table 3.1 shows the text and translation of the music.

Text	English translation
Nwanyi n'ele akiti bia ka Guloria guru akiti	Peanut vendor come for Gloria to buy some peanuts.
Nwanyi n'ele akiti bia ka Guloria guru akiti	Peanut vendor come for Gloria to buy some peanuts.
Nwanyi n'ele akiti bia ka Guloria guru akiti	Peanut vendor come for Gloria to buy some peanuts.
Akiti n'ato uto mgbe obula Guloria guru ya	Peanuts are enjoyable whenever Gloria buys them.

Table 3.1. Text and translation of Nwanyi Akiti

Nwamara, who is a lecturer in the department, listened to the students performing the song, and arranged the melody as an SATB chorus shown in Example 3.2.



Example 3.2. An excerpt from Nwamara's Nwanyi Akiti.

Although 'Nwanyi Akiti' particularises the transactions between Gloria and a peanut vendor, in a broader sense, the composition engages with a widespread practice of peanut hawking in Nigerian urban centres. Apart from the hawking, it is commonplace to come across friends who are relaxing after the day's work or during lunch break, and having a chat over some boiled, roasted, or fried peanuts they bought from a hawker or a nearby kiosk.

Considering the social status of peanuts in Nigeria, it is most unlikely that Gloria eats the peanuts she buys during her visits to Nnamdi Azikiwe University alone and in isolation. It is possible that friends would pick some nuts from the bunch she buys and either walk away exchanging pleasantries or engage in a chat with Gloria while she waits for her boyfriend. This

statement is corroborated by the students' acknowledgment in the song that peanuts are better enjoyed whenever Gloria visits the campus.

Alvin Okpogba's 'Owariko' in Example 3.3 also explores the lived experiences of students in Nigerian tertiary institutions by addressing a carefree attitude amongst many students in the country.



Example 3.3: An excerpt from Alvin Okpogba's Owariko (bars 7-10)

The composition is based on the story of a female undergraduate student named Owariko, who is supposedly in the university to study; however, she is distracted by 'campus life'. Rather than studying, Owariko is more concerned about partying, wearing expensive clothing and make-up, and living an extravagant lifestyle, to the extent that she drops out of the university. Table 3.2 shows the lyrics of 'Owariko'.

Text	**Translation**
Owariko I jere ebee?	Owariko where did you go?
Owariko jere igu akwukwo	Owariko went to study
Unu si na o jere ebee?	Where did you say she went to?
Owariko jere igu akwukwo	Owariko went to study
Ukwu wakawakawaka, anya piom piom piom	She is very promiscuous.

O tere uri onu, yiri mpempe uwe, O kpara isi arabanko, isi jagajagajaga Were jebe igu akwukwo . Owariko amaghi na ukwu naga wam-wam Na anya naga wam-wam nahu ya Owariko biko cheta nne na nna gi.	She wears very heavy makeup, and dressed like a sex worker Yet she went to study Owariko does not know that people are watching her actions Owariko, please remember your parents who sent you to school.

Table 3.2. Text and translation of Owariko by Alvin Okpogba (2018)

Although the composition refers to a female undergraduate student, it embodies a subtle critique on some aspects of student life in Nigerian institutions of higher education. The music enumerates some of the campus lifestyles in the country and admonishes students to remember the primary reason why they enrolled in tertiary institutions. The composition also encourages students to invest the funds provided by their sponsors into productive educational activities.

Like the urban music practitioners, Nigerian contemporary music composers incorporate verbal expressions that originate in Nigerian urban spaces to describe the socio-economic and political situations in the country.

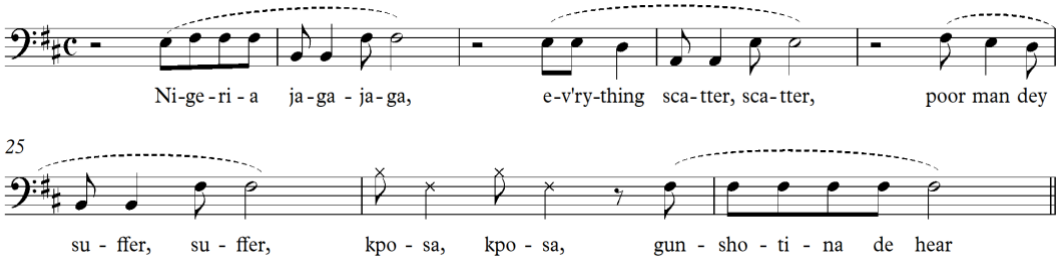
From the 1970s until the 1990s, Fela Anikulapo Kuti was notable for employing his Afrobeat music as a critique to the Nigerian political elites especially during the military regimes of Ibrahim Badamasi Babangida (IBB), Olusegun Obasanjo (OBJ), and Muhammadu Buhari (Oikilome 2014). As earlier stated, Ojukwu composed ‘Chineke Doo’ in 1984 as a reflection of the socio-political and economic crises in Nigeria.

In 2004, Adbulkarem Eedris released a song titled ‘Jagajaga’ in criticism of the economic, political, and security challenges of the democratic government of Olusegun Obasanjo. The text of ‘Jagajaga’ is shown in Table 3.3

Chorus: Nigeria jagajaga, everything scatter scatter, poor man dey suffer suffer. Kposa! Kposa! Gunshot inna di air **Stanza 1**: Armed robber came to your house, e no thief money, e no rape your wife. Went straight up to your bedside: Kposa! Six feet, now you are down. Which armed robber no want money? Which armed robber no want jolly? Na political armed robber be that; na wetin dey kill Nigeria o. **Chorus…** **Stanza 2:** Ifesika iya biya biya. They lock am for jail from Abuja. Kingsley Agbe sef dey for there. Adebende na he dey feed all of them, ye kpa, inside prison, prison, everything scatter scatter; poor man dey suffer suffer. Kposa! Kposa, gunshot inna di air. **Chorus…** **Bridge:** Africa, make you love your land. Africa is our motherland. We dey grow, we de grow o. there is still bad ones. We dey grow oooooh, there is still bad ones. What about koja now? What e ko wa ja NEPA, nothing dey regular. 419 in Nigeria. Agege to Ikeja na 100 naira. Western city na popular action film for Nigeria (Eedris, where Charles Taylor dey na?) He dey live big life, buy estate for Calabar. That na Liberia mafia for Nigeria. Everything jagajaga, o jagajaga, poor man dey suffer suffer. Kposa! Kposa, gunshot inna di air What you are say? **Chorus…**

Table 3.3. The text of Abdulkarem Eedris' Jagajaga.

The 'Jagajaga', shown in Example 3.4, became a widespread song across Nigeria within a short period. However, President Obasanjo, in reaction to the artiste's criticism, banned the music from circulation in Nigeria, and ordered the arrest of Abdulkarem Eedris (see Fig 3.2).



Example 3.4. An excerpt from Eedris' Jagajaga.



Fig 3.2. News headline showing the conflict between Obasanjo and Eedris

Four years later, Nwamara composed 'Jagajaga' in Example 3.5, metaphorically addressing the same issues as Abdulkareem Eedris's 'Jagajaga'[17]. The lyrics of Nwamara's 'Jagajaga' is shown in Table 3.4.



Example 3.5. An excerpt from Nwamara's 'Jagajaga' showing engagement with current political issues in Nigeria.

Jee eh jii eh jee eh jii eh: Jagajaga. Iyeh, jagajaga. Sometimes in white, sometimes in yellow, sometimes in many colours: jagajaga. May be a lady, a dancer, a model; may be good, may be bad. Wetin be that? Give me the answer: jagajaga. You can cally me Jee oh why (Joy) you can call me angel, you can call me Ai ef why (Ify), call me jagajaga. Iyeh, jagajaga. May be beautiful as an angel, may be ugly as a devil. Beauty is in the eyes of the beholder. Wetin be jagajaga, ehe, wetin be that? Jagajaga, jagajaga, aiye, iye ho jagajaga. If na person we go call am Jee oh why (Joy). If na mmadu we go call am Ai ef why (Ify) Angel jagajaga. If na leader Oo bee jay (Obasanjo). If na country Naija (Nigeria) in two thousand and six. Angel jagajaga, aiye, iye ho, jagajaga, jagajaga eh.

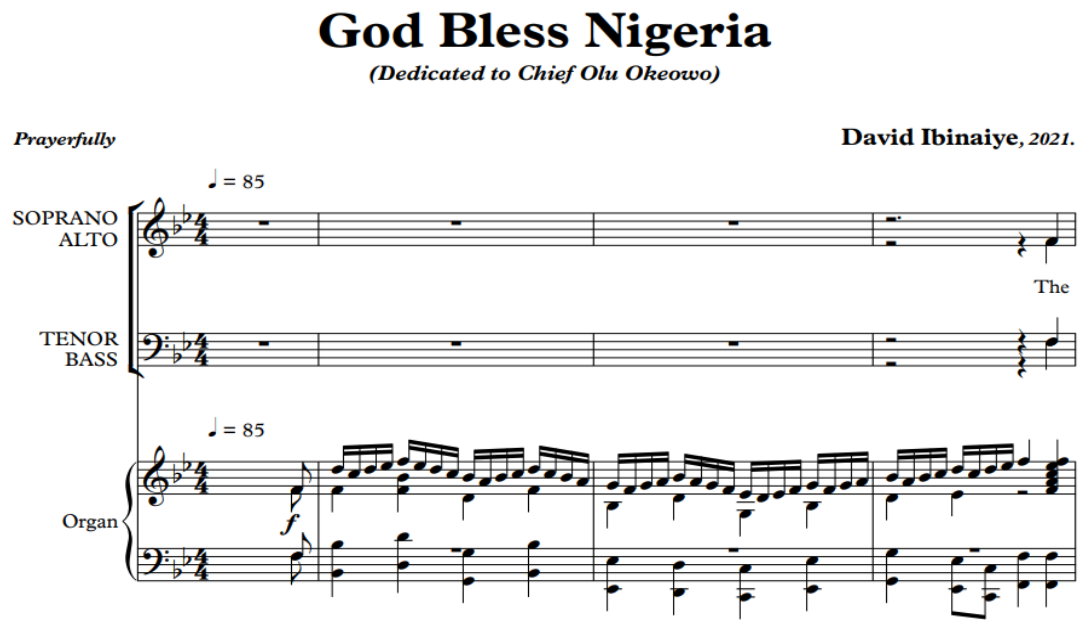
Table 3.4. The lyrics of Nwamara's Jagajaga.

[17] *Jagajaga* is a Pidgin phrase for expressing a disorganised scene, person, or society.

Nwamara indicates 2008 as the year of the composition, that is one year after Obasanjo had left office. However, parts of the lyrics – for example, 'Naija in 2006' – indicate that the work is likely composed before the date stated on the score. The composer also dedicates the music to his friend, Joy Obikwelu, to disguise the description of President Obasanjo as a *jagajaga* leader and Nigeria as a *jagajaga* country from being perceived as a direct critique on Obasanjo's presidency. Obasanjo's presidency lasted from 29 May 1999 to 29 May 2007.

The *jagajaga* expression originated amongst Nigerian urban residents before the 2000s as a critique of the Nigerian government. Nevertheless, the expression became more prominent between 2004 and 2007, when Obasanjo was proposing a third term in office while the country was facing severe economic, political, and security challenges. Through the *jagajaga* subject matter, both Eedris and Nwamara engage with a widespread ideological perspective of Nigeria's urban residents and Nigerians at large (Olatunji 2007, Adedeji 2013).

David Ibinaiye's 'God Bless Nigeria' and 'Igbo Amaka' (Igbo is beautiful) were composed in 2021 at a peak of political crises and insecurity in Nigeria.



Example 3.6. An excerpt from Ibinaiye's God bless Nigeria.

According to Ibinaiye, 'God Bless Nigeria is a prayer for God to heal Nigeria, guide her leaders, make Nigeria rise again, give her peace, and make her great again'. In the composition, shown in Example 3.6, Ibinaiye engages with the belief of many Nigerians that the country could no longer be salvaged without divine intervention.

A second composition by Ibinaiye is titled 'Igbo Amaka', shown in Example 3.7. 'Igbo Amaka' is an arrangement of a Nollywood Igbo movie soundtrack – *onye eze,* starring Nkem Owoh – and reflects the renewed cultural renaissance amongst the Igbo people. This cultural renaissance became more prominent after President Muhammadu Buhari described the Indigenous People of Biafra (IPOB) and the Igbos as 'a dot in a circle with nowhere to go' (Punch Newspaper 10th June 2021).

The president's comments were received with widespread condemnation by many people, especially Igbos, and resulted in a social movement, namely, 'the dot nation' amongst Igbo people (see Fig 3.3).



Fig 3.3. Enyinnaya Abaribe, a prominent Igbo politician and a serving senator supporting the 'dot nation' movement.

The emergence of the dot nation movement added momentum to the already existing *Igbo amaka* (Igbo is beautiful) slogan which is employed to motivate Igbos towards nationalism (Harnischfeger 2011).



Example 3.7 An excerpt from Ibinaiye's Igbo amaka

Furthermore, Ibinaiye added 'land of the rising sun' as a subtitle to the work. Although the composer is Yoruba, I understand the above subtitle as a subtle solidarity to the Igbos with whom he cohabits the Ibadan city. 'Land of the rising sun' is a phrase with which Biafra has been addressed since 1967 (Achebe 2012, Obi 2017). In present times, the phrase reflects the ideological standpoint of the Indigenous People of Biafra (IPOB) who are agitating for a separate nation from Nigeria.

In the beginning of this chapter, Onyeji enumerated simplicity as a critical factor to the widespread acceptance of Nigerian urban music by Nigerian masses. The following section will explore how Nigerian contemporary music reflects the idea of simplicity as present in the melody of Nigerian urban music. It is important to note that simplicity in the above context does not imply substandard musical artworks, rather musical structures that relate to Nigerian urban experiences.

3.5. Urban influences in the melodic structure of Nigerian contemporary music

Considering the huge population of Nigeria, music creators in Nigeria produce music that is easily understood by the Nigerian masses to attract more patronage. This strategy is evidenced in the melodic structures of both Nigerian contemporary music and Nigerian urban music.

According to Olusoji, one of the strategies through which Nigerian urban musicians attract the masses is by composing music that is easy to understand and sing along. 'People could easily sing the popular songs at home, office, or social gatherings without any special training in music' (Interview, April 2022).

Supporting Olusoji's statement, Onyeji argues that in present times, Nigerians mostly appreciate musical works that are easy to understand and perform. 'Such choice of music is a reflection of the time we are in today, the jet age they call it, which is characterised by social media and fast food'. In Nigeria today, noodles are one of the staple foods because 'you do not need to spend so much time to cook it, five minutes is enough, and the food is ready. Even in clothing, people now prefer to wear clothes that are easy to put together and move on, and the same is applicable to music' (Interview, April 2022).

Olusoji submits that although melodic simplicity is not yet a strong principle in Nigerian contemporary music composition, some of the composers reflect the melodic and harmonic structures that are characteristic of most Nigerian urban music (Interview, April 2022). As such, the melody of many twenty-first century Nigerian contemporary music is characterised by short phrases, repetition, and a minimal presence of chromatic notes.

The vocal compositions are mostly within the range of an average singer's voice. The excerpt in Example 3.8 is from Ojukwu's 'Jehova Emeworo Ayi Ihe Uku', which was composed in 1995. The composition stands as an example of the complex melodic structures that characterise many Nigerian contemporary music composed before 2000.



Example 3.8. An excerpt from Ojukwu's Jehova Emeworo Ayi Ihe Uku showing melismatic notes.

The above excerpt embodies melisma in which one syllable is sung to thirty-two (predominantly eighth) notes.

The first four bars employ a major second downwards sequence based on a single bar motive. The second last bar forms a cadence - hence, it slightly disrupts the rhythmic structure of the sequence before the resolution in the last bar, ending with chord six. If we take the sequence as the prolongation of chord 1 (bars 1 - 4) and bar 5 as the dominant chord that resolves into chord 6 in bar 6. then we have the I – V – vi progression. This is a prolongation of chord I. Thus means the listener perceives complexity even though the underlying chordal structure is the basically the tonic.

'Jehova Emeworo Ayi Ihe Uku' provides insight to Ojukwu's earlier (before 2000) compositions such as 'Atula Egwu' (1987) and 'Nanurinu Onu' (1997) in which melisma, counterpoint, modulations, chromaticism, and high pitches are critical features.

The 'Si Amen' music, composed in 2004, embodies divergent characteristics from Ojukwu's earlier compositions. The music reveals the composer's inclination towards simplicity using short melodic phrases, repetition, and a few chromatic notes as shown in Example 3.9.



Example 3.9. The melody of Ojukwu's Si Amen showing the presence of short phrases.

The notes Eb - Db - C - Bb - Ab - G is the motive; the rhythmic fragmentation of this motive fore-shadows the musical object which is in the middle of the phrase. This shows a kind of varied repetition observed in many tribal music.

Just like Ojukwu's 'Si Amen', Olusoji's 'Melorhythmic Nigeriana' in Example 3.10 embodies short phrases in diatonic scale.



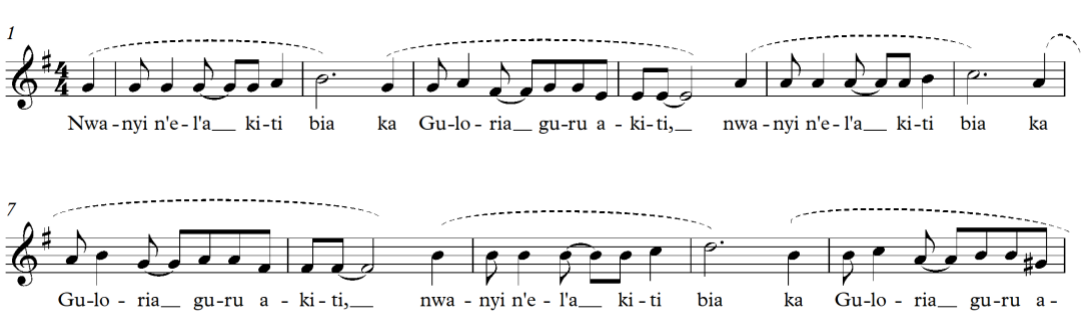
Example 3.10. An excerpt from Olusoji's melorhythmic Nigeriana

The longest phrase in the forty-five-measure composition is shown in Example 3.11. It is a rhythmic expansion of the main motive with minor variations. the phrase is two and half measures long and occurs once in the tenth measure of the composition. Thus, emphasising the concept of varied repetition.



Example 3.11. The longest phrase in Olusoji's 'Melorhythmic Nigeriana'.

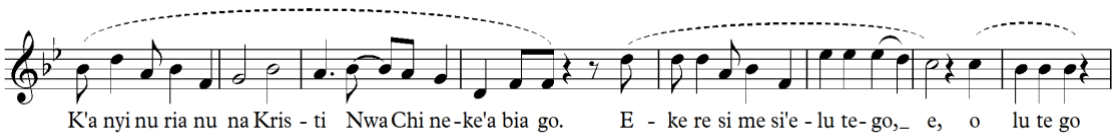
Nwamara's 'Nwanyi Akiti' embodies similar features as Ojukwu's 'Si Amen' and Olusoji's 'Melo-rhythmic Nigeriana' using short melodic phrases, tonal sequence, and a few chromatic notes as shown in Example 3.12.



Example 3.12. The melody of Nwamara's Nwanyi Akiti.

In the above excerpt, we observe an upward sequence of a four-bar phrase with two sub-phrases. Once again, the sequence has a G-sharp at the end, which is a minor modification to the otherwise repeated sequence. Thus, the composition embodies varied repetition. The implication is that the melody is easy to perform even though it appears complex on the score. It is important to note that the above-mentioned 'simplicity' could also be because of the origin of the melody. As stated earlier, 'Nwanyi Akiti' was composed by students to notify peanut vendors of Gloria's presence. Hence, it is more feasible for the students to produce a melody that is easy to perform and memorise.

Nnam's 'Ekeresimesi' (Christmas) exhibits a simplicity in the melody through short phrases (a maximum of four bars) and the absence of chromatic notes as shown in Example 3.13.



Example 3.13. An excerpt from Nnam's Ekeresimesi

The melody in Example 3.14 is eight measures long and emerges from an elaboration of the first two measures shown in Example 3.14. The melody is repeated as a refrain after each stanza of the work.



Example 3.14. The first two bars of the refrain of Nnam's Ekeresimesi

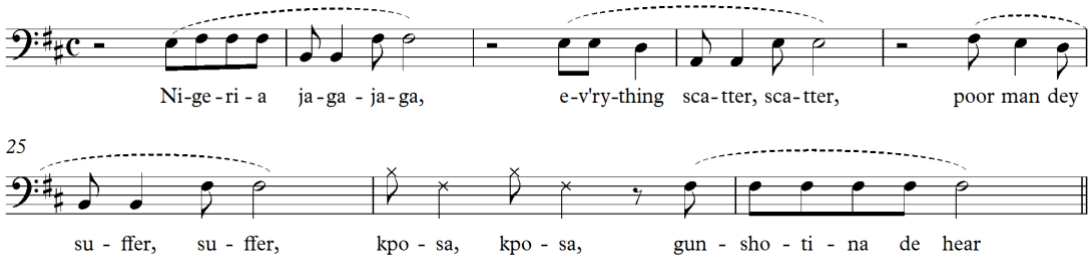
'Gbajumo', composed by Ayo Oluranti, reveals a melody derived from the two-measure phrase in Example 3.15. The phrase develops through variations into two SAT choruses, which the composer labels as 'intro' and 'finale', and two stanzas for soprano solo.



Example 3.15. The principal phrase and its variations in Gbajumo.

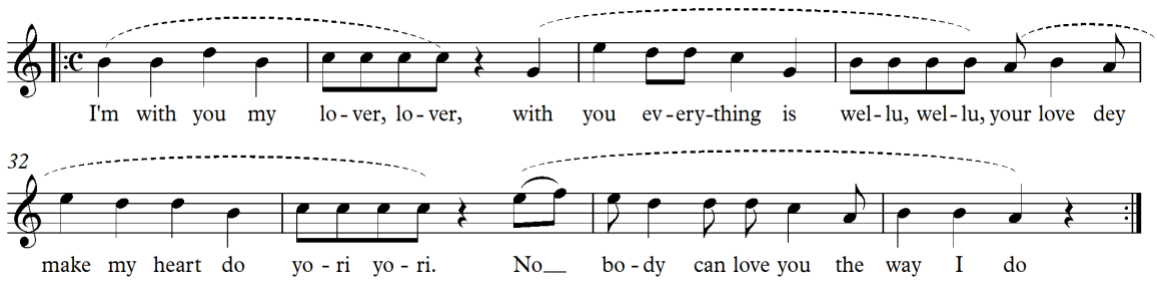
To contextualise Olusoji and Onyeji's earlier submissions that simplicity is a critical factor in Nigerian urban music, I present an analysis of two melodies from Nigerian hip-hop below. The analysis briefly traces a connection between the melodic structure of Nigerian urban music and Nigerian contemporary music in the last two decades.

Abdulkarem Eedris' 'Jagajaga', composed in 2004, is based on a two-measure phrase which develops into eight measures through variations. The eight measures shown in Example 3.16 is repeated as refrain after each stanza of the music.



Example 3.16. The refrain of Eedris' jagajaga.

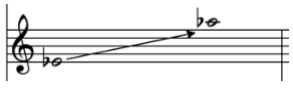
In the same way, 'Yori-yori' composed by Bracket (2009) in Example 3.17 is based on a two-measure phrase. The phrase is extended over eight measures through variation, and the resultant eight measures function as the refrain to which the music returns after each stanza.



Example 3.17. The refrain of Bracket's Yori-yori

A comparison of 'Nwanyi Akiti', Si Amen', 'Gbajumo', and 'Ekeresimesi' with the above hip-hop music reveals a similarity in melodic structure. Not only are the phrases of the songs short and repetitive, but there is also an absence of chromatic notes in the melodies except Nwamara's and Oluranti's works that embody a few chromatic tones.

Most of the Nigerian contemporary music I have analysed so far were composed between 2004 and 2013, which coincides with the period when the two hip-hop (and other similar Nigerian urban) music were released. Therefore, it is possible that the composers consciously reflected the sounds and musical structures that were constantly encountered by Nigerian urban residents within this period.

