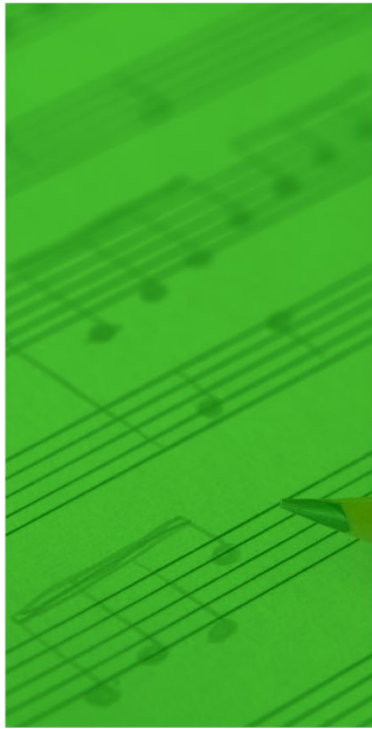


# **COMPOSING IN CRITIQUE OF NOLLYWOOD SCORING PRACTICES**

**Adeyemi Solomon, Oladiran**

**0605471W**



**Supervisors: Dr Cameron Harris and Dr Chris Letcher**

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### **Declaration**

I declare that this research report is my own unaided work. It is submitted for the degree of Master of Music in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination in any other university.

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15 October 2021

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An extensive work like this could never have been undertaken by the efforts of one individual. Even as teachers, we are indebted to others for the knowledge we possess.

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## **Abstract**

As a point of departure, this work considers the construction and creative choices found in Nollywood film music. This investigation is motivated in part by critique the author has witnessed of this music from outside Nigeria during fifteen years of living and working in the music industry in South Africa. The works of notable film scholars like Gorbman (1987) and Prendergast (1992) profoundly highlight the theoretical and practical functions of music in film. Through these theories and principles, the music of selected Nollywood productions is considered.

The compositional commonalities in the style, in the region, and at the period (1930-2015), allow for a theorisation of a shared musical identity since the same resources are at the base of these styles. Using these resources, I present a model for using musical resources found in Nigerian traditional music to compose for Nollywood (as well as cinema more generally) and for the concert stage is presented in both composed and written texts. It is argued that Nigerian music identity can be theorized through the use of these common compositional resources. My accompanying portfolio of compositions for the stage and screen seeks to give practical, creative expression to that whilst also serving as a demonstration of the development of my own compositional voice.



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## **CHAPTER 1**

### **Introduction**

This thesis, consisting of both written text and composed music, explores the use of composition resources found in traditional Nigerian music to compose for both film and concert music, as a way of articulating a Nigerian identity. As an academic study in composition, I did not aim just to write Nigerian music but, by critiquing the compositional practices in Nollywood on the one hand and assessing the dramatic suitability of traditional musical resources on the other, I present a model of composition for art and film music. This model is not intended to be the rule that all Nollywood and concert stage composers must follow, but as a viable choice in grounding such creative work in established knowledge.

Composing music that articulates the cultural identities of any culture, for any medium – live performance, say, or as an accompaniment to moving images – presents opportunities for the composer to bring to bear and creatively experiment with the cultural resources found in such cultures. These could include artistic ideas (musical and extra-musical), language, ideas from cultural discourse (considering how roles in society mirror the roles of instrumental parts, for example), current composition trends, established musicology techniques, and knowledge from personal experience. It is not a new idea, as we shall see further in this thesis, that Nigerian art music composers have looked to the traditional to find inspiration for their creative work. However, there are debates regarding what makes for authenticity in Nigerian or any traditional music, and they can be problematic, as highlighted by Sylvanus (2012b: 185–186). My approach in this research is not to find the ‘what’, but ‘how’ resources are used in the case studies.

Considering traditional music as one of the subsets of the general category of music genres (i.e. Jazz, Pop, Traditional, and Classical), I have chosen to explore the following styles of Nigerian traditional music as part of my studies. While these styles can be specific to the artists and their musical expression, there are general characteristics for these styles regardless of the artist. The styles are:

- Apala and Sakara of the Yoruba ethnic group, representing the West of Nigeria;
- Goje music, representing the North; and
- Egedege music, representing the East.



This selection allowed me to acquaint myself with music from the three major ethnic groups in the country i.e. Hausa, Igbo and Yoruba (Okoh, 2018: [O]). Through this, I have been able to identify certain composition resources that are common to the different groups. The genres I have most closely analysed in this thesis are Apala and Sakara music. This selection was not random but rather based on access and identity in comparison to the other two genres. By identity, I mean I am a Yoruba and these two styles (and more) are identified with Yoruba people from the western region of Nigeria at large, and particularly with my ancestral origins, that is, the Yoruba people from Ogun State. In my childhood years, I remember watching my father dance to Sakara music in our living room and singing along to Apala music on other occasions. He also invested a lot in the Juju music of Yoruba musician Sunny Ade by buying his video and audio recordings. These experiences were my first encounters with the music in the form of listening, miming, and dancing. By access, I mean that the cultural resources (for example instruments and language) are understandable to me. This is important not because I was an expert in this kind of music-making at the beginning of this research but because I was not. However, because I had worked with some of these cultural resources before in the context of other styles and genres of music, I considered that researching these two genres would be worthwhile. Above all, having been away from home for most of my young and adult life, I thought this search would bring me a little closer to home.