Apart from short melodic phrases and the absence of chromatic notes, the hip-hop melodies above are within the vocal range of an average singer. This ensures that the melodies are easy to 'sing along with the artistes' as noted by Olusoji. Eedris' 'Jagajaga' covers a range of one octave  while 'Yori-yori' is one note short an octave.  Ojukwu's 'Si Amen' is within one and a half octaves;  however, the melody concentrates on the middle and lower registers of the soprano voice.  The A-flat (one and half octaves above middle C) which is the highest pitch occurs for the first time when the soprano soloist begins to perform. The note is only present in the last fourteen measures of the work as shown in Example 3.18.



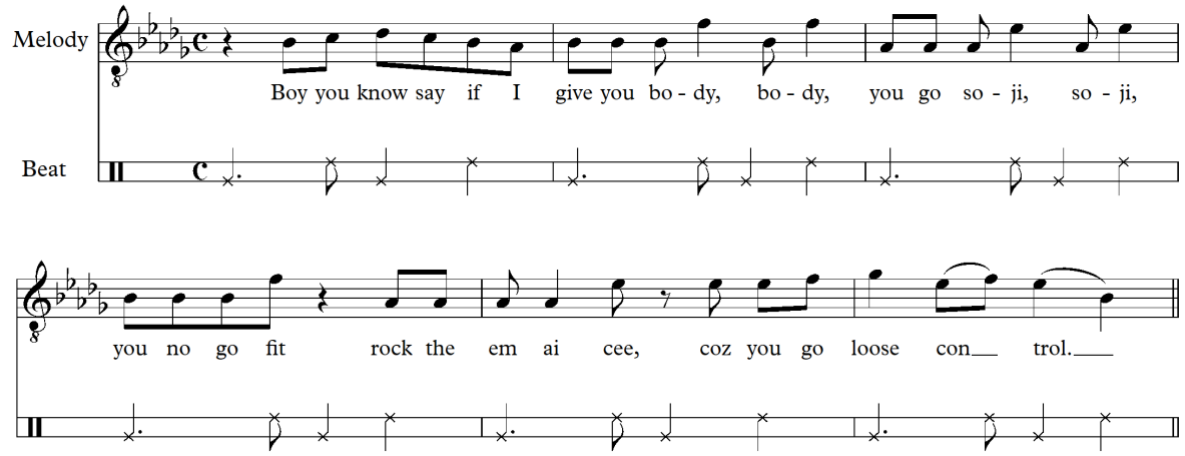
Example 3.18. An excerpt from Ojukwu's Si Amen showing the highest pitch.

The analyses I have presented in this section stand as evidence that Nigerian contemporary music composers reference the melodic structure of Nigerian urban music. Such referencing is mostly reflected through the presence of a few chromatic tones, short and repetitive phrases, and tonal sequence. Furthermore, the composers reference Nigerian urban music in the rhythm, harmony, lyrics, and instrumentation of the compositions as discussed below.

3.6. Urban influences in the rhythmic structures of Nigerian contemporary music

In 1970, Akin Euba's proposed African pianism as a strategy for simulating the rhythmic characters of African tribal music on the pianoforte. This proposition has motivated many Nigerian composers to explore the rhythmic structures of Nigerian tribal music in the last fifty years. Compositions such as *Ukom* by Uzoigwe, *Igin la so* by Euba, *Oga* by Onyeji, and *Egwu Atilogwu* by Ojukwu have emerged as references to the rhythmic structures of Igbo and Yoruba music. The composers have also explored the rhythmic structures of Nigerian urban music since 2000.

In 2004, Innocent Idibia (2-Face) released a hip-hop track titled ‘Keep on Rocking’, as part of the album ‘Face-to-Face’. Less than one year later, in 2005, Peter and Paul Okoye (P-square) released a single titled ‘Busy body’ (pronounced *bizi bodi*), which references the rhythm of 2-Face’s ‘Keep on Rocking’. Both music were widely accepted within and outside Nigeria and sold over six million copies in the first two years of their release. Example 3.19 shows an excerpt from P-square’s ‘Busy body’.



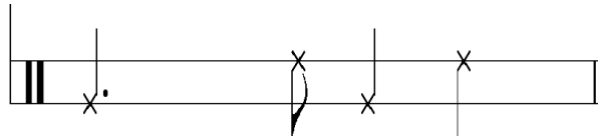
Example 3.19. An excerpt from P-square’s busy body.

It is mostly the foreground (melody so to speak) of ‘Busy body’ that attracted the attention of the Nigerian masses and made the music a household anthem in Nigeria between 2005 and 2007. Nevertheless, the foreground (solo and chorus) is an extension of an underlying rhythmic motif, the beat, which provides the momentum and pulse of the music. The beat is based on the ‘four-on-the-floor’ (disco) drum pattern shown in Example 3.20.



Example 3.20. The four-on-the-floor drum pattern.

A version of the four-on-the-floor rhythm is shown in Example 3.21 and will constitute the reference for the following analysis.



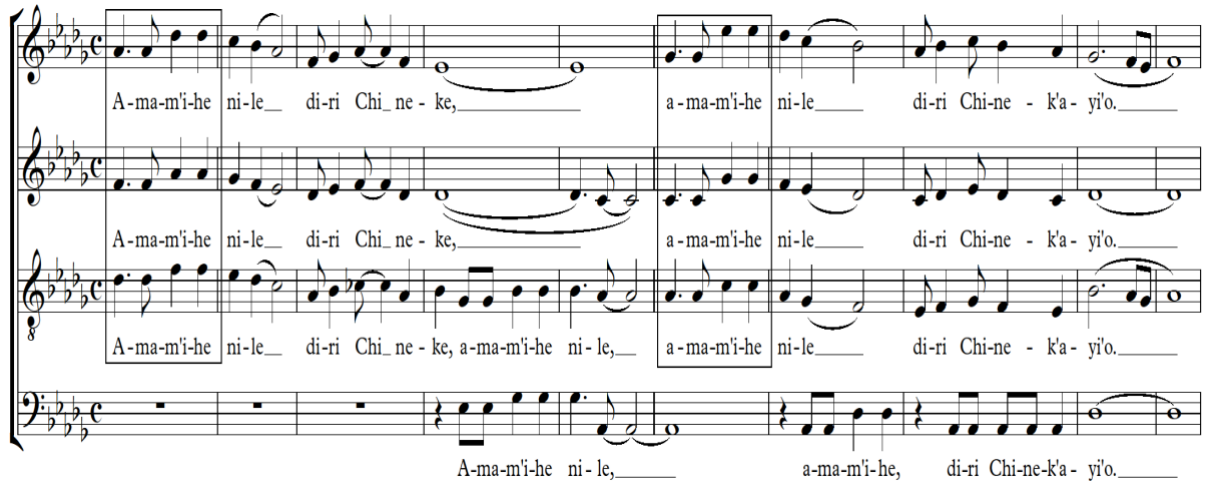
Example 3.21. A version of the four-on-the-floor rhythm.

The version in Example 3.21 results from a grouping of 3 + 3 + 2, which is close to the rhythms found in tribal music from West Africa and other parts of Africa.

At this juncture, it is important to state that popular Nigerian hip-hop songs composed from 2000 until around 2015, for example, 2-Face's 'Keep on Rocking', Banky W's 'Thief my Keke', Kaycee's 'Baby Pull Over', and many others, are based on four-on-the-floor rhythm. Thus, it can be argued that the rhythm was constantly encountered in most aspects of Nigerian urban life through continuous performance on radio and television stations, dancehalls, bars, restaurants, and music shops. Specifically, the four-on-the-floor rhythm was trending in Nigeria within the above period.

Ojukwu references the four-on-the-floor rhythm in 'Si Amen' which was composed in 2004, and in the same year as 2-Face's 'keep on rocking'. The entire B-section of 'Si Amen' is based on the four-on-the-floor rhythm which the composer mostly employs to provide momentum. The composer employs the rhythm to constantly direct a listener's attention to the sonic environment of Nigerian hip-hop music.

In the first measure of the B-section, the composer presents the rhythm in its original version with an exact repeat after six measures as shown in Example 3.22.



Example 3.22. Excerpt from Si Amen showing the four-on-the-floor rhythm.

Halfway into the section, the composer slightly varies the rhythm in the bass part, providing an increased momentum using shorter note values. The three upper parts (tenor, alto, and soprano) accentuate only two beats of the rhythm while the basses explore the remaining parts of the motif. Ojukwu's engagement with the four-on-the-floor rhythm becomes clearer when the SATB parts are reduced into one linear rhythmic line as shown in Example 3.23.



Example 3.23. An excerpt from Ojukwu's si amen showing variations of the four-on-the-floor rhythm.

Chuma Chukwuka's 'Biakutenum' was composed in 2009, that is five years after 'Si Amen' and at a time when 'Busy body' was still much of a household music across Nigeria. Unlike Ojukwu's work, 'Biakutenum' is entirely based on four-on-the-floor rhythm which the

composer constantly varies to provide contrast in the music. Example 3.24 shows the first nine measures of the composition.



Example 3.24. An excerpt from Chukwuka's Biakutenum showing the of four-on-the-floor rhythm.

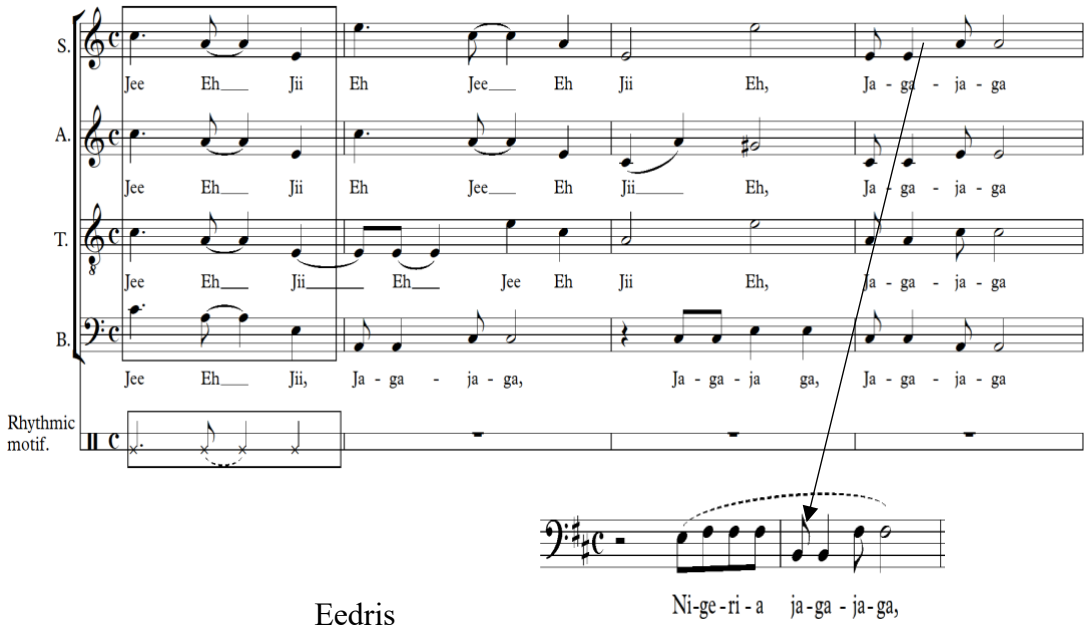
Jude Nnam's 'The Servant of God's People' is an SATB chorus with piano accompaniment composed in 2013. Although the four-on-the-floor rhythm is not present in the vocal parts, the piano accompaniment constantly references the rhythm as shown in Example 3.25.



Example 3.25. An excerpt from Nnam's a servant of God's people showing the four-on-the-floor rhythm.

Just like Nnam's music, the opening measures of Nwamara's 'Jagajaga' is based on the four-on-the-floor rhythm. 'Jagajaga' was composed three years after 'Busy body' and one year before 'Yori-yori'. As shown in Example 3.26, Nwamara combines the four-on-the-floor rhythm (bar 1 – 2) with the rhythm of the vocal part of Eedris' 'Jagajaga' (bar 4), and alternates between the two rhythms throughout the composition.

Nwamara



Eedris

Example 3.26. An excerpt from Nwamara's Jagajaga showing the four-on-the floor rhythm.

In the first two measures of Example 3.26, the composer camouflages the four-on-the-floor rhythm by connecting the two middle beats and consequently reducing the number of beats from four to three. However, if we separate the tied notes, the rhythm emerges in its original form. Nwamara's strategy inhibits the listener from directly connecting the rhythm to its (disco/hip-hop) source, while presenting some familiarity to the listener through the rhythm.

By reorganising the urban music structures, composers of Nigerian contemporary music conceal the influences of Nigerian urban cultures. This argument will be explored further towards the end of this chapter.

So far, the analyses have focused on vocal compositions, however, the influence of urban cultures in Nigerian contemporary music is also present in instrumental compositions. Christian Onyeji's piano arrangement of 'Ekele Diri Chineke – an Igbo Christian chorus – shown in Example 3.27 reveals the presence of four-on-the-floor rhythm.



Example 3.27. An excerpt from Onyeji's Ekele Diri Chineke showing the use of the four-on-the-floor rhythm.

The last two measures of the excerpt contain a diminution of the first two beats of four-on-the-floor rhythm. When the note values in measure 18 (first beat) are doubled (resulting in a dotted quarter note and an eighth note), the dominant seventh chord in measure 18 (fourth beat) is displaced into the first beat of the next measure as shown in Example 3.28.



Example 3.28. The augmentation of the four-on-the-floor in Onyeji's Ekele Diri Chineke.

Therefore, the V^7 chord in measure 18d (Example 3.28) could be interpreted as a substitute for the gap initiated by the diminution of the four-on-the-floor rhythm. If we exclude the two dominant seventh chords in measures 18d and 19d, there emerges a double statement of the four-on-the floor rhythm (measures 18 – 19) as shown in Example 3.29.



Example 3.29. Double statement of four-on-the-floor rhythm.

The discussion in this section has revealed that twenty-first century Nigerian composers engage with the rhythmic structures of Nigerian urban music in ways that subtly conceal the rhythms. I will return to the above argument later in this dissertation. The compositional strategy

observed in the rhythm of Nigerian contemporary music is also present in the lyrics, harmony, form, and instrumentation of the genre as discussed below.

3.7. Urban influences in the lyrics of Nigerian contemporary music

The lyrics of many twenty-first century Nigerian contemporary music reflect the language techniques present in Nigerian urban spaces. Such language patterns include code mixing, Pidgin, bilingualism, and the use of urban vernaculars. Through bilingualism[18] Nigerian composers can combine two languages in one vocal composition. For instance, 'Chicken Jogily Run Away' in Example 3.31 combines Igbo and Pidgin. The Igbo lyrics is a metaphor about innocence as a shield from evil, however, the composer employs the Pidgin to further elucidate the metaphor.



Example 3.30. An excerpt from Nwamara's Chicken Jogily Run Away showing the combination of Igbo and Pidgin.

[18] Bilingualism is a term used to describe the combination of two languages. A person who speaks two languages is referred to as being bi-lingual. I have used the above term to describe the combination of two languages in Nigerian contemporary music composition (see Grant & Gottardo 2008; Liddicoat 1991).

The Igbo text embodies an allegory of a person who seeks to harm an innocent fellow but fails in all such attempts while the innocent fellow continues to lead a happy life. In the Pidgin interpretation of the text, the expression 'person' refers to the oppressor while the 'chicken' denotes the innocent fellow. Table 3.5 summarises the text under $L_1$and L_2.

L_1[19]: Igbo (metaphor)	**Translation**
Oso, okwa n-wo n-w'oso. O putara gini? O chu nwa okuko nwe ada, o putara gini? Nwa okuko were n-wo n-wo oso n' aga	Continuous escape from harm. What does it imply? He who seeks to harm (pursues) an innocent person (chicken) can never succeed. What does it imply? The innocent person (chicken) will always escape from harm (by evading all the traps).
L_2: Pidgin Language- Summary/Explanation of L_1	
Chicken jogily run away. Person pursue chicken fall. Chicken jogily run away. Person pursue chicken e fall down. Chicken jogily run away.	

Table 3.5. Text and translation of Nwamara's chicken jogily run away.

Dan Agu's 'Mee Ayi ka Ayi Neto Eto' is another example of bilingual Nigerian contemporary music composition which employs Igbo and English languages. As shown in Example 3.31, the first ninety-two measures of the composition are in Igbo language (L_1) while the last forty-eight measures embody a summarised English language (L_2) translation of the Igbo text as shown in Table 3.6.

L_1: Igbo	**English Translation**
Mee ayi ka ayi n'eto eto n' amam ihe na imawanye Gi, site n' amara Gi babigara ayi uba oke, ka ayi n'eto n' amam ihe di omimi, na mmuta zuru oke nke nabia site n' amara Gi. Chukwu biko nye ayi mmuta na amam ihe di omimi, ka ayi wee mawanye Gi, tua egwu Gi, sopuru Gi, Chuwku ebigh' ebi onye amam ihe, site na amara Gi ka ayi nwee mmuta na amam ihe imawanye Gi.	Make us to grow in Your wisdom and knowledge, through Your all-sufficient grace on us. May we grow in deep wisdom and extensive knowledge that comes through Your grace. God, please give us a deep knowledge and wisdom, that we may know You more, fear and reverence You, everlasting and all-knowing God. Let us have the knowledge and wisdom to know you by Your grace.
L_2: English - summary of L_1	
Growing in the grace and knowledge of the Lord. That we may grow in the grace and Knowledge of the Lord. That we may grow in the knowledge of the Lord, in grace and Knowledge. That we may grow in the knowledge of the Lord	

Table 3.6. Text and translation of Dan Agu's mee ayi ka ayi n'eto eto

[19] L_1 refers to the primary language (Igbo in this case), while L_2 refers to a second urban language (Pidgin or English) which the composers combine with the primary language (L_1).



Example 3.31. An excerpt from Dan Agu's mee ayi ka ayi neto eto showing the combination of Igbo and English.

One critical point that has emerged so far is that bilingualism is a well-planned strategy in which each of the languages performs a specific function, and blends with the other language into a holistic medium of artistic expression. The two compositions discussed above stand as evidence that the composers convey the subject matter or original text of the composition through an ethnic Nigerian language (L_1 – Igbo, Yoruba, Hausa, Efik, Ibibio), and employ either Pidgin or English (L_2) to summarise or elucidate the L_1 text.

As stated earlier, the original text of 'Chicken Jogily Run Away' is an Igbo metaphor (L_1), while Pidgin (L_2) is employed to explain and summarise the metaphor in a humorous manner. Similarly, Agu's composition is first presented in Igbo language (L_1) and later summarised in the English language (L_2 bars 94 – 140).

I have reserved a discussion on Ayo Oluranti's 'Gbajumo' until this moment because the composition presents a nuanced approach to bilingualism by combining solfa notes with Yoruba texts. The lyrics of the opera, *Omo Agbe,* in which 'Gbajumo' is the concluding chorus, is exclusively in Yoruba language. However, Oluranti introduces tonic solfa as part of the textual vocabulary of the composition as shown in Example 3.32.



Example 3.32. An excerpt from Gbajumo showing a combination of Yoruba and solfeggio.

If we consider the solfeggio a language, 'Gbajumo' becomes bilingual and projects the structures of Chinedu Okoye's (Flavour) 'Pick Up Your Phone'. 'Pick Up Your Phone' shown in Example 3.33 combines Pidgin, Igbo, English, and solfeggio.



Example 3.33. An excerpt from 'pick up your phone' showing a combination of different languages.

A similar approach to bilingualism is codemixing. Code mixing is a language technique that involves the combination of elements of different languages or different dialects of a single language in verbal communication (Oikelome 2010:148, Ayeomoni 2006, Akhtar et al. 2016).

Since 2000, there have been some Nigerian compositions that combine words from the different languages and dialects in the Nigerian urban spaces. The synthesis produces lyrics that are not solely attributable to any Nigerian language or dialect. Table 3.7 illustrates the Nigerian languages from which the lyrics for Nwamara's 'Jagajaga' are drawn.

Complete text (**English phrases are in bold letters**)	Pidgin elements	Igbo elements	Yoruba elements
Jagajaga. **Sometimes in white, sometimes in black, sometimes in yellow, sometimes in many many colours. May be a lady, a dancer, a model; may be good, may be bad**. Wetin be that? **Give me the answer** – Jagajaga.**And now you can call me Jee Oh Why (JOY). You can call me Angel. You can call me Ai Ef Why** (IFY), **call me** jagajaga. **May be beautiful as an angel; maybe ugly as a devil. Beauty is in the eye of the beholder.** Wetin be jagajaga? If na **person** we go call am Jee Oh Why (**JOY**). If na mmadu we go call am Ai Ef Why (IFY). If na leader Oo Bee Jay (OBJ). If na **country, Niger; Niger in two thousand and six.**	jagajaga Wetin be that? Wetin be jagajaga? If na...we go call am	Mmadu (human being) IFY[20]	OBJ[21]

Table 3.7. Code mixing in Nwamara's 'Jagajaga'.

Although the text of 'Nwanyi Akiti' is entirely Igbo, the composer combines three dialects of the Igbo language and re-phonetizes some English words such as groundnut and Gloria to produce the text in Table 3.8.

Igbo text (**'central Igbo' words in bold letters**) and English translation	Awka Igbo	Onitsha Igbo	Ohafia Igbo	English (re-phonetized to sound Igbo)
Nwanyi n'ere akiti **bia ka Guloria** guru akiti; akiti **n'ato uto mgbe obula Guloria** guru **ya .Nwanyi** akiti **eh, akiti eh, guraanootu**. **Akiti n'ato uto mgbe obula Guloria** guru **ya Nwanyi akiti eh, Guloria na-akpo gi, eh. Bia ka Guloria** guru akiti, ka o guru **Ka Guloria** guru akiti eh, **guraanootu Akiti n'ato uto mgbe obula Guloria** guru ya Akiti eh, opapa, okwa opapa, chai! (di mu ree!) **Akiti n'ato uto mgbe obula Guloria** guru ya. English translation Come, peanut vendor (woman) that Gloria may buy peanuts. Peanuts are delicious whenever Gloria buys them. Peanut vendor, peanut vendor, Groundnut. Peanuts are delicious whenever Gloria buys them. Peanut woman, Gloria is calling you. Come, that Gloria may buy peanuts, groundnuts. Peanuts are delicious whenever Gloria buys them. Peanuts, oh peanuts, you are so delicious to me. Peanuts are delicious whenever Gloria buys them.	Akiti (peanut) Guru (buy)	Opapa (peanut)	I di mu ree (you are so good)	Guloria (Gloria) Guraanootu (Groundnut)

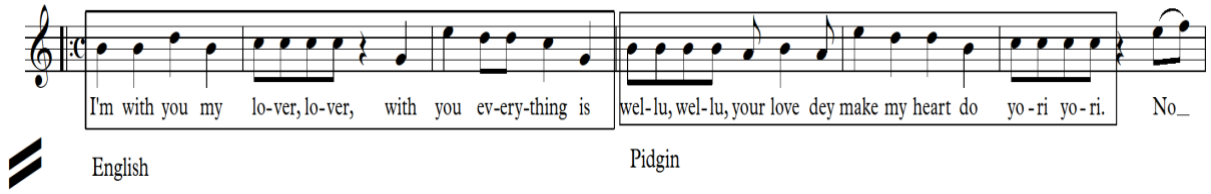
Table 3.8. The use of different dialects in the lyrics of Nwanyi Akiti.

[20] Short way of pronouncing many Igbo names beginning with 'If' (e.g *Ifeanyi, Ifunanya, Ifeyinwa* and others).
[21] Popular abbreviation for Olusegun Obasanjo (from the Yoruba ethnicity), who was the president of Nigeria from 1999 to 2007 – the period within which the above work was apparently conceived by the composer (2006).

Nwamara is resident in Awka, which is a predominantly Igbo-speaking city in eastern Nigeria. As such, his composition reflects the dialectical nuances that are present amongst the Igbo people in the city who, on the surface, may appear to homogenously speak the central Igbo dialect (see Anyanwu 2010).

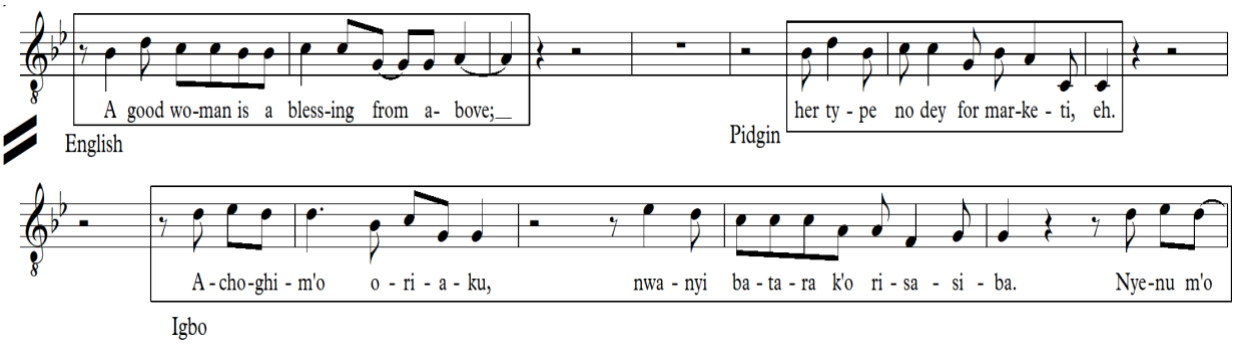
Through a combination of different languages and dialects, Nigerian contemporary music composers reflect the lived experiences of Nigerian urban residents who navigate different socio-cultural spaces daily. Furthermore, the combination of many languages and dialects enables the composers to reflect the structures that are present in Nigerian urban music genres such as hip-hop, highlife, R&B, and gospel (Taiwo 2009; Oikilome 2010).

For Instance, 'Yori-yori', which has already been discussed, combines two languages, namely, English and Pidgin as shown in Example 3.34.



Example 3.34. An excerpt from Bracket's 'Yori-yori' showing the combination of English and Pidgin languages.

On the contrary, Flavour's 'Good Woman', shown in Example 3.35, combines Igbo, English, and Pidgin languages, while 'Pick Up Your Phone' combines the above languages with the solfeggio.



Example 3.35. An excerpt from Flavour's 'Good Woman' showing the combination of many languages.

Some Nigerian contemporary music composers also incorporate Nigerian urban vernaculars in vocal compositions. For example, *kukashia,* is a widespread vernacular in cities across southeast Nigeria (especially Aba), and refers to a person, object, or an event that is badly wounded and disorganised after a confrontation or contest. As shown in Example 3.36, this vernacular is present in Nwamara's 'Chicken Jogily Run Away'.



Example 3.36. An excerpt from Nwamara's jagajaga showing the use of township vernacular.

The musical analyses in this section have revealed that twenty-first century Nigerian contemporary music composers explore the language techniques that are present in Nigerian urban centres. Through a blend of Nigerian urban languages, the composers situate Nigerian contemporary music as an aspect of twenty-first century Nigerian urban cultures.

3.8. Urban influences in the instrumentation of Nigerian contemporary music

There are more choirs than orchestras in Nigeria, hence, there are more choral than orchestral performances. Most of the choirs are affiliated to schools and churches who constantly commission choral compositions for different events. This usually motivates the composers

either compose for a choir, choir with piano accompaniment, or solo voices with piano accompaniment. Ojukwu and Nnam are examples of Nigerian composers whose musical works are mostly commissioned by Churches in Nigeria; this explains why the two composers have composed more sacred choral music.

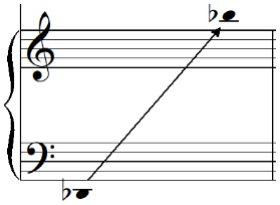
Apart from choral music and music for single vocal performers, the composers also compose for solo instruments, mostly piano, or a piano duet, trio, quartet, or quintet. It is important to note that the focus on chamber ensembles is not because of the composers' inability to create large orchestral music or music for the choir and orchestra, but for logistical reasons. As Olusoji and Onyeji observed earlier, Nigerian government provides limited financial (and moral) support for Nigerian contemporary music. As such, it is more realistic for composers to create music for small ensembles, which are mostly funded by individuals and private organisations. Large ensemble works are composed out of foreign commissions or as academic projects (Onyeji 2015, Ekwueme 1993).

The solo and chamber ensemble works are mostly composed for electronic keyboards, brass, and woodwind instruments. This is another logistical arrangement. These instruments, especially the electronic keyboards and brass, are always available in churches and schools, and can easily be adapted to different performance contexts.

Considering the unreliability of electricity and the high cost of acquiring and maintaining generators, composing for electronic keyboard becomes more realistic. Electronic keyboard can be powered by cell batteries, while wind instruments such as clarinet, trumpets, saxophones, and trombones are acoustically loud. Thus, by concentrating on such instrumental combinations, the composers strategically navigate the electricity crises in twenty-first century Nigeria.

To contextualise the above submissions, let us reexamine the instrumental compositions of the composers already discussed in this chapter. A survey of Onyeji's compositions in the last

twenty years reveals how the composer engages with the logistics of contemporary music performance in Nigeria. For example, the 'Oga' score indicates solo piano, however, the music is technically composed for a five-octave electronic keyboard. The composition explores a range of about four octaves as shown in Example 3.37.



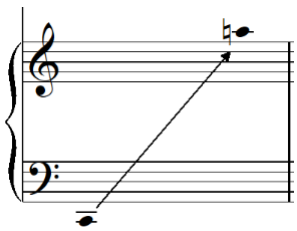
Example 3.37. The range of Onyeji's *Oga.*

The same features are present in other Onyeji's compositions such as 'Agada-gidi' and 'Echoes of Traditional Life'. One can also argue that the 'Opi Akuko' for solo clarinet and piano is composed for the five-octave keyboard. This is because, only two notes (B-natural) on the left hand extend the work beyond the range of the five-octave keyboard; these two notes occur once in measure six as shown in Example 3.38.



Example 3.38. An excerpt from Onyeji's 'Opi Akuko' showing the notes beyond the five-octave keyboard range.

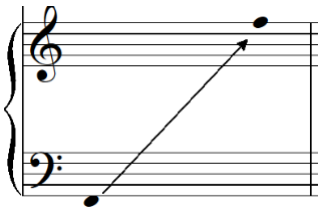
Just like 'Oga', the piano section of 'Melorhythmic Nigeriana' covers about three and a half octaves, this also makes the work ideal for a five-octave electronic keyboard as shown in Example 3.39.



Example 3.39. The range of the piano section of Melorhythmic Nigeriana.

In ‘Nigerian Dances for the Piano’, six out of the eight compositions can conveniently be performed on a five-octave keyboard.

‘The servant of God’s people’ also reveals the above approach to instrumentation. Not only is the work for SATB choir, but the piano accompaniment also covers exactly three octaves as shown in Example 3.40. This proves that although the composer indicates the piano on the score, the work is composed for a five-octave electronic keyboard.



Example 3.40. The Range of the piano part of Nnam’s ‘a servant of God’s people’.

‘Biakutenum’, shown in Example 3.41, reveals a characteristic that is ‘unusual’ for Igbo contemporary choral music – a subgenre of Nigerian contemporary music – by the composer’s suggestion of a xylophone or a piano for the prelude. Igbo contemporary choral music is notable for employing Igbo/African musical instruments in the orchestration. However, Chukwuka provides an option of the piano in the orchestration of ‘Biakutenum’.



Example 3.41. An excerpt from Chukwuka's 'Biakutenum' showing the use of the piano.

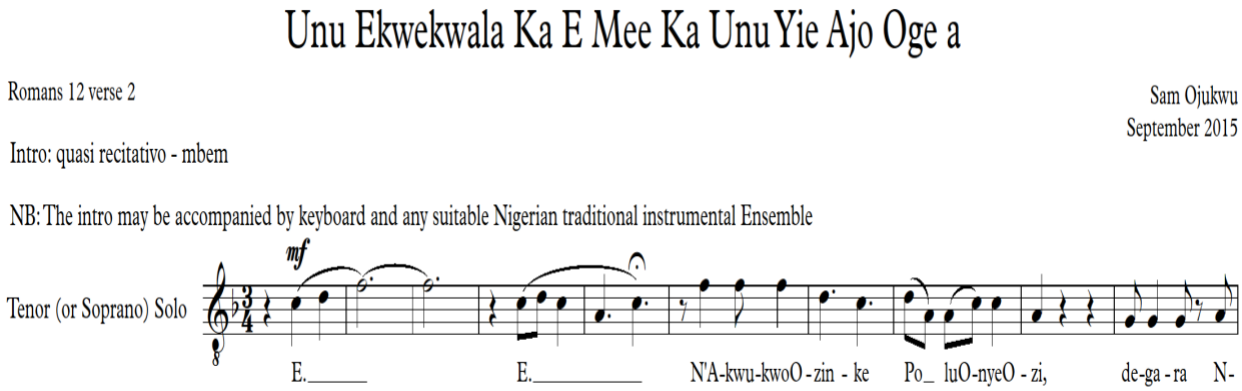
Although the composer suggests a piano in the above excerpt, there is a possibility that he intends the music to be performed with an electronic keyboard. 'Biakutenum' is a sacred choral composition and there are more five-octave electronic keyboards than acoustic or digital pianos in churches across Nigeria, hence the composer's suggestion.

Four years after 'Biakutenum' was composed, Ojukwu provides a clearer instruction on the orchestration of the 'Okwu Gi Bu Oriona' score. He suggests that an electronic keyboard could be employed for the prelude and accompaniment of the work; the keyboard is to perform alongside African musical instruments. An excerpt of the score containing Ojukwu's instructions is shown in Example 3.42.



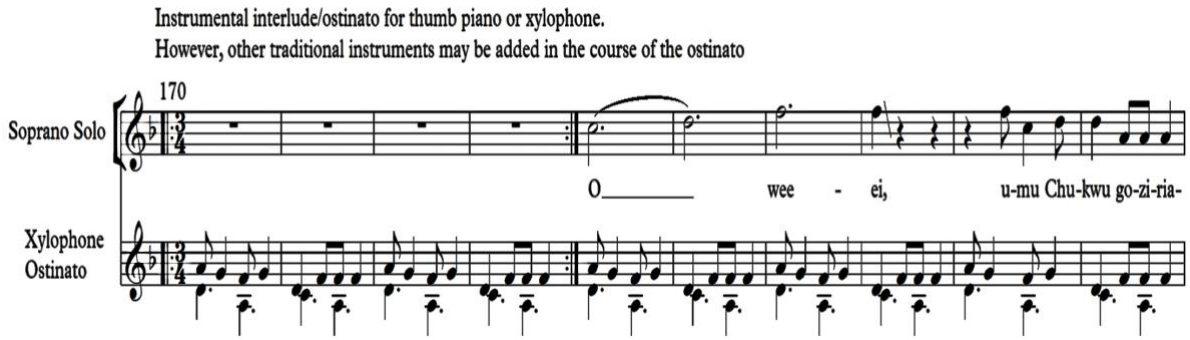
Example 3.42. An excerpt from Sam Ojukwu's 'Okwu Gi Bu Oriona' showing the use of the electronic keyboard.

In 2015, Ojukwu repeated the above approach in the 'Unu Ekwekwala' score shown in Example 3.43. He suggests that the keyboard be employed alongside Nigerian musical instruments in orchestrating the work.



Example 3.43. Excerpt from Ojukwu's 'Unu Ekwekwala' showing the combination of keyboard and Nigerian instruments.

The composer also suggests that the melodic ostinato in the middle section of the work be performed by a xylophone or *ubo-aka (mbira)* as shown in Example 3.44.



Example 3.44. An excerpt from Unu Ekwekwala showing the use of xylophone and *ubo-aka.*

Considering that Ojukwu had in the beginning of the score indicated that the keyboard be a part of the orchestra, it can be rationalised that the instrument is also allowed to perform the melodic ostinato in the middle section if the xylophone and *mbira* are not preferred by the performers.

In 2017, Ojukwu further expanded his orchestration ideas by suggesting that a variety of instruments across African and European cultures be combined in the orchestration of the 'Ma Unu Onwe Unu' score. An excerpt of the score is shown in Example 3.45.



Example 3.45. An excerpt from Sam Ojukwu's 'Ma Unu Onwe Unu' suggesting the use of a hybrid orchestra.

In his explanation to this author, Ojukwu reveals that the rule in Igbo contemporary choral music is that the compositions be presented with Igbo musical instruments. However, there are instruments which are not from the Igbo culture but constitute an aspect of the Nigerian environment in present times. Hence,

> I started having a feeling that Western instruments such as the keyboard, which have become a part of the twenty-first century Nigerian culture, could be employed alongside indigenous African instruments, and that is why I suggested the keyboard in 'Okwu Gi Bu Oriona' in 2013. The success of the work made me expand my approach by suggesting that choral directors employ any form of orchestra (any combination of instruments the choral director desires) in the presentation of 'Ma Unu Onwe Unu' in 2017. I just want the work to be more relevant to the performers and the audience of the present times and for the performers to make use of the instruments that are available in their respective environments (Ojukwu interview, 2022).

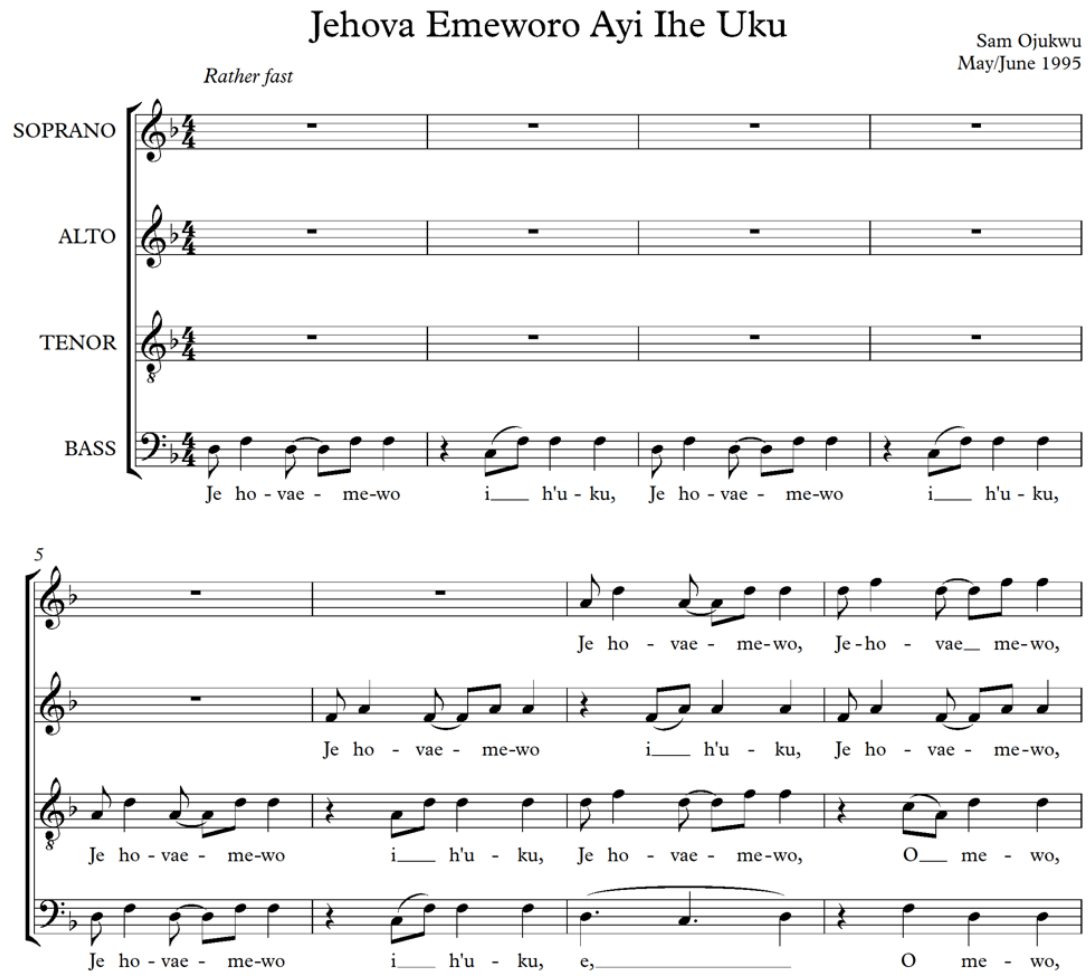
The analysis in this section reveals that many Nigerian composers consider the availability of instruments and other logistics within Nigeria in the composition of Nigerian contemporary music. The composers employ the orchestration of their works to situate the gerne within the instrumental resources in twenty-first century Nigerian urban spaces.

3.9. Urban influences in the harmonic structures of Nigerian contemporary music

Twenty-first century Nigerian contemporary music exhibits what could be described as simplicity in harmony. As will be explained shortly, the composers aim is to achieve harmonic complexity using a few chords. Ojukwu is highly respected for his mastery of, and engagement with European tonal harmony and counterpoint, that many younger Nigerian composers describe him as the father of tonal counterpoint in Nigeria. According to Laz Ekwueme, Ojukwu is a composer who could change the mood of any listener through chord voicings and harmonic progression (Ekwueme 2004)

A survey of Ojukwu's compositions between the 1980s and 1990s reveals an extensive use of extended (ninth, eleventh, and thirteenth) chords, suspensions, contrapuntal structures, and chromatic tones. Example 3.46 shows Ojukwu's contrapuntal writing in the first eight measures

of ‘Jehova Emeworo Ayi Ihe Uku’ which was composed in 1995. The same feature is replicated in ‘Nanurinu Onu’ composed in 1997.



Example 3.46. An excerpt from Ojukwu’s Jehova emewo ayi ihe uku showing contrapuntal writing.

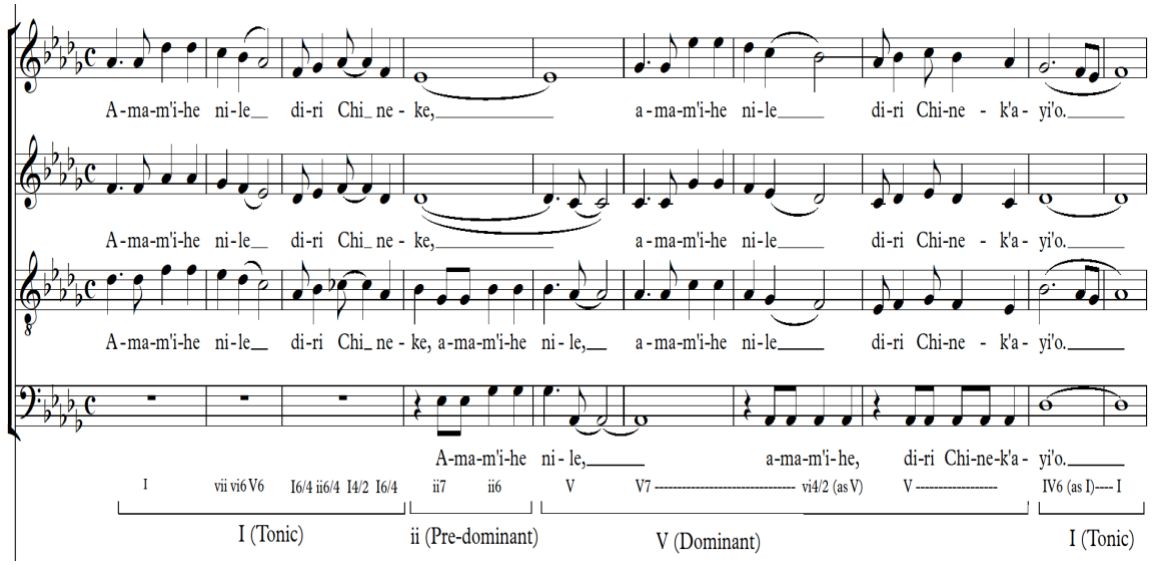
The ‘Si Amen’ score shown in Example 3.47 reveals a sharp contrast from ‘Jehova Emeworo Ayi Ihe Uku’ and other previous compositions by Ojukwu. ‘Si Amen’ does not embody any contrapuntal passage.



Example 3.47. An excerpt from Ojukwu's 'Si Amen' showing the absence of contrapuntal writing.

The composition is almost chorale-like with the three upper parts (soprano, alto, tenor) mostly moving in isorhythm while the bass provides rhythmic and harmonic accents. This structure reveals the composer's preference for a 'melody and accompaniment' pattern in which the soprano presents the melody, and the other parts provide a background to the melody.

Ojukwu's shift from contrapuntal writing to an almost entirely homophonic style – an approach he largely maintains from 2004 until present – is evidence that he aims at harmonic simplicity even though the harmonic progression may appear complex on the score. The last section of 'Si Amen' is based on chord I, ii, and V which the composer prolongs through chord substitution, inversion, and secondary dominants as shown in Example 3.48.



Example 3.48. An excerpt from Ojukwu's 'Si Amen' showing the harmonic progression.

The use of chords vii, vi^6 and V^6 in the above excerpt (second measure) is a prolongation of the tonic area which began in the previous measure and continues for three measures. In the penultimate measure of the excerpt, Ojukwu employs chord IV in second inversion, thus, voicing the chord as a tonic rather than a predominant chord. This voicing initiates a V – I progression in the bass with the preceding chord.

Except for the coda section in Example 3.49, in which Ojukwu substitutes chord ii with chord IV, the last two sections of the composition are based on three chords.



Example 3.49. An excerpt from Ojukwu's 'Si Amen' showing the basic chord progression.

‘Melorhtyhmic Nigeriana’ shown in Example 3.50 is based on the F major (FAC) triad which the composer embellishes using inversions, rhythmic accentuations, and instrumental timbre.



Example 3.50. An excerpt from Olusoji’s ‘Melorhythmic Nigeriana’ showing the presence of the F major triad.

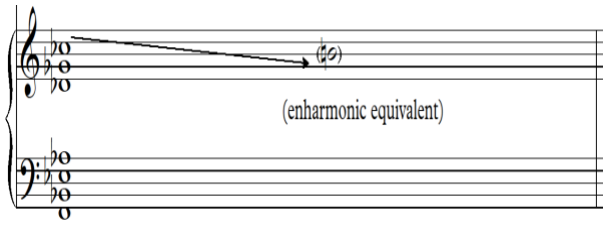
In the excerpt above, the composer divides the F major triad into two layers. The cello, bassoon, and the bass double the left hand of the piano (at unison and octave) and perform the three notes of the triad as arpeggios. The remaining instruments double the right hand of the piano in rhythmic and harmonic emphases based on two notes of the F major triad. This mono-chord structure continues until the forty-fifth measure when Olusoji initiates a tonic – subdominant –

dominant harmonic progression shown in Example 3.51. The harmonic progression provides a sense of ‘decisive’ harmonic movement that concludes the work.



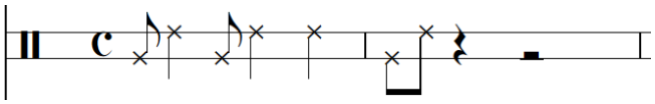
Example 3.51. An excerpt from Olusoji’s ‘Melorhythmic Nigeriana’ showing final harmonic progressions.

'Oga' is based on the seven-note quartal chord shown in Example 3.52.



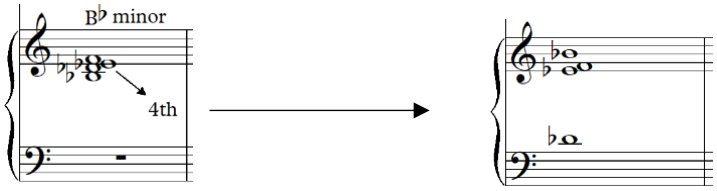
Example 3.52. The basic chord structure of Onyeji's Oga.

Rhythm is the principal emphasis of the composition, but the composer also achieves harmonic complexity using the quartal harmony. Before continuing the analysis, it is important to state that Onyeji's emphasis on rhythm is motivated by the 'Oga' song. The Oga, which is the primary inspiration for the composition, is a rhythm game played by maidens in Igbo culture. The basic rhythmic motif of the 'Oga' game is shown in Example 3.53.



Example 3.53. The basic motif of the Igbo Oga game.

Onyeji creates an impression of harmonic complexity, tension, and ambiguity by combining some notes of the quartal chord (Example 3.53) into a B-flat minor chord with an unresolved fourth. The chord is presented in the first inversion as shown in Example 3.54.



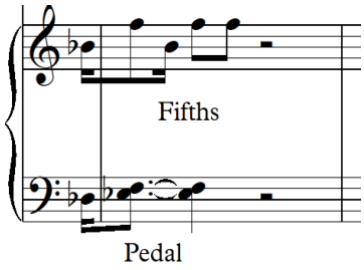
Example 3.54. The opening chord of Onyeji's Oga.

The (D-flat) bass note is performed in quick succession with a two-note secundal chord (E-flat and F-natural) in the left hand, thus, creating harmonic tension and ambiguity. Onyeji further heightens the above ambiguity by employing two other strategies on the left hand of the piano. First, because the secundal chord is performed immediately after the D-flat bass tone, the

listener gets the impression of a new chord, whereas the two-note chord is an extension of the D-flat root.

Secondly, because the bass note (D-flat) is sustained for a shorter duration than the subsequent secundal chord, the listener momentarily perceives the two-note chord as the bass until the D-flat is performed again. Thus, the composer creates an impression of a constantly shifting harmonic background within the same chord.

On the right hand of the piano, Onyeji presents B-flat and F-natural (a perfect fifth apart) as shown in Example 3.55. The first B-flat is performed simultaneously with the D-flat bass; however, the bass is not sustained. This leaves the two-note (E-flat and F-natural) chord that follows as a pedal for the open fifths on the right hand.



Example 3.55. Harmonic ambiguity in Onyeji's Oga.

The above strategy, again, disguises the B-flat minor tonality, at least until the seventh measure when the full chord is presented in second inversion and without the fourth. By presenting the chord without a fourth, it seems that the composer intends to clear the ambiguities in the preceding measures and establish the work on the B-flat minor tonality.

However, Onyeji subtly continues the ambiguity by constantly presenting the fifth (instead of the root) as a pedal note on the left hand. The second presentation of the theme in the seventh measure comes with the introduction of two more notes of the quartal chord, namely, the A-flat and the G-flat shown in Example 3.56.



Example 3.56. The introduction of two more tones of the quartal chord.

At this juncture, the number of the chord tones has increased from four to six, similarly, the rhythmic complexity, tempo, and density of the motif have increased. Only one note of the basic quartal chord, that is the C-flat, is yet to be introduced; this tone is presented as an enharmonic tone, B-natural, in measure 14.

To avoid any doubt on the identity of the B-natural as an enharmonic representation of the C-flat, Onyeji, presents the note on the left hand of the piano, while simultaneously presenting the chromatic equivalent, B-flat, on the right hand. This structure is shown in Example 3.57.



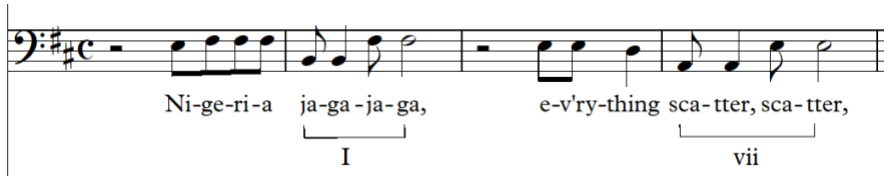
Example 3.57. The introduction of the last tone of the basic quartal chord.

'Jagajaga' by Nwamara is based on the A-minor and the E-major (I and V in A-minor) chords as shown in Example 3.58.



Example 3.58. The basic Chord progression of Nwamara's jagajaga.

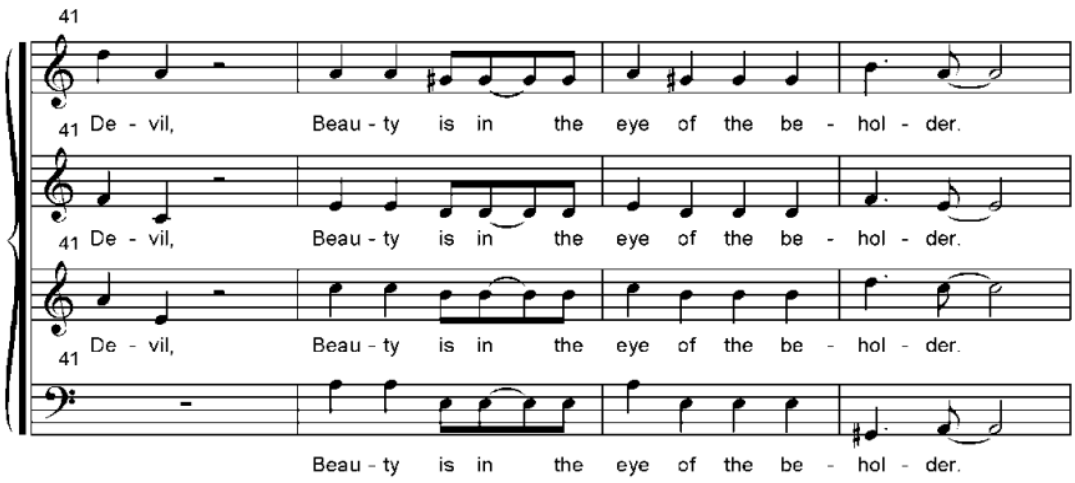
Like Nwamara's music, Eedris' 'Jagajaga' is also based on two chords namely the B-minor and the A-major, which are chords I and vii in B-minor (also chords V and vi in D major). The two chords shown in Example 3.59 form the harmonic ostinato upon which the voices perform.



Example 3.59. The basic chord progression of Eedris' Jagajaga.

The relationship between Nwamara's and Eedres' 'Jagajaga' extends beyond the above two-chord structure into how the chords are presented; both works strictly emphasise the tonic to dominant chord progression. Eedris' 'Jagajaga' alternates between chords vii and I in B-minor. This reveals a dominant – tonic relationship in which the A-major chord (vii) functions as a dominant and substitutes the actual dominant, that is the F-sharp minor chord.

Nwamara's 'Jagajaga' also reinforces the tonic – dominant progression by alternating between A-minor and E-major chords. The composer sometimes conceals the above progression using chord substitution and mixture in which the chords are presented in the C-major tonality. For example, in bar forty-one, the composer gives the impression of an IV – I progression. However, by presenting the two chords in their second inversions, he arrives at a reverse of the V – I progression in the lowest (tenor) voice as shown in Example 3.60.



Example 3.60. Excerpt showing a reversed V – I harmonic progression in Nwamara's Jagajaga.

Considering that a harmonic progression from the tonic (I) to the dominant chord (V) is technically a prolongation of the tonic chord (Kennan 1998), it is evident that both Eedris' and Nwamara's 'Jagajaga' are based on the tonic (I) chord.

Nwamara conceals the above single chord structure and presents an illusion of harmonic complexity using the canon technique. The excerpt in Example 3.61 reveals the duplication of the same melody in the four voices (bars 45 – 48).



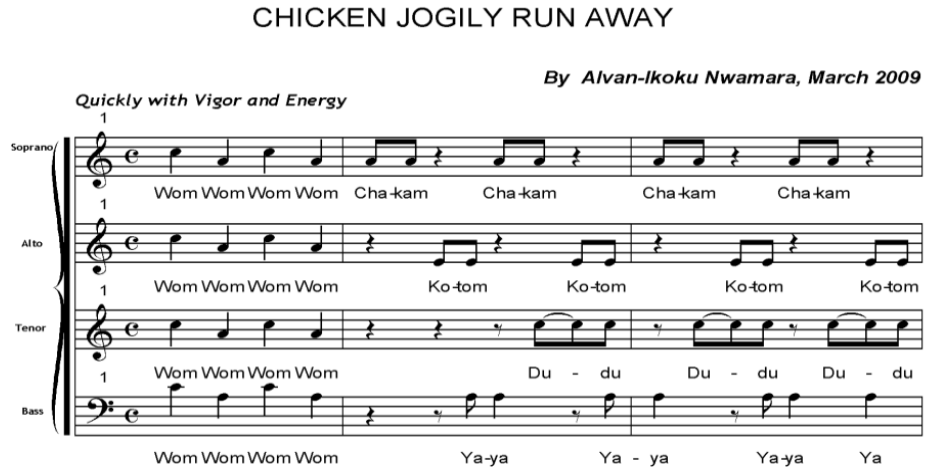
Example 3.61. The canon technique in Nwamara's Jagajaga.

If we consider the first two notes of the tenors and basses as rhythmic (and harmonic) accents to the two upper canon voices – a pattern repeated by the two upper voices when the tenors and basses take the canon – we arrive at a time interval of six beats for the canon. The first note of each follower creates a minor second interval with the leader and serves as an anticipation to the next chord (chord V). The resultant effect is that the listener momentarily perceives a harmonic tension that is quickly resolved in the two upper voices and immediately reinitiated in the two lower voices as shown in Example 3.62.



Example 3.62. Harmonic tension in Nwamara's jagajaga.

Furthermore, Nwamara employs interlocking rhythms to provide complexity within a single chord structure in 'Chicken Jogily Run Away'. The first three measures of 'Chicken Jogily Run Away' (precisely bars 2 and 3) repeat the A minor chord; however, the tones of the chord are distributed amongst the four parts in an interlocking rhythm. This creates an impression of a dense and complex musical voice even though the harmony does not change. Example 3.63 illustrates the above structure.



Example 3.63. Interlocking rhythms in Nwamara's 'Chicken Jogilly Run Away.

‘Gbajumo’, shown in Example 3.64, is composed in the highlife idiom with harmonic progression that concentrates on the tonic, subdominant, and dominant chords.



Example 3.64. An excerpt from Oluranti’s gbajumo.

The composition is based on four chords, namely, I, IV, ii, and V in B-flat major, which the composer prolongs using secondary dominants and chord substitutions. The secondary

dominants and chord substitutions are employed to conceal the basic highlife harmonic progression as shown in Example 3.65.



Example 3.65. An excerpt of Oluranti's gbajumo showing secondary dominants.

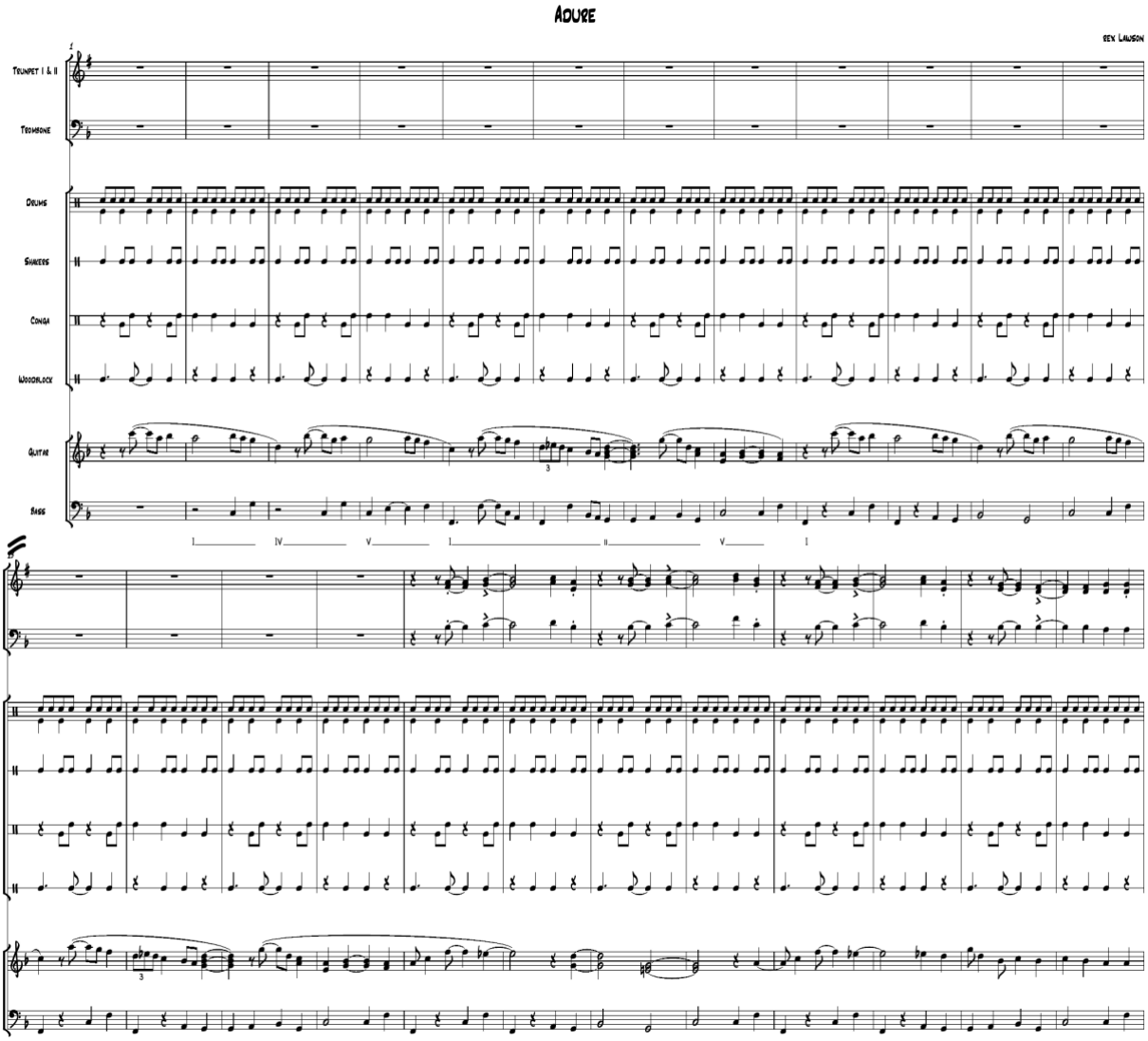
If we exclude the secondary dominants in Example 3.65, we arrive at the harmonic progression of Rex Lawson's 'Adure' shown in Example 3.66.



Example 3.66. The harmonic progression of Rex Lawson's Adure.

Another feature that strongly connects Oluranti's harmony to highlife is the presence of syncopation. A look at Rex Lawson's music in Example 3.67 reveals a harmonic progression that emphasises the weak beats, namely, beats two and four, in a 4/4 time. A chord change that is supposed to occur on a strong beat (say beat one) is first anticipated on the previous beat (say beat four), thus, weaking the chord on its actual arrival. This creates a dance-like and floating effect within the brass and guitar sections while the bass and the kick maintain the pulse of the music.

There is always an un-noticeable contrast between the melodic and the rhythmic instruments in highlife performances. The kick is static, and marks the pulse of the music, but the bass performs the notes of each chord twice, on the weak and the strong beats. When the bass note is performed on a weak beat, it emphasises the syncopation on the brass and the guitars (the harmony section) whereas a repeat of the same note on the strong beat emphasises the pulse alongside the kick (the rhythm section). Thus, the harmony articulates the weak beats while the rhythm emphasises the strong beats to create a steadily floating music.



Example 3.67. An excerpt from Lawson's adure showing the use of syncopations.

Oluranti mostly circumvents the above principles in his composition using two main strategies. First, it is the choir that projects the highlife identity of the composition as opposed to Lawson's music in which the instruments embody the highlife basis of the music.

Secondly, the bassline of highlife music is continuous and cyclic, emphasising both the syncopation in the harmony section and the pulse in the rhythm section. Example 3.68 shows another highlife composition by Osita Osadebe that explores the above technique.



Example 3.68. Osadebe's 'Onuigbo' showing a cyclic bassline with anticipations.

However, the bassline of 'Gbajumo' (cello and double bass), shown in Example 3.69 continuously breaks to emphasise the strong beats of the music. This is a reverse of the functionality of the bassline in highlife music.



Example 3.69. An excerpt from ‘Gbajumo’ showing the structure of the bassline.

A survey of Example 3.69 reveals that the entire strings section provides support and does not constitute the structural basis of the music. If we exclude the choir and listen to the string section alone, we do not perceive the highlife characteristics of the music. However, when we listen only to the choir part, we perceive the syncopations and harmonic anticipations that characterise highlife music.

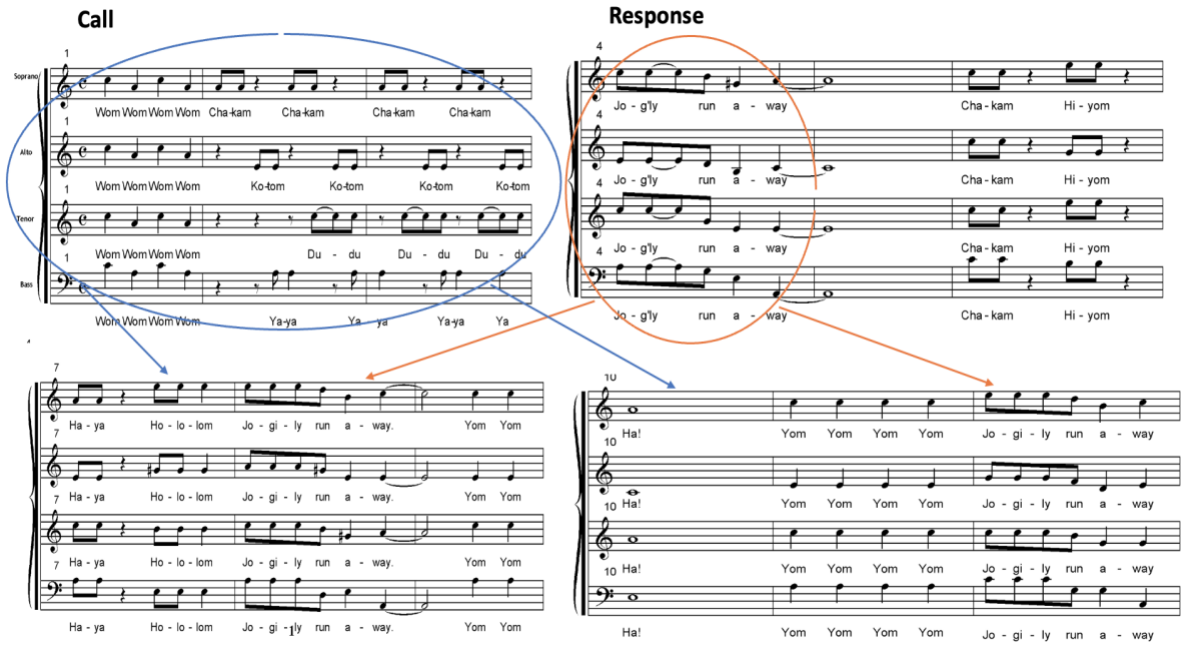
This is not the case with Lawson's, Osadebe's, and other highlife compositions in which the structural/harmonic basis resides within the brass, guitar, and rhythm sections but not the voices. Thus, although Oluranti references highlife music through the basic harmonic structure, the three-part chorus arrangement (soprano, alto, tenor), and syncopation, he subtly camouflages the genre's influences by reorganising the basic structures. I will further elucidate on this point later in the discussion.

3.10. Urban influences in the conceptualisation of form in Nigerian contemporary music

A widespread structure in Nigerian urban music is the stanza and refrain in which the stanzas are varied but the refrain remains constant and is sometimes embellished by vocal or instrumental obligato. Many a time, Nigerian urban music composers include short antiphonic phrases within the stanzas to provide further contrast. This structure is also present in Nigerian contemporary music. For example, the first twelve measures of 'Si Amen' functions as the refrain for the entire 'A' section. In the same way, 'Ekeresimesi' is structured in four stanzas and a refrain of fifty measures that is performed after each stanza.

Unlike 'Si Amen', 'Ekeresimesi' embodies a longer refrain than Nigerian urban music which usually embodies a maximum of twelve-measure refrain. This extended refrain could be a strategy employed by the composer to conceal the influences of Nigerian urban music. As will be discussed shortly, the other Nigerian composers enumerated in this chapter also employ different strategies to disguise the urban music structures.

On the surface, ‘Chicken Jogily Run Away’ presents a through composed form; however, a closer engagement reveals the presence of many antiphonic structures that combine into a bigger structure. As shown in Example 3.70, the work is structured in a 3:1 ratio in which the ‘call’ is one measure, and the ‘response’ is three measures.



Example 3.70. An excerpt from Nwamara’s music showing the use of antiphony

The antiphony in the composition is not easily recognisable because all the parts perform the call and the response sections; hence, there is no change in texture to identify the two alternating sections. A look at the first forty measures of ‘Chicken Jogily Run Away’ reveals how the composer organises the antiphony into a bigger layout. The first nineteen measures function as the prelude while maintaining the 3:1 antiphony as shown in Example 3.71.



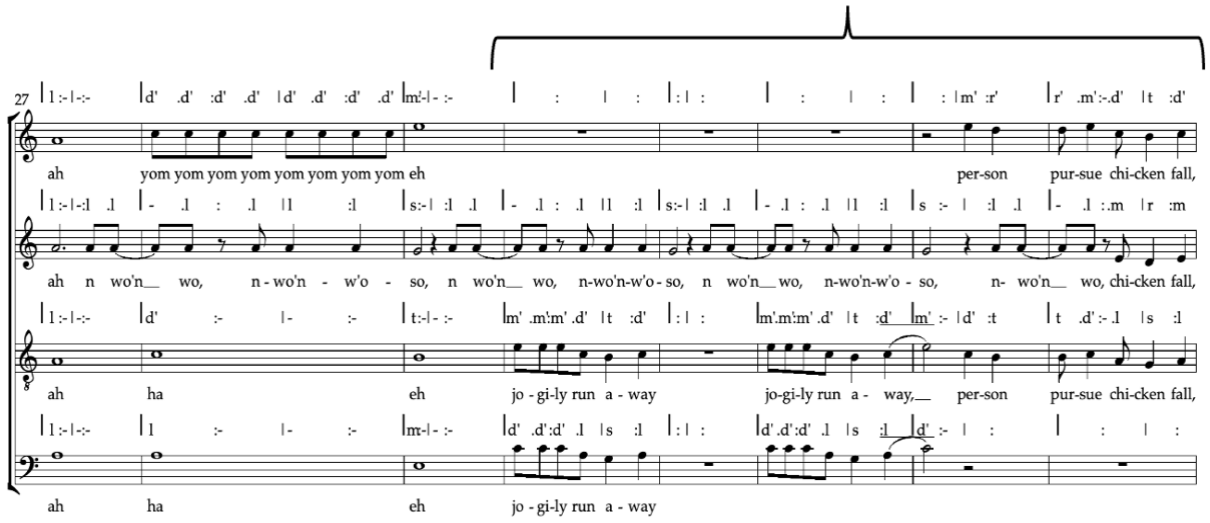
Example 3.71. An excerpt from chicken jogily run away showing the combination of the antiphonies.

From measure 20 to 26, there are four consecutive statements of the response, without the call (Example 3.72), this serves as a bridge to the next section.



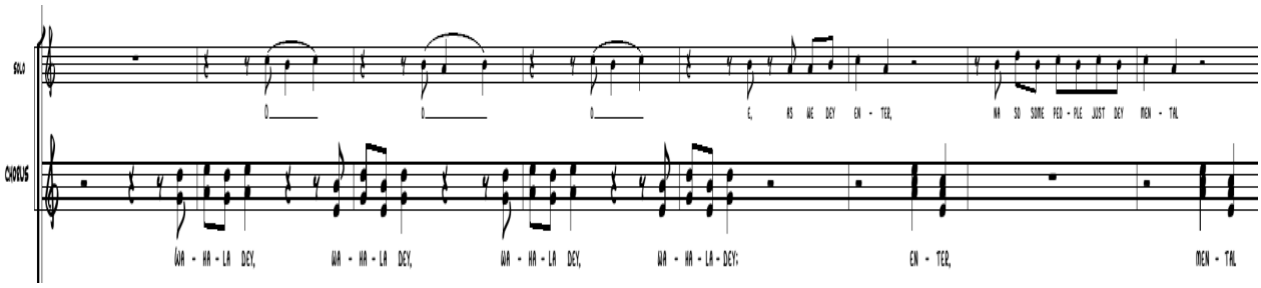
Example 3.72. The bridge section of chicken jogily run away.

In the new section, the 3:1 antiphonic structure is augmented with each presentation, leading to a 3:3, 3:5, 3:6 and other variations. Example 3.72 shows three statements of the chorus after a three-measure call.



Example 3.73. The variations of the antiphony in Chicken JogilyRun Away.

Antiphony is a critical structure in Nigerian hip-hop music as evidenced in 'Danger' by P-Square shown in Example 3.74.



Example 3.74. Antiphony in P Square's 'Danger'.

Like 'Chicken Jogily Run Away', 'Danger' is cyclic and develops through a juxtaposition of many antiphonic structures. Table 3.9 summarises the structure of 'Danger'.

Instrumental section – **solo**: oh, oh, oh, see me see wahala hey (chorus: wahala hey) eh. **Chorus**: wahala dey (4 times). Wahala dey (oh [solo]) (three times). Wahala dey (eh [solo]).	
Verse 1	
Call	**Response**
As we dey enter	Enter
Na so some people just dey mental	Mental
Coz dem de build this instrumental	Mental
Everybody to the centre, omo, wahala dey.	Wahala dey
Chorus: Wahala dey (back to the first chorus pattern).	

Table 3.9. The structure of P Square's 'Danger'.

As stated earlier, ‘Gbajumo’ follows the highlife music form; however, the composer conceals this structure through the scoring of the music. The first chorus, labelled ‘intro’ by the composer, is performed by the choir as shown in Example 3.75.



Example 3.75. The intro section of Gbajumo

Ideally, this intro is performed by a brass choir in highlife music, but Oluranti chooses the voices even though there are brass instruments in the orchestra. Example 3.76 shows the brass choir performing the intro section of Lawson’s ‘Adure’.



Example 3.76. The opening section of Rex Lawson’s Adure showing the brass choir.

The intro is followed by a five-measure instrumental section (not labelled in the score) shown in Example 3.77.



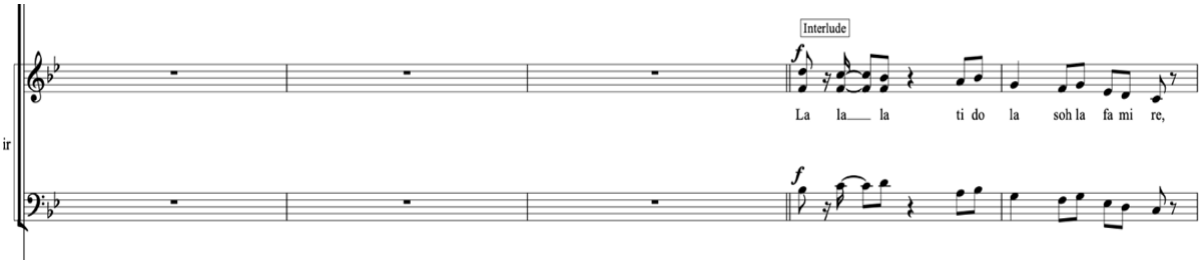
Example 3.77. The five-measure instrumental section in gbajumo

The instrumental section is followed by a soprano solo, shown in Example 3.78, which the composer labels as ‘chorus’ (bar 17 – 24)



Example 3.78. The first soprano solo section in Gbajumo.

The intro section (Example 3.75) returns after the above soprano solo (chorus), it is marked as interlude (bar 25 – 32) shown in Example 3.79 and succeeded by the five-measure instrumental section already shown in Example 3.77.



Example 3.79. The interlude section of Gbajumo.

After the first interlude, there is a second soprano solo (bar 35 – 42) shown in Example 3.80, which the composer labels as ‘verse 1’. Verse 1 precedes the second interlude, that is the third statement of the intro section.



Example 3.80. The second soprano solo in Gbajumo, labelled verse 1.

Verse 2, which is performed after the second interlude, is the third soprano solo shown in Example 3.81.



Example 3.81. The third soprano solo of Gbajumo, labelled 'verse 2'.

The last chorus (bar 51 – 64) is performed after verse 2, it is marked 'finale', and presented alongside the soprano obligato shown in Example 3.82.



Example 3.82. The final chorus of Gbajumo, showing the soprano obligato.

'Gbajumo' slightly deviates from the 'prelude – verse – refrain – interlude – coda' structure of highlife and most Nigerian urban music; however, such a 'deviation' is not perceived when listening to the music.

To further explain the above statement, let us exclude the composer's labels – intro, verses 1&2, interlude, chorus, and finale. The first three measures of the work become the prelude, while measures 4 to 11, initially labelled intro, become the chorus, because these measures are repeated at least three times before the end of the music.

The instrumental section in measure 12 to 16 becomes the interlude (repeated after each chorus) which precedes verse I, measure 17 to 24, that is the soprano solo initially labelled 'chorus'. The (our, new) chorus is performed with the five-measure interlude after verse 1 and before verse 2 in measure 35 to 42 (initially labelled verse 1). The last verse, measure 43 to 50, leads into the coda, measure 51 to 64.

Figure 3.4 is an illustration of the above analysis and how the composition would be interpreted by a listener during the performance.



Figure 3.4 A diagrammatic representation of the performance interpretation of Gbajumo

Oluranti discloses that his compositions mostly draw from Yoruba music. As stated earlier, *Omo Agbe,* the opera in which 'Gbajumo' is the concluding chorus, is based on Yoruba culture. Both the vocal and instrumental motifs of the opera are derived from the speech rhythm and inflections of Yoruba language. However, by composing 'Gbajumo' in the highlife idiom, Oluranti situates the opera within the twenty-first century Nigerian urban cultures. The question that arises from the foregoing is as to why the composer would conceal the highlife characteristics but also expects the music to be performed as highlife.

Considering that the 'intro' section of 'Gbajumo' is repeated many times, the composer intends a listener to concentrate on this section and possibly sing along with the performers. Olusoji and Onyeji had earlier observed this compositional technique in Nigerian urban music genres. Furthermore, the intro is the only section in which the lyrics are not in Yoruba language, and this marks the section out from the entire composition. The section that is labelled as chorus is supposed to be the focus of a listener, but it is less emphasised than the intro section. This

chorus is presented twice, first as a soprano solo, and later, as the final chorus, contrary to the intro section which is repeated four times before the end of the music. These observations are further evidence that the composer projects the intro section as the main section but also conceals such a preference in the score.

The foregoing discussion has revealed that Nigerian contemporary music engages with the Nigerian urban cultures through subject matter, lyrics, melody, rhythm, harmony, form, and instrumentation. I have interpreted the melodic structure and harmonic progression of the analysed scores as a reflection of the composers' engagement with the Nigerian urban music practices. While this interpretation is valid, it is, by no means, the only explanation to the structures observed in the compositions.

For instance, the existence of a few chords could also imply minimalism, in which a composer deliberately creates a musical work by employing a reduced number of resources. As a technique that emerged in the 1960s, minimalism is neither limited to Nigerian contemporary music nor Nigerian composers. This compositional technique is present in music produced in Europe, America, and other places across the world (Kamien 2011).

The presence of short phrases, a few chromatic notes, and average range in the melody of the compositions could also be construed as a strategy to ensure that the music is performable by musicians of a limited training. Ojukwu and Nwamara, whose works are mostly discussed under the melodic analysis, have not composed choral works of such 'simplicity' after the analysed compositions. Hence, it is possible that the composers created the music considering the capabilities of a particular group of performers[22].

It is also important to reiterate that 'Nwanyi Akiti' is inspired by university students, and the analysed score is rather an arrangement of the students' melody. As such, the melodic structure

[22] For example, Ojukwu composed Si Amen for a Christ Holy Church choir that is based in Onitsha to be presented as an 'own choice' performance in a choral music festival in 2004.

observed in the score may not strongly represent the composer's perspectives on melody writing in twenty-first century Nigerian contemporary music.

Ojukwu, Onyeji, and Chukwuka's engagement with the four-on-the-floor rhythm could also be interpreted as exoticism. This is because both Ojukwu and Chukwuka have not composed another musical work, after 'Si Amen' and 'Biakutenum', that directly or indirectly references the rhythm or the melody of any Nigerian urban music.

It is more appropriate to interpret the four-on-the-floor rhythm in Onyeji's work as exotic, because the rhythm performs a decorative function and does not constitute a basic structure of the composition. Onyeji's explanation that the resources for his compositions are derived entirely from Nigerian tribal, especially Igbo music, further validates this argument. In his words,

> I research, transcribe, analyse, and study traditional music to find the critical elements for composition. For this reason, I think that the first process for the African composer is to do ethnomusicological research on the music, and then draw the creative elements for a composition. You cannot just sit in your house and compose one melody, then come out to say it is African art music. It is a creative output, but we also have to hear the African origins of the music, and that only comes from the use of traditional music resources.

Onyeji's submission provides a rationale for the concealment of Nigerian urban influences that I have noted in the analysed compositions. Such camouflage immediately accentuates the resources from Western classical music and Nigerian tribal music to sustain a narrative that the hybridity in Nigerian contemporary music involves only two musical cultures.

I have stated earlier that the four-on-the floor rhythm in Nnam's 'The Servant of God's People' occurs in the piano accompaniment. The quotation of the rhythm is superficial and does not constitute a fundamental structure of the composition. Similarly, Nwamara's 'Jagajaga' disguises the four-on-the floor rhythm by reducing the number of beats from four to three. Onyeji's 'Ekele Diri Chineke' presents a diminished version of the rhythm twice in a five-minutes composition.

The subject matter of 'Jagajaga' is based on a dominant and critical ideology in Nigerian urban spaces. However, Nwamara presents this subject matter in a humorous manner, thereby concealing its political gravity. In making this observation I am not oblivious that Nwamara could have chosen to conceal the deeper meanings of the expression in the humorous language to avoid being harassed by the Nigerian government.

Furthermore, many of the analysed music were composed for five-octave keyboards but are expressed on the score as music for the acoustic piano. This strategy is employed to conceal the composers' preference for the available instruments in the Nigerian urban centres and Nigeria at large.

As I have stated earlier, Oluranti's music conceals the structural identities of highlife by expressing the syncopated rhythms within the vocal instead of the instrumental parts, and by employing a static bassline. In the same way, 'Chicken Jogily Run Away' camouflages the antiphonic structures of Nigerian hip-hop by presenting an illusion of a through composed form.

A comparison of Nigerian contemporary music and Nigerian urban music in the twenty-first century reveals that the later engages more overtly with the Nigerian urban cultures. This is evidenced by compositions such as 'Levels' by Flavour, 'Last-last' by Burna boy, and 'Fall' by Davido. 'Levels' was premiered in 2021 and focuses on the ideology that affluence is the easiest route to recognition. Such an ideology is a critical aspect of the diasporic consciousness of the Igbo people, namely, that 'it is imperative to be financially successful wherever you are'. Flavour's music also strongly references the Omata culture (Chinewuba and Ezeugwu 2017). In the music, Flavour continuously poses questions such as 'do you know who I am? Do you know how much money I have made, and how much money I and my entourage can spray on a single occasion?' The artiste also enumerates financial achievements such as cars, houses,

and money in the bank as criteria for recognition amongst the populace. According to him, these are the yardsticks for evaluating 'levels' (status) in the society.

Burna Boy's 'Last-last', which was premiered in 2022, is based on the phrase *'e don cast, last last, na everybody go chop breakfast',* which loosely translates into 'trouble has finally arrived, and everybody will have a share in it'. Although *e don cast* is a phrase employed in Nigerian urban centres to describe an irreparable damage, Burna Boy employs the phrase in a positive manner by suggesting that finally (last last), the situation has favoured everybody (e don cast), and everybody can have access to good things (na everybody go chop breakfast).

In the beginning of this chapter, Onyeji observed that one of the reasons why Davido, Flavour, Burna Boy and their contemporaries attract a huge audience is because the artistes 'think of their music on a commercial level, and consequently incorporate ideas that would make the music saleable'. Specifically, these urban music practitioners overtly express Nigerian urban cultures, unlike the composers of Nigerian contemporary music who 'do not prioritise commercialisation, engage less with urban music, and consequently have a few followers.'

Even though the above ideology has proved successful for the urban music practitioners, Onyeji argues that such approach is not ideal for Nigerian contemporary music composers, because,

> When we (composers) begin to commercialise art music, it would lead us into bringing elements that are non-art, in the real sense of the word. We cannot be doing what popular music people are doing because their own is based on commercial strategies and manipulations, but we create. It is like talking about stage drama actors and Nollywood actors, they are not the same. Some of us ventured into popular music but were not in agreement with that kind of music; it is not a matter of making money, but a matter of what your soul accepts. The ephemeral nature of popular music was not what I was looking for because I wanted something enduring (Interview April 2022).

Furthermore, Onyeji submits that the reason why most composers of Nigerian contemporary music do not think about commercialising their music is because the composers already have a source of income as researchers and teachers in educational institutions. As such, 'we are not

really looking at our creative engagement from the point of financial survival; sometimes we even play for the fun of it because we are just happy to share our creative experiences.'

An analysis of Onyeji's submissions may seem a digression from the foregoing discussion. Nevertheless, it is necessary to briefly explore some of the critical points that have emerged from the submissions. First, the postulation that Nigerian composers do not 'commercialise their works' because the composers have other sources of income is not a valid explanation for concealing the influences of urban cultures in the compositions analysed in this chapter.

There is no evidence that people have at any time refused a legitimate source of extra income because they are receiving a huge salary from a current job. Indeed, there may be composers who do not commercialise their music, however, these composers accept commissions for new compositions, and the commissions, most of the time, if not always, translate to money.

Sir Victor Uwaifo was one of the leading urban musicians in Nigeria, and a university professor. His music compositions and performances provided extra income, which augmented, if not outweighed, the financial returns from his academic work. Uwaifo's musical career stands as evidence that when a musical practice reflects the existential realities of a greater percentage of the population, such practice attracts a huge followership that consequently translates into enormous financial returns.

Nigerian urban music provides huge financial returns for its practitioners; however, there is no evidence that the motives of the creators are solely commercial. Rather, the practitioners aim at creating music that reflect the daily lived experiences of the Nigerian urban residents. As stated earlier, the urban residents constitute a greater percentage of Nigeria's population in the twenty-first century (UN-Habitat 2017).

In Chapter One, Allen observed that vocal jive reflected the existential realities of the South African township residents and consequently received a widespread acceptability in South

Africa in the mid twentieth century (Allen 2003). This is also the case with *naija* hip-hop, highlife, Afrobeat, rap, gospel and other urban genres in twenty-first century Nigeria.

Secondly, that Onyeji did not find the urban music industry attractive could be because of his musical background and training, and not that Nigerian urban music is 'unartistic and ephemeral.' Nigerian urban music cannot be described as ephemeral when Onyeka Onwenu's 'One Love', which was released in 1986, is still widely listened to and appreciated within and outside Nigeria in 2022, and so are Fela Kuti's (and many of his predecessors') works. Similarly, Nigerian urban music cannot be 'unartistic' when the genre's practitioners such as Sunny Ade, Wizkid, Femi Kuti and others have been nominated for the Grammy award, and in 2021, Burna Boy won the award.

Onyeji, like this author, may have been trained in a tertiary music education system in which urban music is most of the time described as unserious musical practice that should be disregarded. Consequently, any influence of urban music must be thoroughly concealed if not completely eschewed by the composer. This ideology aligns with the colonial narrative that Nigerian contemporary music is a genre created for an elite audience and requires a sophisticated musical knowledge for its creation and appreciation (Onyeji 2015, Okafor 2005). Onyeji acknowledges that the audience for his music is 'the elites in the society who understand art music.' If we connect this statement with Fisher's earlier exposition on art music, Onyeji implies that his music, by extension, Nigerian contemporary music, is produced for 'those who possess music-theoretical concepts and higher levels of musical understanding than the listeners of other musical genres' (Fisher ibid. 482). One might at once inquire what percentage of the Nigerian population possesses such 'high levels of musical understanding' that disregards the urban music practices?

Onyeji further argues that because his compositions are based on Nigerian tribal music, the appreciation 'could go beyond the art music experts, to include the ordinary people', because,

> I deliberately compose original folksongs, that is songs you would listen to, and you think they are folksongs, but they are my original compositions. I study folksongs through analysis, transcriptions and so on, so I know what they feel like, and sound like. When you compose such works that sound like the normal folk songs, people who are not necessarily trained in music would be able to connect to it, and that is the kind of connection we are looking for. Like I said in some of my writings, it is the level at which you understand indigenous music that determines what kind of music you create. Some people say they are writing African art music, but they take off from the West and bring in a little of African music. Composers should take off from Africa and bring in some Western elements to complement (Interview, April 2022).

The above submission has prompted more critical questions. First amongst the questions is as to whether Nigerian/African tribal music constitutes a 'low musical art' type, whose simulation would categorically produce 'low contemporary music compositions' that could be appreciated by an audience of a minimal intellect? If so, Onyeji's postulation is not farfetched from the earlier cited description of Nigerian/African tribal music as unstructured cacophony by the European colonialists (Agawu 1992).

Secondly, do the resources that constantly emerge from the urban centres in Nigeria not constitute an aspect of the twenty-first century Nigeria/Africa? If these resources are critical aspects of the Nigerian society, could urban music genres such as hip-hop and rap (and other sounds from the urban spaces) in Nigeria not provide the resources for Nigerian contemporary music composition? What would be the level of acceptability of a Nigerian contemporary music composition whose resources are obtained from the twenty-first century Nigerian urban soundscapes?

Speaking on the acceptability of Nigerian contemporary music, Oluranti suggests that the composers 'should not worry too much about pleasing the masses', because it is practically impossible for the genre to appeal to a huge percentage of the Nigerian population. As such, the composers should focus mainly on creating music and not on how many people would appreciate the music. This statement is consequent upon his belief that,

> It is fatalistic for art musicians to deplore the sensibilities of populism; you can't be populist with your music. Art music has never been populist, because Handel, Bach and the rest of them were chamber musicians writing in kings' courts…Classical music has

> never been populist. Never! And it will never be. I mean, it is intellectual music, art music in other words, and that means that the music is not produced for everybody (Interview, April 2022).

In the above submission, Oluranti provides an explanation as to why composers of Nigerian contemporary music strategically conceal the influences of Nigerian urban cultures in the music compositions. He also indirectly elucidates why Nigerian contemporary music has, as Onyeji observed earlier, received the least public support than other genres in twenty-first century Nigeria. Particularly, Oluranti's submission subtly implies that an overt engagement with the urban resources would 'undermine the intellectual (high) status' of the compositions and consequently position the genre on an equal pedestal with other Nigerian music practices. Not all the composers I interviewed accept Onyeji's and Oluranti's postulations. Olusoji argues that it is not ideal for a composer to

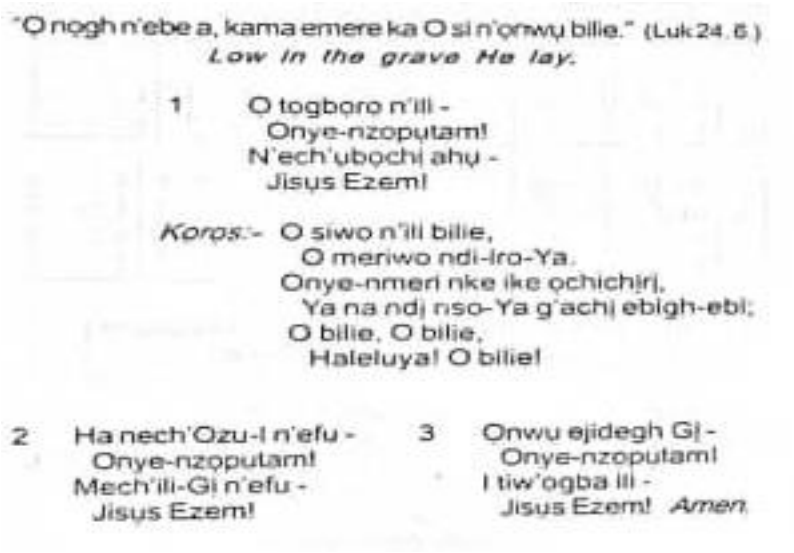
> Alienate himself from the happenings in his immediate environment if the composer intends to be relevant. I have tried to tap into resources from the environment; for instance, in my composition, Nigerian dances for piano, I have written some popular tunes, adapted them, and restructured them. I wrote *Apala* for piano, *Atilogwu* for piano, *Waka* for piano, and all other things like that. I try to bring those popular tunes to the concert stage; even in some of my vocal works, I take resources from my immediate environment (Interview, April 2022).

Nnam explains that by 'putting the congregation into consideration' while composing sacred choral music, he constantly 'looks for ideas that could easily speak to the people in church'.

> I write for the congregation and not the choir, and that is why my songs are received by the congregation faster than any other choral song. I consider the daily lived experiences of the people that come to church and relate to things they are used to in my music. I also consider their musical level, and their ability to capture and remember the songs. When I put these things into consideration, the songs will always be within the level of the congregation, and once the prelude sounds, they begin to sing even before the choir starts singing.

At present, Nnam is one of the most-performed composers in Nigeria, and his works transcends different geographical spaces in the country[23].

While presenting the analysis of Nnam's music in this chapter, I stated that the compositions explore the stanza and refrain form as present in Nigerian urban music. However, this structure is not peculiar to Nigerian urban music as some of the translated Western hymnody and many Nigerian tribal music embody the same practice. Example 3.83 shows a translated Igbo hymn in the stanza-refrain form.


"O nọgh n'ebe a, kama emere ka O si n'ọnwụ bilie." (Luk 24. 6)

Low in the grave He lay.

1 O togboro n'ili -
Onye-nzọputam!
N'ech'ụbọchị ahụ -
Jisụs Ezem!

Koros:- O siwo n'ili bilie,
O meriwo ndi-iro-Ya.
Onye-nmeri nke ike ọchichiri,
Ya na ndị nso-Ya g'achị ebigh-ebi;
O bilie, O bilie,
Haleluya! O bilie!

2 Ha nech'Ozu-I n'efu -
Onye-nzọputam!
Mech'ili-Gị n'efu -
Jisụs Ezem!

3 Onwụ ejidegh Gị -
Onye-nzọputam!
I tiw'ogba ili -
Jisụs Ezem! *Amen*

Example 3.83. An excerpt from the Igbo hymn book showing the stanza and refrain form.

I have also argued that the melodic simplicity observed in Nnam's score is a strategy through which he engages with the Nigerian urban music practices. Nevertheless, such melodic simplicity is also present in Nigerian tribal music compositions such as *Ise Oluwa* shown in Example 3.84

[23] As a teenager, I learnt how to sing many church choruses from peers, for example, *Anyi Ayoo Gi,* and *O Chineke*; it was not until 2022, upon interview with Nnam, that I realised he composed the choruses).



Example 3.84. *Ise Oluwa,* Yoruba song.

It is evident that the only engagement with urban music in Nnam's composition, 'The Servant of God's People', is the four-on-the floor rhythm which, as I stated earlier, is only present in the keyboard accompaniment.

Considering that Nnam mostly composes choral music, one would expect that the four-on-the floor rhythm (or any other aspect of urban music) be prominently expressed in the choral part, and that the lyrics of the composition explore urban language techniques such as codemixing, Pidgin, and urban vernaculars. This is not the case as the composer composes entirely in English, Igbo, Latin, Yoruba, and Hausa and does not include any Nigerian urban vernacular.

In my interview with Oluranti, he reminisced on an incident that occurred when he was a student in the United States of America. It was one of his individual study sessions with Akin Euba. During the session, Oluranti narrates, Euba inquired why it was that music scholars from the African continent, who are trained and knowledgeable in music, had not evolved a kind of music that 'average Africans could relate to and call their own?' Yet, the popular musicians, most of whom have no formal training in music, have been able to invent such music, and thus, 'excelled where the scholars have failed'.

Based on the above scenario, Oluranti concludes that there is no yardstick for comparison between the contemporary and urban musicians in Nigeria. He submits that the two categories

of music practitioners 'are not on the same level; we the academic musicians are just struggling, whereas those popular music people are very successful. You (the author) and I are just here blowing (speaking) grammar.'

Although Oluranti did not provide answers to Euba's question, Olusoji's submissions provide a response to the comments in the previous paragraph. Olusoji observes that the urban musicians explore the daily lived experiences of Nigerians and translate such experiences to music. In doing so, these musicians have made significant impacts in Nigeria and the world, while the contemporary music composers continue to seek relevance. 'If we employ the Grammy award as a yardstick for success, it is obvious that many Nigerian urban musicians have either been nominated or won the award whereas none of the academic musicians has been nominated' (Interview April 2022).

Olusoji continues that the reason why the Nigerian urban music practitioners are 'listened to more than their contemporary music counterparts is because the urban music speaks to the Nigerian masses more than contemporary music'. However, Nigerian contemporary music could also be 'popular' if the composers restructure and rethink the music. Hence,

> We may need to look at our curriculum again and ensure it fits into the current needs of the country and the continent. We also need to look at the popular music industry and see how their artistry could influence our own music. Our training as academic musicians should prepare us to be able to work with the resources in our environment – to see the possibilities in our environment, the music that we can tap into, how we can enhance that music, and how commercial our work could become in the process (Interview April 2022).

Olusoji's submissions synchronise with the title of this dissertation: 'Your Work or Our Music? A Contextual Analysis of Nigerian Contemporary Music in the Twenty-first Century Nigerian Urban Soundscapes'. I have employed this title to summarise a distinction which, in my thinking, exists between a musical composition that explores the experiential realities of a greater population in a society and that which concentrates on the preferences a few individuals. Hence, I advance the argument that 'your work' is created according to a composer's artistic judgements, preferences, and (usually formal) music training. Such music does not consider

what I describe as the yearnings and aspirations of the masses but focuses on the musical aesthetics of a small percentage of the population who the composer considers as the elites. Considering that the resultant musical work is not reflective of the daily lived experiences of the masses, its reception is reduced because the masses perceive such music as 'their (his/her, composer's elites) composition (work). However, when adjudicated according to academic standards, the composition fulfils all the parameters of a 'good (art) music'. To expand the foregoing argument, I draw from my experience in a church service in October 2017.

About 1200 congregants were in the church service, there were two choirs, and each of the choirs was allowed about five minutes to perform after the homily. The host choir was the first to perform and performed Haydn's 'Sing the Lord ye Voices All' (from The Creation). As the choir concluded the chorus, there was applause from some corners of the church auditorium in appreciation of the performance. Simultaneous to the applause were voices from people around me, and from other parts of the auditorium, who were whispering to one another and inquiring whether the performers had 'finished the song?' Finishing in this context implies concluding the performance. The voices quickly faded as people's attention turned to the guest choir that was set to perform.

As the guest choir began to perform, the reasons for the above reaction by the congregants became clearer to me. The guest choir's music was 'simple' compared to the Haydn's chorus performed by the host choir. The guest choir performed an SATB arrangement of Christy Essien Igbokwe's gospel tune – *hallelujah Chim le* (hallelujah my Lord) – which was accompanied by the band. Before the choir could conclude the first forty-five seconds of the work, the congregation was already singing along, and some were gently moving their bodies. By the time the performance was concluded, some of the church members had started spraying some naira currencies on the performers in appreciation of the performance.

From the perspective of many academic publications, one might rationalise that the choir which performed Haydn's music was superior in musical knowledge to the one which performed an urban gospel tune. However, the reaction of the congregants proved otherwise. Such is the case between Nigerian contemporary music and Nigerian urban music in the twenty-first century. While Nigerian contemporary music is perceived by most scholars and composers as the 'high art', that is a genre above other genres, the Nigerian urban music receives a wide acceptance from the Nigerian masses. This is because the urban music reflects the daily lived experiences of a greater percentage of the population, namely, the urban residents.

To rephrase the argument, I presented earlier about the title of this dissertation would imply that when a musical composition embodies the existential realities of the masses, such composition cannot be perceived as 'your music', that is, a 'prescription' from the composer (and the elites) to the rest of the population. Rather, the composition is received by the masses as a collectively owned 'artistic property' – our music – with the composer functioning as a 'representative and an executor of the artistic will of the people'. Particularly, such a musical work is composed in what Wa Thiong' O describes as 'the language of the masses', in which the experiential reality of the populace is distilled by a composer and re-presented to the society in musical terms (1986).

The urban cultures have become a critical aspect of the twenty-first century Nigerian society. Therefore, such resources should significantly contribute to, and overtly be expressed in, Nigerian contemporary music compositions. The analysis I have presented in this chapter explore the influences of Nigerian urban cultures in the subject matter, melody, rhythm, harmony, instrumentation, lyrics, and form of twenty-first century Nigerian contemporary music. Furthermore, the foregoing expositions provide a background to my engagement with resources from Nigerian urban spaces in the portfolio section of this dissertation.

The analysed music scores explore Nigerian urban music and language and consequently extend, although covertly, the existing structure of hybridity in Nigerian contemporary music. I intend to further extend the practice by investigating other creative possibilities that incorporates urban resources. One of such possibilities is the incorporation of the twenty-first century Nigerian urban sounds as compositional resources.

The urban soundscape is a hybrid sonic structure that comprises music, language, industrial, automobile, and all other sounds that have converged in an urban centre. As such, my engagement with the Nigerian urban sounds is not conceived in rhythmic, melodic, or lyrical terms. Rather, I collect and analyse the sounds from different urban spaces to explore the identities of such sounds and their interactions with other surrounding sonic resources. Hence, the concept of sound morphology, which will be discussed in the next chapter, is critical to my music compositions.

As will be explained in Chapter Five, my compositions are inspired by, and explore the characters of the collected urban sounds as they interact with one another. I consider all the urban sounds I engage with as critical and equal inspiration to the resultant music compositions.

Chapter Four

Sound Morphology as a Compositional Thought in Nigerian Music

In the previous chapter, I explored the influences of Nigerian urban cultures in the composition of twenty-first century Nigerian contemporary music. Like many existing musical analyses, my analysis focused on the melody, rhythm, harmony, form, instrumentation, and lyrics of the compositions but did not explore 'sound' as a fundamental structure within which the above parameters exist.

Because I have employed musical notes (in staff notation) to define the melody, rhythm, and harmony of the compositions, my analysis did not contextualise the music as sequences of sounds that evolve in time. The staff notation embodies semiotics that could represent duration, pitch, and rhythm; however, it neither articulates the intrinsic qualities of a sound nor the interactions of the sound with other sounds in (and around) a given musical[24] or non-musical context (Nettle 1983). Thus, my analysis embodies a critical deficiency having excluded sound morphology as a crucial aspect of the composers' creative thought process.

Sound is the primary resource for music production; hence, I argue that music creators rationalise their practice in sonic terms. Particularly, the creators constantly evaluate how different sound objects relate to one another and collectively evolve in time. As stated before, this foundation provides the contexts within which harmony, rhythm, melody, pitch, articulation, and dynamics exist.

To further clarify the above postulations, I will revisit the 'Atula Egwu' composition by Harcourt Whyte (already discussed in the previous chapters) later in this chapter. My aim is not to provide new templates for the analysis of Nigerian music, but to illustrate my understanding as to how a musical composition stands as a transformation of sonic objects in

[24] It is important to note that what constitutes music or non-music is completely subjective to a listener and a producer of music as well as the time in which the listening and music performance occur. Hence, I employ the above terms not in a generalized manner but only within the context of a particular musical creation.

time. Time in this context does not imply the delineations (e.g., ¾) employed to divide music into blocks of pulses that are described as measures. Rather, time stands as a description of how long a sonic event endures in an atmosphere.

I am aware that exploring the sound morphology of Whyte's composition (and other compositions already analysed) presents a challenge to the scope of this dissertation. Such an analysis requires a thorough investigation of the performative realisations of the musical scores, and, thus, could shift the thrust of the dissertation from composition to performance.

Furthermore, in Nigerian/African tribal music (and many orally transmitted music), there is no clear distinction between a composer and a performer because the same individual usually performs both functions. In such a scenario, discussing sound morphology as a compositional thought also involves engaging with the activities of the performer, who in most cases, also functions as the composer.

In Igbo contemporary choral music (and many other Nigerian choral music), the choral part is notated by the composer while the orchestral part is un-notated. The genre requires that the choral director and the instrumentalists co-create an un-notated orchestration that blends and completes the choral part into a final musical artwork presented to an audience. Although the sequences of the instrumental sounds are pre-determined by the performers, such sequences are informed by the sonic identities and timbral relationships that exist amongst the instruments. As such, sound morphology stands as a critical aspect of Igbo music orchestration as will be explained later.

It has been stated in Chapter Three that the Nigerian urban soundscape blends different sounds that are present in the urban spaces into a new hybrid sound. Specifically, the urban soundscape embodies continuously evolving sonic events that constitute part of the daily lived experiences of the urban residents. I describe this phenomenon as a 'natural sound morphology' in which the sounds exist and interact with one another in their original forms.

Considering that Nigerian urban music, Nigerian contemporary music, and Nigerian tribal music constitute the urban soundscape in twenty-first century Nigeria, it is necessary to briefly explore sound morphology as a compositional thought in the three genres.

Young observes that 'a view of musical sounds as complex morphological events and not simply as 'notes' of specific pitch and duration is an innovative musical observation that is particularly associated with electroacoustic music (2004: 9). Such practice is also critical to Nigerian tribal music and many other orally transmitted music across the world.

Smalley observes that,

> Electroacoustic music's strength is that, unlike traditional Western art music, it cannot so easily suffer by being reduced to a notation system, thereby courting the danger that music writing might be regarded as a separate entity, a substitute for perceptual experience. In this regard, electroacoustic music has more in common with much orally transmitted music than with the heritage of Western art music (1997: 108).

Smalley continues that the bonding of instrumental activity to human gesture is somewhat ignored in musical analysis because of two reasons. First, because such possibilities are invariably expected in music. Secondly, much music study has tended to concentrate on music writing (notation), theory and analysis, which mostly 'distance a work from the gestural activity and sound morphology that occurs during performance (1997: 110).

Previous chapters of this dissertation have established that hybridity constitutes a critical aspect of African contemporary music composition through the combination of different sound worlds from within and outside Africa. However, academic discussions have focused on the blend of Western classical music and African tribal music alone.

Furthermore, extant scholarly discussions enumerate melody, harmony, counterpoint, instrumentation, tone-tune principle, and scales, as parameters that are synthesised by composers of African contemporary music (Lucia, Okigbo, Rycroft 2006). Consequently, the writings do not contextualise African contemporary music composers as curators of sounds

who constantly explore and blend different sonic spaces from within and outside the African continent.

During this research, I listened to two audio recordings of Harcourt Whyte's 'Atula Egwu'. One of the recordings was produced in the 1970s and the other in 2022. I preferred the 1970s recording to that of 2022 because the former aligns with my listening objectives. One of my listening objectives was to understand how Whyte blended European and Nigerian sound worlds – for example, when the SATB voice organisation is combined with the phonics of the Igbo language and the principle of sound morphology in Igbo music[25].

The 2022 recording could not provide such a critical information because the singers mostly aimed at performing the music as closely as possible to Western classical music.

On the one hand, I do not think that subjecting the composition to Western classical music standards represents Whyte's idea of fusing the Western and the Igbo sound worlds. On the other hand, such a modelling raises a critical issue as to how the colonial narrative that projected Western art music as civilised music and described Nigerian tribal music as barbaric is subtly advanced in twenty-first century Nigeria. While listening to Whyte's music, I ignored the harmonic progression, the melody, and the rhythms, but engaged with the music as an entity of sound that transforms in time.

As stated before, extant academic discussions do not explore sound as a critical aspect of Nigerian/African (acoustic) contemporary music composition. This is probably because of a belief that such discussions are reserved for the performative aspects of the genre. Nevertheless, Whyte's music reveals that the composer's creative thought process is a synthesis of two main

[25] Whyte was trained in Igbo drumming as a child, he later became a member of his school's brass band where he played the recorder and side drum. After being diagnosed of leprosy around 1919, he was sent to Port Harcourt general hospital for treatment. While at the hospital he organized a chorale of forty leprosy patients who performed his compositions. Whyte was later transferred to the Methodist leprosy hospital in Uzuakoli, where he continued to compose and perform. His compositions were often inspired by some of the Igbo songs he collected and the methodist hymns sang at the hospital chapel. He was discharged from the hospital in 1949, from when he began to tour eastern Nigeria with his group until his death in 1977 (Achinivu 1979).

sound worlds into a new sound that does not exclusively represent either of the two. It is difficult to accurately represent such compositional thoughts in staff or tonic-solfa notation as was available to the composer.

Another analysis of Whyte's 'Atula Egwu' is presented shortly. Unlike the analysis of the work presented in Chapter One, I do not focus on the musical principles – parallelism, tone-tune principle, Victorian hymn structure, and SATB harmony. Rather, I consider the composition as a sonic object that varies in time; hence, I have illustrated the sound morphology using the graph in Fig 3.5.

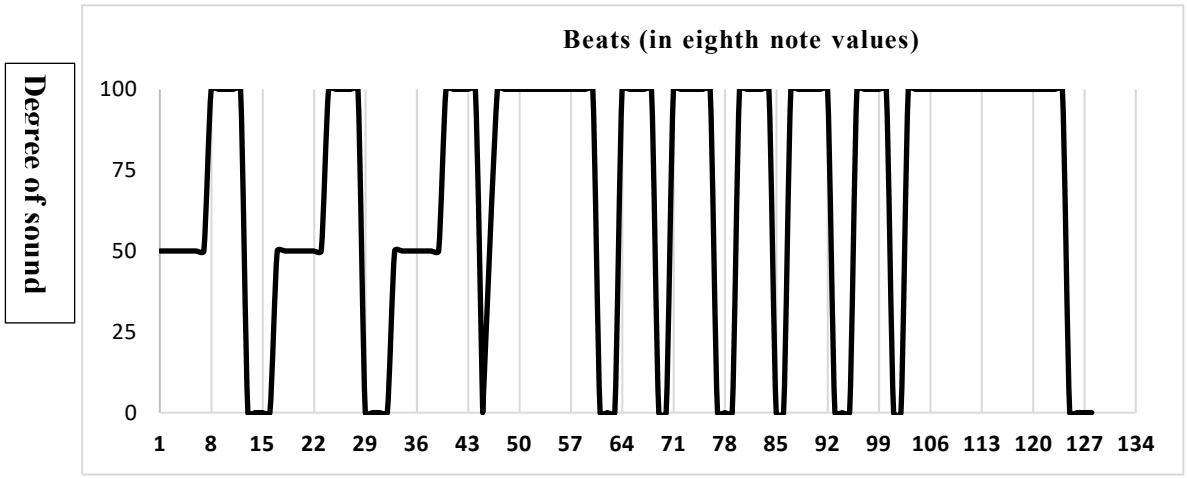


Fig 3.85. Graphical representation of the sound morphology in Harcourt Whyte's Atula Egwu.

In the above graph, each voice part (soprano, alto, tenor, bass) represents 25% of the overall sound. As such, two voice parts performing together are interpreted as 50% of the overall sound, while three parts represent 75%. When all the parts are performing together, the graph reaches the 100% mark which is the full realisation of the sound object. The rests are represented with 0% as it is assumed that no sound is produced by the singers at those moments. I have considered the composition in eighth note beats rather than in measures. Instead of the original sixteen measures, the graph presents 128 eighth note beats, as well as the degree of sound embodied within the time frame of each beat.

The above graphical representation enables us to fundamentally engage with Whyte's music as sounds that develop over time without focusing on which music principles, European or African, the composer incorporates. Such understanding also enables us to explore how Whyte's approach to curating the sound differs from or relates to the principles of sound morphology in Igbo culture within which he lived. Most critically, this approach to analysis provides a context through which we can interpret music practices such as parallelism and SATB voice arrangement as devices employed by a composer to structure sonic objects as they evolve through time.

In Fig 3.85, a consistent pattern of high-low density is dominant. At points where the rests occur, it is assumed that the previous sound is sustained in the listeners' subconscious. As shown in the graph, each high density of the sound is succeeded by a low density to give a (fairly) consistent evolution of the sound object. However, towards the end of the music, the high-density sound is sustained without further alternations with the low-density sounds. It is worth noting that at the points of the low density, the sound is lighter because only the upper voices (soprano and alto) are performing. Conversely, at high density, the sound is darker because the tenors and basses have joined the performance with the basses exploring the lower spectra of the sound object. The richer spectrum of the sound object is most prominently exhibited towards the end of the composition, thus, providing a marked contrast between the beginning and the end.

The alternation between 'light and dark' sounds, or as Nzewi (2009) describes it, 'tense and mellow' sounds, is a fundamental principle in the morphology of Igbo music. Every Igbo ensemble performance concludes with an increasing rhythmic tension and intensity of the sound, which the performers usually describe as 'hot rhythm' (Nzewi 1974).

According to Nzewi, Igbo musical instruments, especially the wooden and membrane drums, are classified either as 'male' or 'female'. The male produces a tense and high-pitched sound

while the female produces a mellower low-pithed sound. When the pair are performing, the higher-toned male instrument must sound before the lower-toned female instrument, such that they combine and perform correctly. Hence, 'it is not good for the higher toned to sound behind the lower-toned instrument in a musical phrase' (2009: 69). Fig 3.86 illustrates Nzewi's explanation.

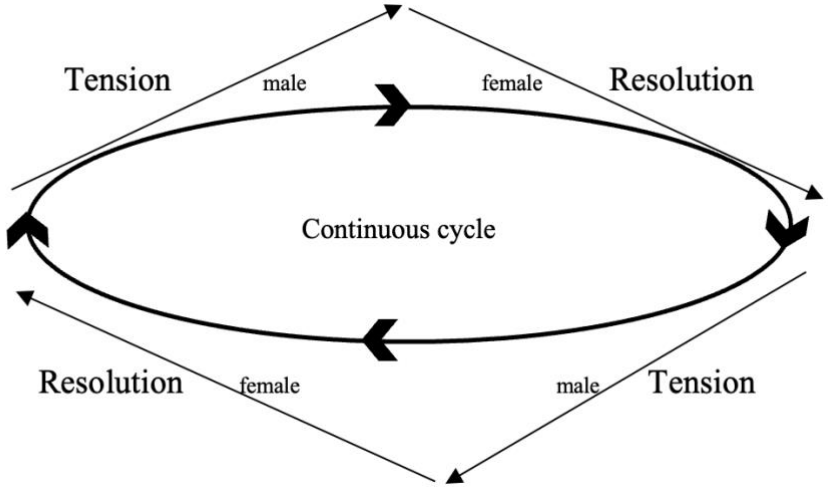


Fig 3.86. An illustration of the sound morphology principle in Igbo music.

To interpret Nzewi's observation differently implies that a female drum produces sound with richer spectrum while a male drum is the opposite. A combination of the two timbres results in a complete phrasing in Igbo music. Nzewi further observes that a male membrane drum and its female complement must produce one essential melo-rhythmic, rhythmic, or melodic component of an ensemble texture, even though each of the drums retains its unique sonic identity (Ibid.).

Considering the above principle in Igbo music, a musical form that comes to mind is the antiphony in which a solo voice is answered by a group of performers or another soloist.

Nevertheless, this is not exactly the case in the context of Nzewi's exposition because the male and female instruments are performing what he describes as 'a single-line duet'. This single line duet is informed by strict regulations that are familiar to both the performers and the Igbo audiences.

> In inter-structuring the fundamental phrasing structures of an Igbo ensemble, the opening of the male drummer's phrasing must sound before the female drummer's phrasing that provides the final of the resulting thematic gestalt, i.e. the point of resolution. The basically serene female attribute resolves the basically unstable male attribute. The synthesis of the essential notes of the respective phrases is intended to produce one primary textural component of the total musical texture. This is a tonal conception of the rhythm essence in African indigenous instrumental music hitherto misperceived and misrepresented as percussion (2009: 70).

In addition, a psychic feeling of sound in Igbo culture implies that a high tone should resolve into a low tone, in other words, a calm force should 'tone down an agitating force'. The reverse produces a tense or psychical anticipation that remains unresolved. This approach to sound morphology is linked to the philosophy and world view of the Igbo people (Ibid.). The Igbo philosophy foregrounds a world of opposites in which every object, idea, or phenomenon exists in contrasting identities, for example, big-small, high-low, up-down, male-female and so on (Nwala 1985).

When a drum is playing alone, without another drum to complement the sound, the sound morphology will not be psychically balanced in relation to the cultural aesthetics. In Nzewi's description, 'the music will be sounding incomplete because there is nothing complementing the drum'. Particularly, the performer on the male or female drum will feel 'incomplete if his pattern is not being tonally and rhythmically complemented to secure his phrasing sensibility' (2009: 71).

Nzewi makes another critical observation about sound as a fundamental understanding of music in Igbo/African cultures, namely, that people who share the same culture are generally cognisant of the overall sound (not the rhythm or pitch) of the various musical art types. Taking the fundamental sonic ideology as a guide, the people can evaluate a re-composition of that

sound by the performers based on the stylistic norms and compositional practices of that music genre. Hence, it is the stylistic principles of a gerne and the aesthetics of its culture of origin that informs the morphology of the sounds that are curated by the composer-performers (2009: 70 – 71).

Sound morphology enables composers (in the above case, composer-performers) to create complex sound hybrids, and many variants of the hybrids to establish and develop musically useful relationships amongst compositional elements. However, before a composer engages in sound morphology, he first analyses the sound or sound objects to be used. This analysis involves a calculated process aimed at gaining an understanding of the materials that will give rise to the musical 'outcome'. The sound objects being analysed by the composer could be ideas from an earlier composition, or techniques set forward by another composer or culture (Young 2004: 7 – 8). I explore this compositional approach in Chapter Five.

In the case of Igbo (and many other orally transmitted) music, mother musicians embody an ability to analyse and resynthesise sounds through many years of training and practice (Nketia 1974, 2022). This does not imply that the mother musicians merely memorise and restate existing structures and sequences of sound within the genre.

An acute memory is fundamental to the musical creativity; however, there is always individuality in the technique of composition, arrangement, and interpretation, which distinguishes one mother musician or one performance occasion from another. Consequently, every performance occasion becomes 'a fresh elaboration and re-composition of a given tune or theme within its standard structural-formal framework and sonic identities mediated by both musical and extra musical contextual contingencies' (Nzewi 2009: 191).

In 'Ukom' music, a melody usually begins from the low tones of the tuned drum row and rises to the higher tones. 'This direction of musical movement which is, visually, from right to left

for the mother musician, is reversed, changing from the higher notes to the lower notes, when the development of a theme commences' (Ibid.).

If we analyse the morphology of the drum sounds based on Nzewi's descriptions, the 'Ukom' music begins on the low spectra of the drum rows and progresses into the high spectra. As shown in Fig 3.87, this structure is reversed when the mother musician begins to compose.

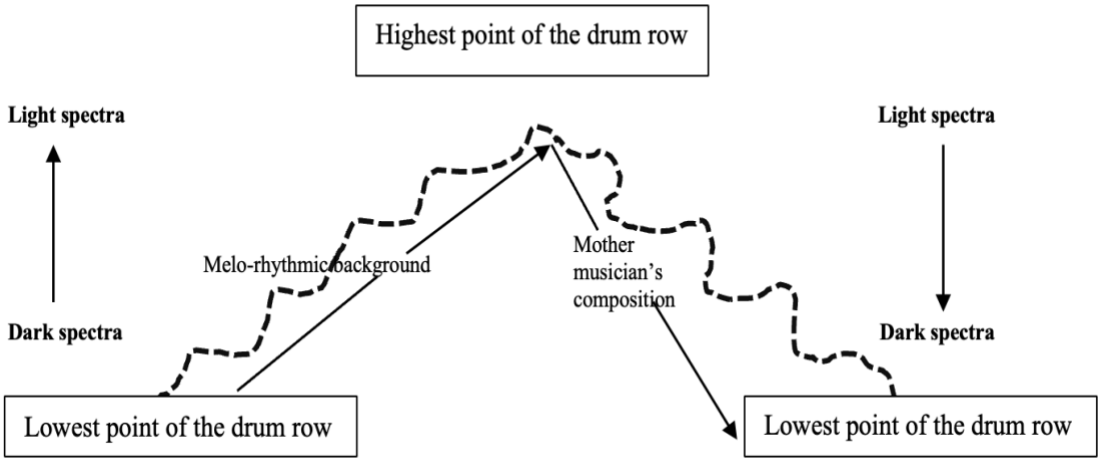


Fig 3.87. Sound morphology in Ukom music

When the mother musician begins to compose, in which case he employs the entire range of the instrument, the 'receiver-soloist keeps restating the cyclic ostinato theme with slight variations all through the development of a piece by the mother musician' (Ibid.).

The above explanations prove that the mother musician's composition, while being progressive in its evolution, is a transformation of the sonic object which the receiver soloist constantly presents as ostinato. Therefore, the mother musician's creative thoughts are primarily articulated and expressed in terms of the collective sonic evolution and not principally in rhythm or melody.

In Igbo and many African cultures, meticulous attention is given to the choice of the materials as well as the finish of musical instruments during construction to achieve the correct timbral or tonal ambience. Similar considerations are given to the 'matching or harmonising of tones and timbres of the different types of instruments so as to conform to the sonic ideal of an orchestra'. Particularly, the selection and tuning of the instruments are informed by an existing sonic identity which varies from one orchestra to another (Ibid.: 81).

During performance, the musicians must contextualise each 'new' sound within the sonic identity of the ensemble. This is another evidence that harmonisation in Igbo music is fundamentally conceptualised in terms of sonic timbres instead of pitches and rhythms.

From the foregoing, it is most likely that Whyte, having been trained in Igbo music before the arrival of the colonialists, contextualised the Western tonality, harmony, and vocal structures within the Igbo 'musical sense'[26]. Specifically, Whyte employs the SATB choir within the conceptual framework of Igbo music practice.

Sound morphology is also critical to Nigerian urban music, but existing discussions mostly concentrate on melodies and harmonies with little attention to the background structure of the music. This background structure is usually described by the practitioners as 'the beat'.

In my understanding, the beat does not consist only of the rhythmic motifs mostly performed by the kick or bass drums (and sometimes the bass) and other percussive instruments. Rather, it is a summation of all sounds that combine to support the vocal lines. As such, some vocal and instrumental riffs could constitute aspects of the beat as present in P-Square's 'Busy body'. I elaborate this point using the 'Fall' music by Davido.

The beat in Davido's music explores three basic sonic permutations, which I describe as heavy, moderate, and light sounds shown in Fig 3.88.

[26] Nzewi (2009) employs the term to describe how musical practices derive their meanings based on the cultural contexts; such meanings change according to events and cultures.

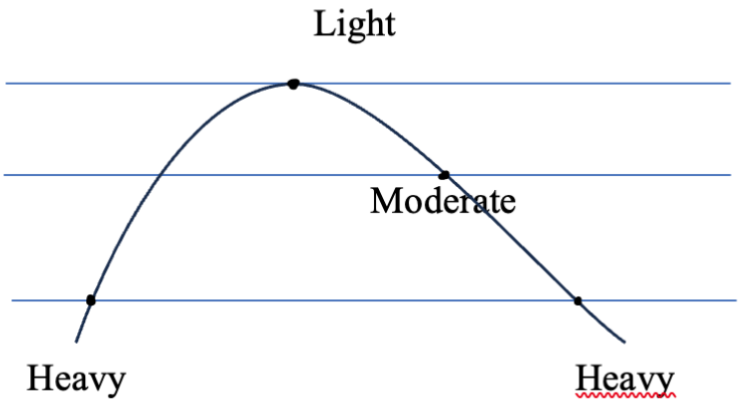


Fig 3.88. The morphology of the beat in Davido's Fall.

The beat shifts from heavy to light to moderate, and back to heavy sounds; this model is repeated with slight variations and provides the background for the vocal lines. In Davido's and many Nigerian urban music, the lead vocalist functions as the mother musician which Nzewi has described above. S/he (Davido in this case) provides vocal elaborations according to the design of the underlying sound model.

To further explore this argument, let us briefly examine the first three phrases of Davido's solo.

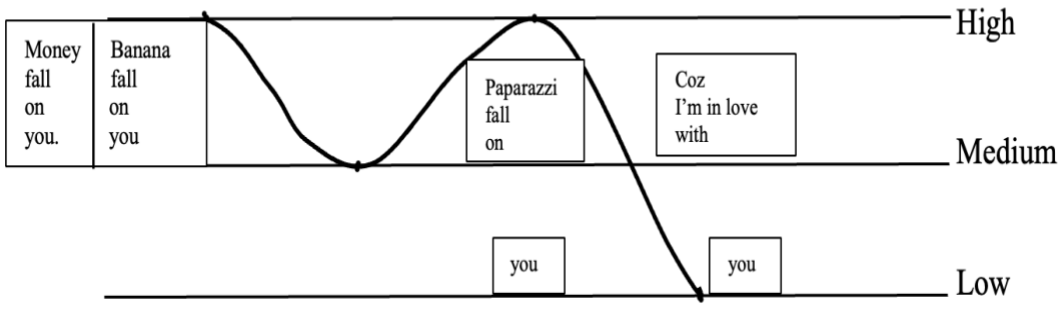


Fig 3.89. the morphology of Davido's vocal solo

In extending the sonic model of the beat in Fig 3.89, the soloist mostly begins on the high range, moves to the medium range, and back to the high range before descending to the low range. This structure is modulated upwards in the chorus section resulting in a brighter spectrum of the sounds.

A graphical representation of the sonic structure of the vocal lines from solo to chorus in Davido's music is shown in Fig 3.90

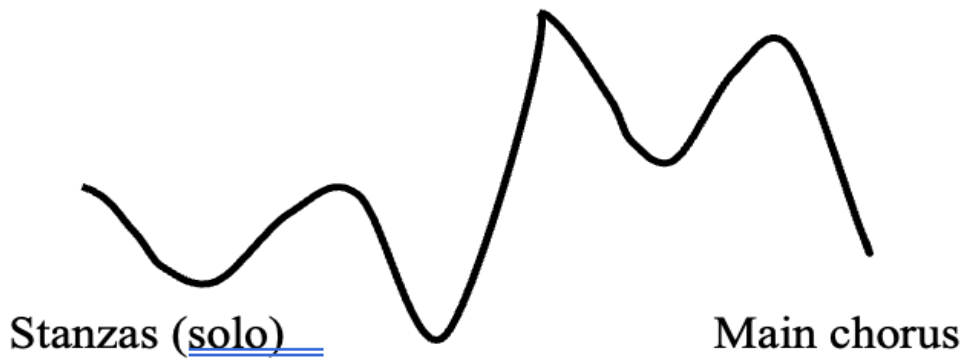


Fig 3.90. A graphical representation of the sound morphology of the vocal section in Davido's Fall.

The process of conceptualisation, production, and development of sound described above is related to the concept of spectromorphology as explained by Dennis Smalley. According to Smalley, spectromorphology involves the interactions between sound spectra and the ways they change and are shaped through time (Smalley 1997: 107).

Smalley argues that the sound which is produced as music first exists in nature as a 'primal gesture'. From primal gesture, the sound moves into the 'first order surrogacy', which is a projection of the primal level into sound. The first order surrogacy engages with sound as a sonic object used in work, play, and other activities by humans prior to any 'instrumentalisation or incorporation of the sound into a musical activity or structure'. It is at the first order

surrogacy level that the musical potential of a sound object begins to be recognised and explored (1997: 112).

In contemporary music, the first order surrogacy level does not become music but develops into instrumental, second-order surrogacy. However, first order surrogacy level is critical to electroacoustic music because many unique sound-gestures are transplanted directly into music from this level. First-order surrogacy includes recordings of sound-making not intended for musical use. 'It may involve more developed gestural play purposely used as compositional material, a sort-of personalised, nascent 'instrument' which never achieves, or can never achieve full cultural, instrumental status'. Second order surrogacy implies a traditional instrumental gesture, where recognisable performance skills have been employed to develop the sound away from its natural occurrence (Ibid.).

This chapter focuses mainly on the 'first order surrogacy' of the Nigerian urban soundscape and how such sounds could influence the composition of Nigerian contemporary music in the twenty-first century. It has been stated earlier that the urban spaces facilitate the convergence of people from diverse socio-cultural backgrounds. The constant interactions of the convergent socio-cultural spaces result in the emergence of new integrative living styles that are described as the urban cultures.

In the same way, the urban soundscape is a combination of the different cultural soundscapes that have converged in the urban spaces. Such a hybrid sound is constantly contextualised within the urban spaces and forms part of the experiential realities of the urban residents. For example, two people having a discussion by the side of a busy street would constantly adjust the tone and the dynamics of their voices considering other sonic activities such as hooting of vehicle horns, music playing in a nearby shop, construction work, or a rally. The 'tones' (and overtones) of the conversation constantly blend with and provide new contexts to the surrounding environmental sounds as they emerge.

I explore the above phenomenon in the portfolio section of this dissertation by focusing on how the urban sounds influence the listening experiences of urban residents. For example, instead of the two people in the illustration to ignore the environmental sounds that 'interfere' with the dialogue, they could accept the sounds as enhancements to the ongoing conversational experience.

To conclude this chapter, it is important to reiterate that I had not set out to re-analyse the music compositions that were discussed in the previous chapters nor to prescribe new templates for Nigerian music analysis. This chapter is aimed at providing the background for discussing my compositional approach and the resultant musical works in Chapter Five.

The Nigerian contemporary music compositions I have discussed (as well as other compositions in the gerne) exist alongside other Nigerian urban sounds in the twenty-first century. As such, I do not consider the resources for my composition in isolation from other urban sounds. Rather, the surrounding sounds, which, ideally should stand at the periphery of a 'main' compositional resource, are considered critical to my compositional process and the resultant music.

Through the portfolio, I argue that every compositional resource – in my case, an urban sound – is surrounded by other sonic objects. These sonic objects are in constant interaction with the composer's chosen resource and provide a constantly evolving contextual framing of that resource to the composer.

Chapter Five

Urban Sounds as Compositional Resources: My Experiments

The example cited in the previous chapter about the sound morphology that emanate from two people having a discussion by the side of a busy street is critical to my compositional ideology explained in this chapter. As stated before, the two individuals would constantly adjust the dynamics of their voices considering other surrounding activities such as the hooting of vehicle horns, music playing in a nearby shop, construction work, or a political rally.

Ideally, the individuals would dismiss the environmental sounds as distractions (noise) to the ongoing conversation. They are aware of these environmental sounds but consciously focus on the conversation as the most important sound objects within the environment. Notwithstanding this peripheral positioning of the 'noises', they are crucial to the structure and contextualisation of the sound objects that emerge from the above two discussants.

To further explore postulations, I made in the previous paragraph, let us briefly reexamine the existing binary hybridity in Nigerian contemporary music. The two cultural spaces, Western classical music and Nigerian tribal music, that constitute this binary hybridity coexist alongside (and within) the Nigerian urban cultures in the twenty-first century. Hence, it becomes unrealistic to explore only Nigerian tribal music and (or) Western classical music without recognising the existence of other surrounding compositional resources. In the same way, it is impractical to focus entirely on urban sounds without recognising the existence of both Nigerian tribal and Western classical music as constituents of the urban sounds.

In engaging with (listening to) compositional resources, I do not consider other surrounding sonic objects as 'distractions' or 'noises'. My intention is to jettison the boundaries between what could be considered as noises (or distractions) when engaging with a compositional material. In doing so, I explore how these noises coexist with, and influence the characteristics of the sound objects for my composition. For example, when one listens to music via

headphones, the aim is to, as much as possible, exclude other environmental sounds from interfering with the listening experience. Only the music in focus is expected to emerge through the headphones into the listener's ears.

Although it is impossible to exclude all the surrounding 'noises' from interacting with the music on the headphones, most listeners would try to ignore these sonic objects as critical to the listening experience.

I have stated earlier that as part of my creative thought process, I accept the noises as critical to the compositional resources I explore. For example, a drum solo playing on the street could constitute a compositional resource to me, not as a single sound, but within the context of all other perceivable sounds such as a crying baby, a passing train, or a ringing church bell. This provides me an opportunity to engage equally with the sounds without primarily focusing on one sound as the 'musical idea' or compositional material.

Another way I have engaged with the idea of equality of compositional resources is by collaborating with six Nigerian artistes from different genres. The collaboration enabled me (and the other collaborators) to engage with a multiplicity of musical ideas and knowledge systems on an equal platform. It also provided an opportunity for me to personally (artistically) reflect on the 'high art' narrative of composing contemporary music, and consequently develop a creative platform that is more accommodative of other musical genres in Nigeria. The following section provides a detailed account of the collaboration.

5.1. Collaboration with six Nigerian artistes

The names of the collaborators are Victor, Promise, Ifeanyi, Ogazy, Arinze, and Chidimma. Victor is a highlife vocalist and a graduate of music, while Ifeanyi is a bassist and a sound engineer. Chidimma is a gospel singer, while Arinze is a percussionist and a guitarist. Promise is a saxophonist and music graduate, while Ogazy is a rapper, dancer, and comedian.

There were five Zoom meetings within the three months of the collaboration (1 September to 30 November 2022). As stated in the previous section, my aim was not to find resources for new compositions but to initiate a platform within which all musical ideas are equally valid and acceptable. Each collaborator could initiate an idea, criticise an idea initiated by another collaborator, or suggest possible improvements on any idea being discussed.

The diversity of our musical knowledge was both an advantage and a challenge. On the one hand, the collaboration ensured that musical ideas are both diverse and thoroughly scrutinised, while, on the other hand, it presented a challenge because we had to develop new strategies of communication that transcend our musical boundaries.

Out of the seven collaborators (me included), only three could interpret music (staff or solfa) notations; hence, the use of music notation was jettisoned, and we engaged with the materials by rote. Another challenging situation was how we could develop 'new vocabularies' that transcend our individual musical training, knowledge, and practice. Consequently, we initiated what I describe as 'a free musical language' in which some general concepts and expressions are employed to describe musical ideas. For instance, a harmonic progression of I – IV – V is communicated as (doh – fah – soh), a soft (piano) dynamic is communicated as 'ice' (ice water, which implies something cold), while 'loud and fast' is communicated as 'hot'.

Since I initiated the collaboration, the other colleagues agreed that I provide a musical idea to be explored. I presented an Igbo folk song, namely, 'Nnukwu Ajuju' shown in Example 5.1.



Example 5.1. Igbo folk song, Nnukwu Ajuju.

Table 5.1 shows the English translation of 'Nnukwu Ajuju'.

Text	**Translation**
Doh-soh-doh, nnukwu ajuju Doh-reh-me, I juru m ka m zaa? Doh-fah-me reh, I bu ojugo Doh-me-soh-doh, m manzaro kwa	Doh-soh-doh, big question Doh-reh-me, did you ask me for answers? Doh-fah-me reh, you ask ambiguous questions. Doh-me-soh-doh, I will not answer your questions.

Table 5.1. Text and translation of 'Nnukwu Ajuju.'

As shown in Example 5.2., the musical idea I presented to the group is a brief arrangement of the above folk song.



Example 5.2. My arrangement of 'Nnukwu Ajuju'

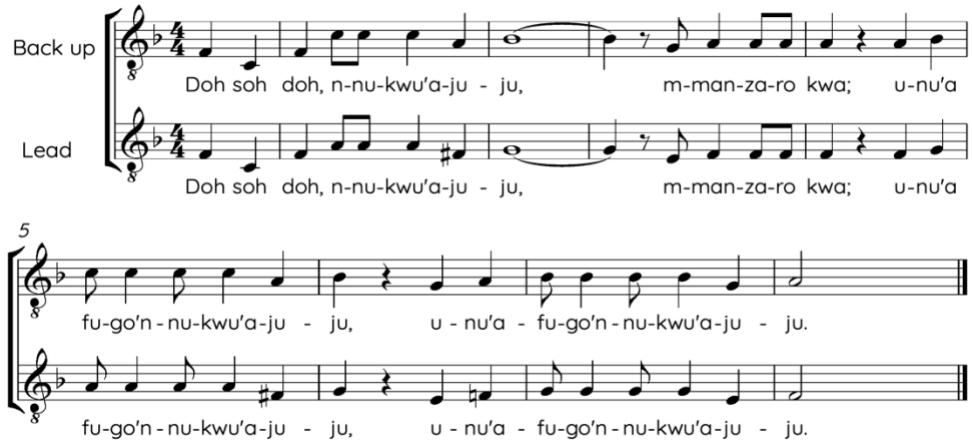
Each of the musicians is expected to interpret the above arrangement based on his or her training, experience, and preferences. During the meetings, each musician has about five minutes to present an interpretation to the group, and the group either accepts the interpretation as presented or suggests modifications. When the suggested modifications are too elaborate, we reschedule the meeting to further engage with the suggestions individually.

After all the presentations and discussions have been completed, we decide on the structure of the music – prelude, interlude, chorus, verses, and postlude. This is followed by a trial session where we 'play around' the musical ideas and sequences. Unfortunately, this stage of the collaboration is not always successful because of technological challenges.

Most of the time, Zoom is not able to accommodate the intensity of sound that results when all the musicians perform together, and there is also the challenge of unstable internet. However, we have a couple of sessions where all the collaborators (except me because I am in Johannesburg) meet at a venue in Asaba and perform together. With this arrangement, we could evaluate the progress of the overall music creation. We proposed a live performance and, possibly, a recording of our collaborative output, but the recording is yet to occur due to our different physical locations and other logistical challenges.

The musical excerpts I present in the following paragraphs are from my transcription of our collaborative music making. All the collaborators agree that I transcribe some sections of the work that are necessary for this dissertation and further research, but not publish a full score. We also agree that no collaborator should publish a full score of, perform, or record the music until an official recording or a live premiere of the collaborative work has been completed.

As stated earlier, 'Nnukwu Ajuju' is an Igbo folk song employed as an indirect response to a confusing or rhetorical question. The collaborators accept the harmonic progression of my arrangement of the song but slightly modify the melody as shown in Example 5.3. This modified melody is harmonised for two parts, performed by male voices and constitutes the main chorus of our emerging composition.



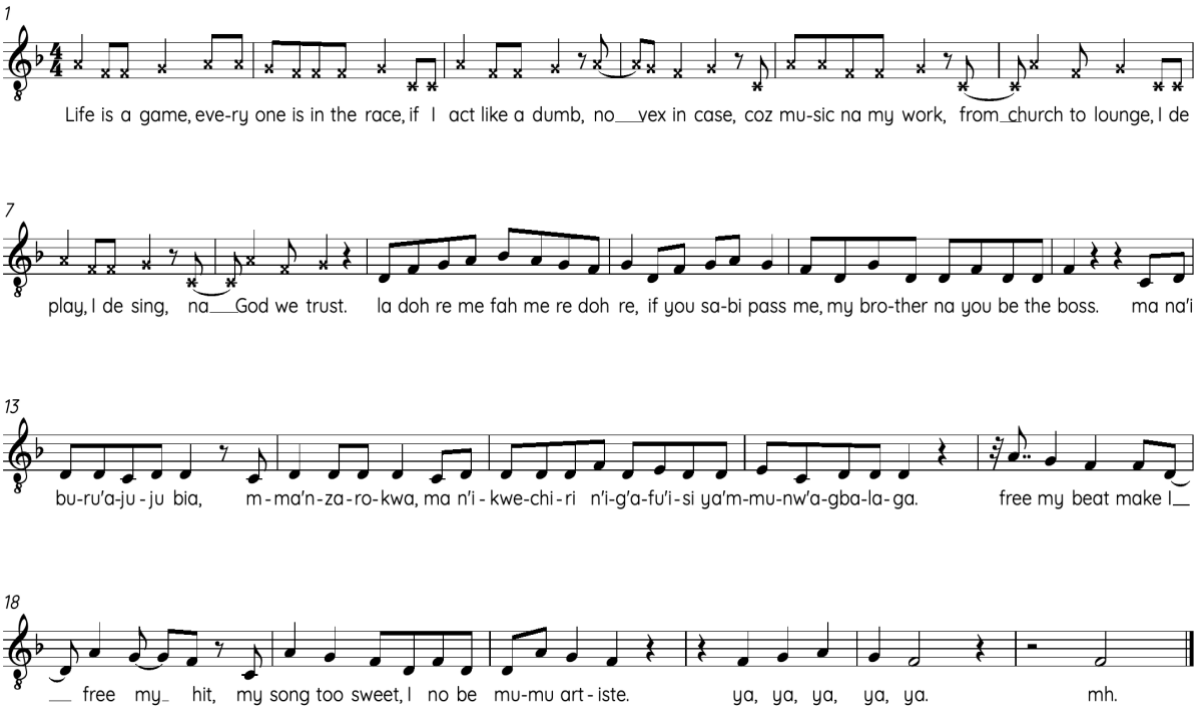
Example 5.3. The modified melody harmonised in two parts.

The agreed structure of the music is two stanzas interspersed by the above chorus, and one of the stanzas is a rap. Chidimma composes and performs the first stanza while Ogazy composes and performs the second (rap) stanza. Example 5.4 shows the first stanza.



Example 5.4. The first stanza composed and performed by Chidimma.

Example 5.5 shows Ogazy's rap (second) stanza.



Example 5.5. The second stanza composed and performed by Ogazy.

Promise composes and performs a solo saxophone interlude, shown in Example 5.6, after Ogazy's second stanza.



Example 5.6. An excerpt from Promise's solo saxophone interlude.

Arinze and Ifeanyi compose and perform the percussion (drum and bass) lines while I perform the keyboard parts. Example 5.7 is an excerpt from the final collaborative work.



Example 5.7. An excerpt from the final collaborative composition.

The overall structure of the composition is shown in Fig 5.1

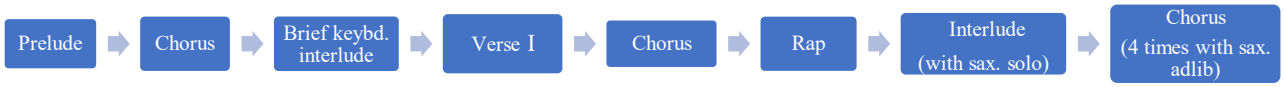


Fig. 5.1. Overall structure of the collaborative composition.

I have stated earlier that my aim in the collaboration is not only to engage with a multiplicity of musical ideas and knowledge systems, but also to reflect on the 'high art' narrative of composing Nigerian contemporary music. I believe that the interactive nature of the collaboration has been critical to enhancing my understanding of different musical genres that constitute the twenty-first century Nigerian urban soundscape. In the following section I discuss how the urban sounds inspire five pairs of compositions that constitute part of the portfolio section of this dissertation.

5.2. My engagement with urban sounds

There are ten compositions in the portfolio – five electronic pieces and five acoustic compositions (for solo instruments, chamber, and large ensembles). The compositions are structured in pairs, electronic-acoustic, resulting in five pairs from which I briefly discuss three. Although the five electronic compositions are independent, they are conceived as a cycle. Hence, I urge a listener to engage with the electronic compositions following the diagram below. There is no specific order as to which composition comes first in the cycle.

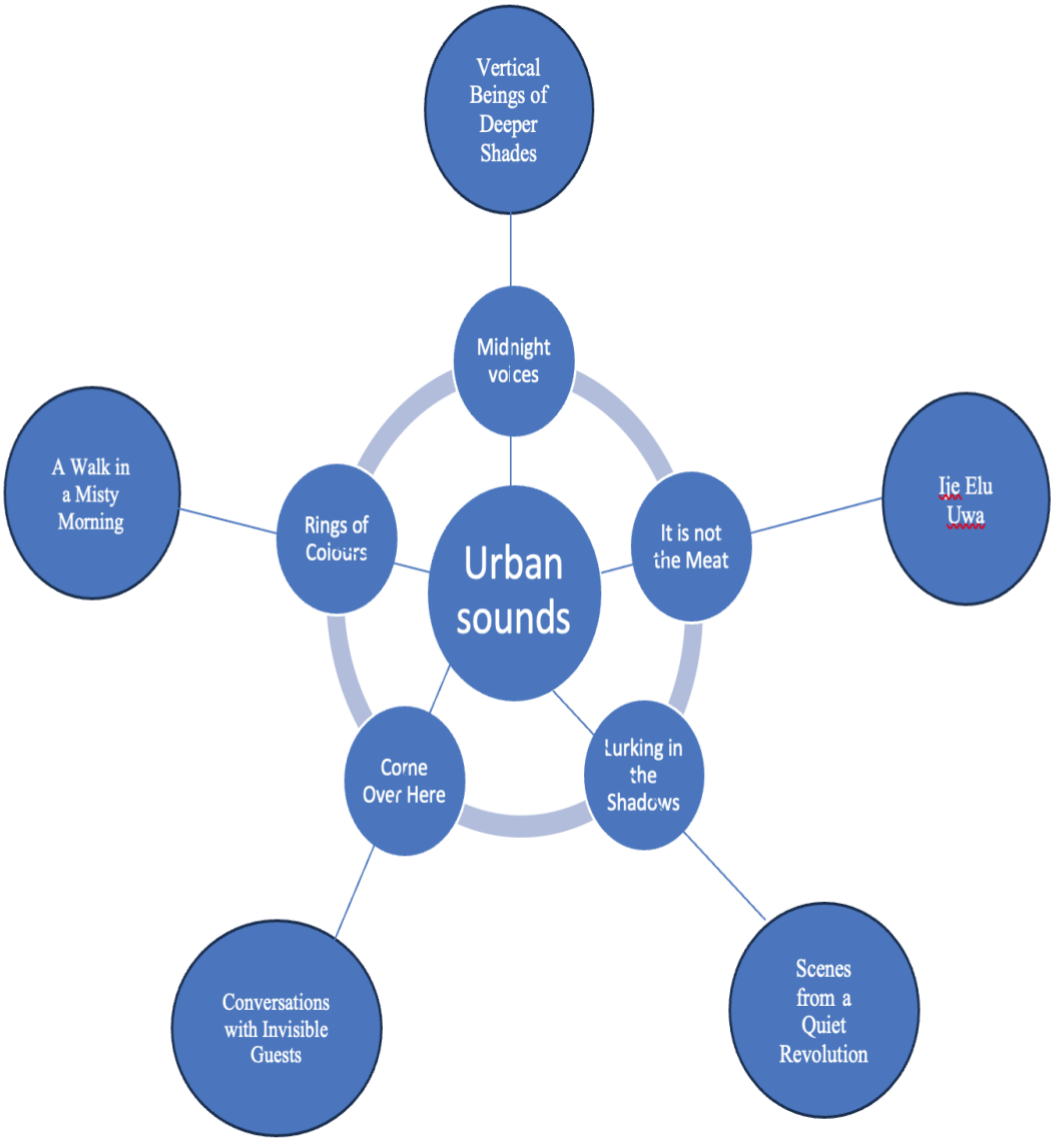


Fig 5.2. Listening guide to the portfolio.

5.2.1. Group 1: Midnight Voices – Vertical Beings of Deeper Shades

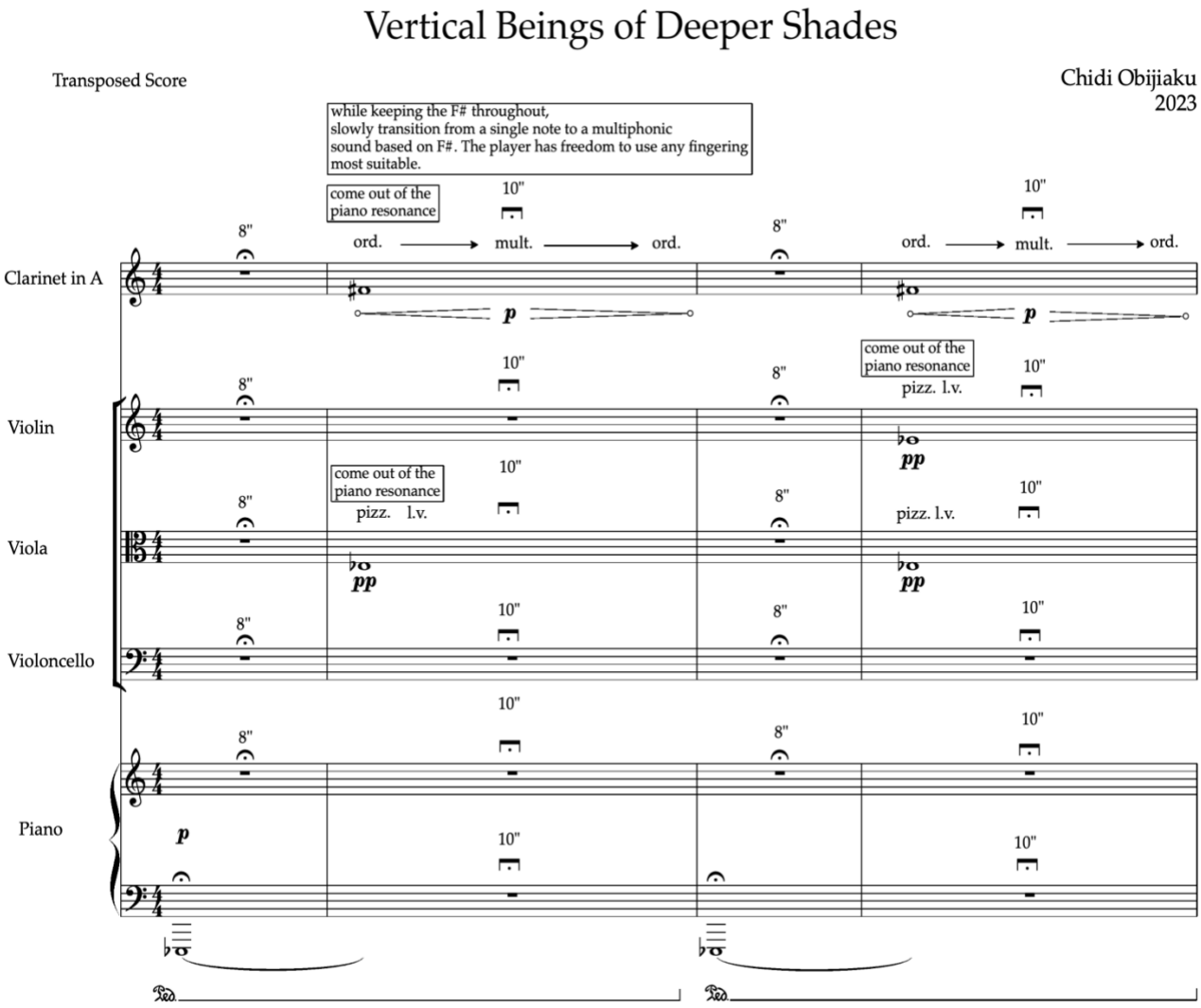
The primary resource for this pair of compositions is the bow music of South Africa, particularly the music of Madosini and Princess Magogo, and four other recordings of bow music from east Africa. However, as stated before, I engage with the bow sounds in relation to surrounding environmental sounds of Melville, Johannesburg, where I reside and work. One of the two compositions is an electronic piece titled ‘Midnight Voices’.

‘Midnight Voices’ explores the sounds produced through different playing techniques of the bow instruments as well as the spectra produced by the vibrating string consequent upon the different attack points and intensity. Most of the bow instruments are either fitted with a gourd resonator or requires the performer to employ his or her mouth as a resonator.

I believe that a change in the ‘resonating box’ and other environmental factors (as I have explained in the previous sections) could result in an emphasis on different partials of the overtone series or produce entirely different spectra.

I consider wind direction, wind speed, space, and distance as well as artificial sounds such as vehicle horns, as critical influences on my cognition of the (recorded) bow sounds. The constant change in perception of the bow sounds due to different environmental factors is recreated using Logic.

Midnight Voices constitutes the (secondary) resource for the acoustic quintet ‘Vertical Beings of Deeper Shades’, for clarinet, violin, viola, cello, and piano, shown in Example 5.8.



Example 5.8. An excerpt from Vertical Beings of Deeper Shades.

In the acoustic composition, I explore how the sound objects (the bow sound and other environmental sounds) blend into new sounds that do not represent any of the combining objects. I focus mostly on how the sonic spectra combine and take different shapes in time from the first moment of instrumental attack to the last moment of decay. In essence, each partial is considered a 'colour' that constantly evolves and blends with the other colours. All the colours combine in different ways, and, with a constant change in time, space, articulation, and dynamics, emerge as varieties of sonic objects.

5.2.2. Group 2: Reverberations – Ije Elu Uwa

This pair of compositions is inspired by sounds of vehicle horns; I recorded sounds from diverse and numerous vehicles horns which constitutes the resource for the electronic composition titled 'Reverberations'. Like in the previous group of compositions, I played back the recorded sounds in an open space using two speakers. Then, I re-recorded the sounds as they emerge from the speakers to capture the different surrounding environmental sounds.

The electronic composition stands as an independent piece but at the same time constitutes the resource for the string orchestra composition 'Ije Elu Uwa' (Journey of a Thousand Lives) shown in Example 5.9.

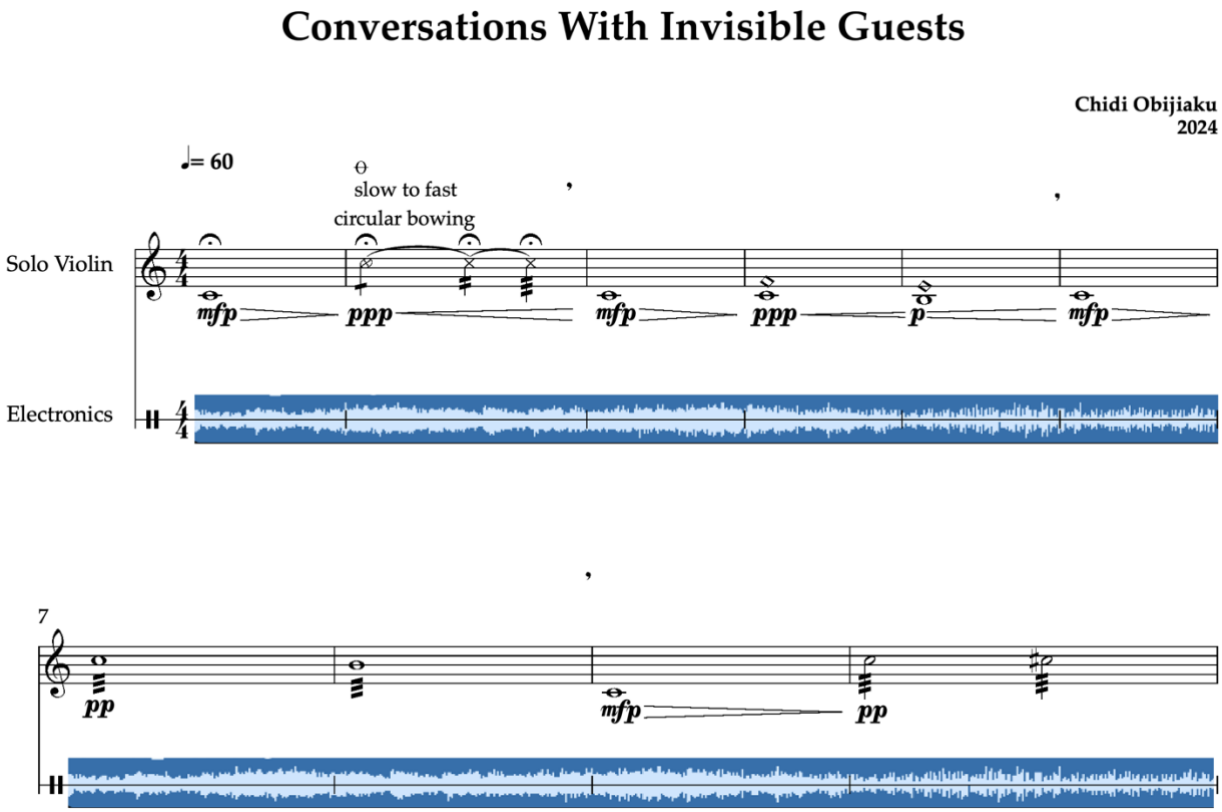


Example 5.9. Ije Elu Uwa for string orchestra

5.2.3. Group 3: Colours – Conversations With Invisible Guests

This pair of compositions follows the same process as the previous two pairs; the music is created through a synthesis of sounds from Vienna (where I was studying at the time of the composition), Johannesburg (where I reside), and Onitsha (where I grew up). There is no 'principal material' perse, because I first combined the sounds from the three cities through overdubbing in Logic, and the result forms the basis for the electronics composition titled 'it's not the meat'.

In the two groups of compositions I have already discussed, the acoustic compositions are not performed with live electronics. However, the (acoustic) solo violin piece in this group shown in Example 5.10 is performed with live electronics.



Example 5.10: Excerpt from 'Conversations With Invisible Guests'

This implies that the group consists of one standalone electronics composition and one acoustic with live electronics composition. I have composed the 'stand-alone' electronics piece but

require that the acoustic composition be performed with live electronics organised by the performers using Artificial Intelligence.

One possibility to the performance is that the performers engage the Suno AI music maker (https://suno.com) and request the AI to produce environmental sounds from, say, Lagos, Johannesburg, New York, or Vienna. The performers are free to manipulate (resynthesise) the sounds, in real time, using different effects.

I have chosen the above direction because Artificial Intelligence has become a critical aspect of urban culture in twenty first century Nigeria and Africa. My intention is to initiate an interactive space in which the composer's, performers', and AI's ideas are fused in one creative output in real time.

Because of the constraint of space, I am not able to discuss all the ten compositions that constitute the portfolio section of this dissertation. However, as stated earlier, my intention is to engage with different aspects of urban sounds on an equal platform in which there is no 'principal or fundamental' resource. I believe that this approach to composition supports and projects the fundamental ideology of the urban cultures, namely, the blend of different living styles into a new hybrid culture. My creative approach also challenges the dominant narrative that currently exist in scholarly discussions on Nigerian contemporary music composition.

The academic writings (explored in Chapter Two) recognise hybridity as fundamental to the genre but positions Nigerian tribal music and Western classical music as the core compositional resources. Thus, other resources such as urban cultures are ideologically positioned at the peripheries of a composer's creative thought process. They either minimally contribute to the composition or are discarded as noises.

Chapter Six

Conclusion

The foregoing discussion has established that Western colonialism in Africa involved the control of the politics, economics, geography, and culture of many African societies by Western countries. This hegemony was mostly achieved through a systematic projection of Western cultures as superior to the colonised African cultures. For instance, the Christian missionaries and the colonial governments prescribed Western cultures as the standard of civilisation, a means of salvation, and an enlightenment, and described African cultures as barbaric. The aim was to condition Africans to aspire towards 'civilisation, salvation, and enlightenment' by imbibing Western cultural standards and discarding African value systems. On the music scene, the colonialists prescribed Western classical music as the epitome of artistic excellence and creative sublimity and dismissed African tribal music as cacophony. This was also a strategy to ensure that the colonised Africans abandoned African musical practices in favour of Western classical music. In colonial Nigeria, Christian missionaries presented European hymns and chants as angelic songs and dismissed Nigerian worship songs as invocation of evil spirits. The missionaries also presented European religious practices as divine worship and described Nigerian worship styles as paganism.

At first, the Nigerian converts accepted the above propaganda because the colonialists attached Western civilisation to an elevated socio-political and economic status in the society. Consequently, the converts were subservient to Western cultural standards to achieve the colonisers' elevated political, economic, and social status. As discussed in Chapter Two, this subservience to Western cultures is evidenced in Nigerian contemporary music compositions that emerged in the early period of Western colonialism.

The Nigerian people later realised that Western civilisation did not improve their socio-political and economic status, neither did it eradicate the systemic racism that characterised the colonial

institutions. Hence, they began to articulate a Nigerian perspective to economic, social, religious, and political emancipation. This cultural renaissance initiated series of agitations that resulted in the fragmentation of the Anglican, Methodist, Baptist, and Presbyterian churches and the emergence of Yoruba churches. In reaction to the above socio-political developments, Yoruba composers began to compose new music, namely, the Yoruba native airs, through a blend of Yoruba music and Western classical music. These native airs were critical to the activities of the Yoruba churches from the late nineteenth century until the mid-twentieth century.

A similar scenario was prevalent in Igbo land where churches such as Christ Holy Church (*Odozi Obodo*) began to emerge from the Anglican church in the early twentieth century. Composers such as Ikoli Harcourt Whyte and Nelson Okoli began to compose Igbo native airs through a blend of Western classical music and Igbo music. To mitigate the loss of members to the emerging Igbo churches, the Anglican, Methodist, and Presbyterian churches accepted the music of Igbo composers as part of religious programs. Furthermore, the Anglican Church established Anglican Youth Fellowship (AYF) to provide indigenised music for worship and evangelism across Igbo territories. These music compositions are widely described as youth songs.

I have argued that the above period – characterised by various agitations, the emergence of Yoruba native airs, Igbo native airs, and youth songs – constitutes the era of subversion to Western colonialism by pioneer Nigerian composers. The creative strategies of these composers resulted in the emergence of a hybrid musical genre that is today widely defined as Nigerian art music. British colonialism ended in 1960, but Nigerian composers continued to employ the pioneering binary hybridity as an ideology to celebrate freedom and cultural heritage, engage in political activism, and project a national unity in Nigeria.

In this dissertation, I have replaced the concept of Nigerian art music with Nigerian contemporary music because, in my view, the concept of 'art' positions the genre as superior to other Nigerian music genres. This ideological posturing restricts the composers from engaging with the diversity of compositional resources in Nigeria, and consequently confines the compositions to the binary hybridity established during the colonial era.

On the contrary, contemporary music opens an ideological space for Nigerian composers to engage with diverse compositional resources that constantly emerge from within Nigeria and Africa. One of such resources is the urban cultures which results from interactions of urban residents and combines all the convergent cultures in the urban spaces.

The musical analysis presented in Chapter Three stands as evidence that some twenty-first century Nigerian contemporary music composers explore Nigerian urban cultures as compositional resources. Nevertheless, these composers conceal the urban influences to strongly project Western classical music and Nigerian tribal music paradigms. In my view, such practice not only supports existing compositional ideologies such as African pianism and research composition, but also advances a dominant scholarly narrative that hybridity in Nigerian contemporary music involves only two musical cultures.

African pianism, drummisitic piano style, African vocalism, and research composition are some of the compositional ideologies that have emerged in African contemporary music since the mid twentieth century. These compositional ideologies are based on the postulations of scholars such as Meki Nzewi, Christian Onyeji, Bode Omojola, and Joshua Uzoigwe, that a balanced synthesis of Western classical music and African tribal music could project an African identity in African contemporary music composition.

The above compositional approaches appeared novel when they emerged; however, their underlying ideology, namely, the synthesis of Western and African musical cultures, were already being explored by African composers since the colonial times. For instance, in the early

nineteenth century, Ntsikana Gaba of South Africa composed sacred choral music based on the Xhosa musical traditions. From the late nineteenth century, J.J Ransome-Kuti and Ikoli Harcourt Whyte of Nigeria as well as Ephraim Amu of Ghana composed choral music that explore Nigerian and Ghanaian music paradigms.

A deeper engagement with African pianism and drummistic piano style reveals an intention by Euba and Onyeji to articulate Nigerian/African tribal music practices through the Western pianoforte. In the same way, Gaba, Whyte, Ransome-Kuti, and Amu employed the SATB choir structure to express African tribal music paradigms during Western colonialism. Thus, both groups of composers engaged with, and articulated the existential realities in Africa using a binary structure of hybridity.

Considering that Western colonialism has officially ended in Africa and that many urban cultures and technological developments continuously emerge, I have argued that the above binary hybridity could no longer express the existential realities in twenty-first century Africa. In Nigeria, many new cities have emerged while existing urban spaces have continued to expand in the last two decades. This has resulted in a continuous increase in urban residents and the emergence of new urban cultures such as Aba-ngwa style, Omata culture, Eko style, and Warri style discussed in Chapter Three. These urban cultures not only coexist with, but also are ideologically equivalent to, Nigerian ethnic and Western cultural paradigms. Nevertheless, as stated before, extant scholarly writings project hybridity in Nigerian/African contemporary music as a confluence of Western classical music and African tribal music alone. This two-sided cultural interaction has constituted the scholarly yardstick for an African identity in the genre, notwithstanding that urban cultures has become a critical aspect of the existential realities in twenty-first century Africa.

One of the main arguments that has emerged from this dissertation is that urban cultures constitute an African identity and are socially and ideologically equal to all other living styles

in Africa. With an understanding of urban cultures in Africa as ideologically equal to all other African cultures, we can contextualise urban spaces in the continent as platforms within which African identities are continuously formed and reformed.

Thus, we accept that the urban culture of, say, Lagos (Eko style), stands as an African culture and collaborates with other African cultures even though it is different from the culture of the Yoruba people in whose territories Lagos is situated. Similarly, the culture of Johannesburg becomes an African culture while being distinct from and equivalent to the Xhosa, Zulu, Pedi, and Swazi cultures of southern Africa.

Consequent upon the foregoing, I have postulated that the sounds which emerge from Nigerian urban spaces are equally important as compositional resources alongside Nigerian tribal music and Western classical music. Therefore, Nigerian contemporary music composers, most of whom are urban residents in Nigeria, ought to overtly engage with the Nigerian urban resources to reflect the daily lived experiences of most of Nigeria's population.

In making these submissions, I do not advise that the composers jettison the influences of Nigerian tribal music and Western classical music. Rather, that the composers consider urban cultures as equal compositional resources to both Western classical music and Nigerian tribal music. This ideological framing is critical to extending the existing hybridity in Nigerian contemporary music to, as strongly as the Nigerian urban music genres, reflect the existential realities in twenty-first century Nigeria and Africa.

I have explored the above ideology in the portfolio section of this dissertation by engaging with the sound morphology which constantly occur within different urban soundscapes. My intention is to initiate an equality between the compositional resources that I encounter in the different urban centres I have resided in the last twenty years. While engaging with a sonic object, I allow other surrounding sonic objects to interact with, and influence my perception

of, the object. Through this process, I eliminate a distinction between what could be considered as noises (or distractions) and an 'actual' compositional resource.

As stated in the previous paragraph, the sonic objects that constitute my composition are considered as equal and collaborative to one another. This process enables me to compositionally interrogate the narrative of 'art' in which certain musical creations (or creative processes) are considered as superior to other musical practices. Thus, I contextualise Nigerian contemporary music as equal to all other musical practices in twenty-first century Nigeria.

The hybridity I advance by exploring the urban soundscapes is such that recognises the interactions between Nigerian tribal music, Western classical music, Nigerian urban music, and other urban sounds such as industrial and automobile sounds as equal and complementary. My approach to hybridity does not jettison, but further extends existing compositional ideologies such as African pianism, drummisitic piano style, African vocalism, and research composition. In line with this dissertation, research-composition could extend a focus on Nigerian tribal music by incorporating African urban music genres such as Hip-hop, R&B, Rap, Jazz, Highlife, and Afrobeat. African pianism and drummisitic piano style could also focus on the instrumental techniques of African urban music and explore other aspects of the African urban soundscapes. Similarly, African vocalism, while synthesising the vocal and instrumental techniques of African tribal music genres, could equally engage with the performance practices and vocal techniques of African urban music, and incorporate Pidgin language and urban vernaculars.

An exclusion of urban resources in Nigerian contemporary music advances a 'high art' narrative and encourages a composer to create what I have described as 'your (composer's) work'. Such compositions are created to project a composer's (mostly formal) music preferences and the aesthetics of a few members of the society who the composer considers as elites. As discussed in Chapter Three, 'your work' stands as 'prescriptions' from the composer and his or her elites to the masses without a consideration of the daily existential realities of

the masses. In the context of this dissertation, urban residents constitute 'the masses' considering that a greater percentage of the twenty-first century Nigerian population resides in urban centres.

On the contrary, a composition that explores the urban soundscapes – and these sounds also include, but are not limited to, Western classical music and Nigerian tribal music – has a capacity to produce what I have described as 'our music'. 'Our music' accentuates the daily lived experiences of the masses, while recognising, but not being subservient to, the composer's Western classical music and Nigerian tribal music influences. Ngugi Wa Thiong' O describes such music composition as a creative output produced in the language of the masses by an artist who not only resides with, but also embodies the experiential realities of, the masses.

I consider the arguments in this dissertation and the ten music compositions that have emerged from the research critical to extending the binary hybridity discourse in Nigerian contemporary music. However, the urban sounds, which I have explored, stand as one amongst many possibilities of extending the hybridity in the gerne. For instance, the advent of Artificial Intelligence in the twenty-first century provides unlimited opportunities for Nigerian contemporary music composers to explore more resources that could further extend the genre's existing hybridity.

As stated in the beginning, the aim of this dissertation is to, on the one hand, investigate the influences of urban cultures in twenty-first century Nigerian contemporary music, and, on the other hand, extend a fundamental creative practice in the genre using urban sounds. In addition to the above aims, I intended that this dissertation would reawaken the consciousness of Nigerian contemporary music practitioners, especially composers, to understand that hybridity in the genre is (and has been) a dynamic phenomenon and creative practice. I sincerely hope that I have, even if to the least extent, achieved this objective.

Since music compositions stand as a representation of the time and society within which they are created, hybridity in Nigerian contemporary music should evolve according to the socio-political, economic, ideological, and technological developments in Nigeria and Africa. This re-contextualisation would ensure that 'Africanness' (or 'African sound', as my colleague suggested in Chapter One) in a music composition is not evaluated by how much Western classical music and Nigerian tribal music a composer has incorporated.

Preferably, such authenticity should be evaluated based on the extent to which a music composition incorporates resources from within the African continent, reflects the daily lived experiences in Africa, and engages with emerging global influences.

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Scores

Alvin Okpogba - Owariko
Ayo Oluranti – Gbajumo

Christian Onyeji. Ekele diri Chineke

_____. Oga
_____. Opi akuko

Dan Agu - Mee ayi ka ayi n'eto eto

David Ibinaiye – God bless Nigeria

_____ Igbo Amaka Sonata

Dayo Dedeke – Baba dakun aba ni o

Ikoli Harcourt Whyte. Atula Egwu
_____. Chebe m o Nna
_____ Sutu m Onu Onye nwe m

Joshua Uzoigwe – Tuzu

Jude Nnam. The Servant of God's People

_____. Ekeresimesi

Sam Akpabot – Nigeria in Conflict

Sam Ojukwu. Chineke Doo

_____. Jehova emeworo ayi ihe uku
_____ Si Amen
_____ Okwu Gi bu oriona diri ukwu m
_____. Unu ekwekwala ka e mee ka unu yie ajo oge a
_____ Ma unu onwe unu

Stephen Olusoji. Melorhythmic Nigeriana

_____ Nigerian dances for the piano

Felix Nwuba - Odenigbo

Discography

Adure – Rex Lawson

Ka ayi gaa n'iru Nna nye ya ihe di mma – Anglican Youth Fellowship

Emee nkwa e kwere – Clement Kalu Uko

Suffering and Smiling – Fela Anikulapo Kuti

Shine your eyes – Abdulkareem Eedris

Nigeria Jagajaga – Abdulkareem Eedris

Levels – Chinedu Okoli (Flavour)

Doings – Chinedu Okoli (Flavour)

Pick up your phone – Chinedu Okoli (Flavour)

Good woman – Chinedu Okoli (Flavour)

Aba made – Ruffcoin

Warri boy – Glenn Mena

Yori-yori – Peter and Paul Okoye (P Square)

Busy-body – Peter and Paul Okoye (P Square)

Danger - Peter and Paul Okoye (P Square)

Adure – Rex Lawson

Last-last – Burna boy

Fall – Davido.