In the discussion that follows, I present the background to the study of film music in Nollywood and how the aim of writing music for Nollywood led me to the path of researching traditional music and using these resources to compose for concert stage and screen.

### **1.1 Background to this study**

As an evolving culture of storytelling, the Nigerian film production industry, Nollywood, started out because of necessity – video was a far more accessible and affordable medium than celluloid, both in terms of production and consumption (Onuzulike, 2009: 178). Available information about the beginnings of Nollywood reveals a dichotomy in opinion between the Igbos (typically associated with the eastern regions of the country) and Yorubas (dominant in the west). For scholars like Onuzulike (2009) and Ojukwu and Ezenandu (2012), who originate from the Eastern region, the birth of Nollywood as a concept is the birth of video-film recording on a large scale, beginning with the release of *Living in Bondage* in 1992. However, according to Abiodun (2011: 192), who is from the western region, Yoruba theatres with their long history

of performance tradition had already started reworking their stage works for video-film as far back as the mid-1980s with the release of *Ekun* (1986).

Over the past 25 years, Nollywood has experienced an astonishing economic growth in Nigeria and internationally, making it the second largest film industry worldwide after Hollywood (Igwe, 2015). This growth is attributable to many factors, including West African market size, the relatively cheap cost of production, the telling of the everyday stories of the African, technological evolution of video-film, and growth of the popular cinema culture (Olayiwola, 2011; Onuzulike, 2009). This recent growth has been accompanied by an improvement in the standard of acting, cinematography, scriptwriting and use of technology as observed in recent films like *The Wedding Party* (2016) and *Isoken* (2017). However, in Nollywood films, the film score is still perceived to lack artistic and technical merit and has failed to keep up with the developments in other areas. Joseph argues that Nollywood ‘is still emerging in terms of the movie soundtrack and film score’ (2017: 4). Izuzu recorded that ‘not every Nollywood soundtrack is crap’ (2016), suggesting nevertheless that the soundtracks to Nollywood films are in general not considered highly; a fact widely acknowledged in the public space but hardly written about. This creates a gap in the literature on the one hand, and as a direct result on the other hand, the lack of reliable data creates a great difficulty in monitoring developments, addressing problems and systematically engendering growth within the industry. Sylvanus and Eze-Emaeyak also confirm that ‘not much research has been devoted to the study of film music in mainstream Nollywood’ (2018: 142). Speaking of the film-score in Nollywood, Onuzulike notes that the video recordings (from the early years of Nollywood) showed a lack of ‘the inherent human touch that has made filmmaking an intimate experience for the filmmaker’ (2015: 26). Sylvanus and Eze-Emaeyak have discussed whether this lack of creativity in Nollywood film-scores is because of the ‘one directional film music production structure’, which makes the film composer succumb to the demand of the Executive Production Manager (2018: 143).

The art of composing film music for Nollywood – through a process that is artistically, historically, and poetically grounded – is a craft that exists in an atrophied state, one that is barely cultivated by Nigerians. Because of this, according to Joseph, it is also another skill set which is frequently “imported” in terms of style and expertise (2017: 3). For example, the film score of *Ije: The Journey* (2010) has a considerable amount of US/European film music. *Isoken* (2017) and *The Wedding Party* (2016) both have non-diegetic music that seems to imitate a

dominant Hollywood scoring style. In other respects, too, both films are derivative of US/European forms: in terms of plotting and character, both films (like hundreds of others) borrow from the romantic comedy subgenre.

Nollywood film scores also often fail to fulfil the functions of film music. Joseph describes them scores as ‘hastily compiled’, which ‘hardly fit snugly into the framework of the movie’. They do not...

efficiently communicate the story, and do not accurately convey emotions of the scenes. The existence of this problem is largely identified with the Nollywood industry, and as an indirect outcome, there appears to be a significant level of inattention to scholarly works on the use of music, and its perceived functions in Nollywood movies. (2017: 3-5)

#### 1.1.1 *Importance of Film music*

The importance of having an effective film score cannot be over-emphasised, as has been extensively written about in relation to western films, specifically for Hollywood but also for the entire history of filmmaking in the west. For example, Neumeyer, surveying the early history of film music practices in the US, records that

the fundamental function of music in the later silent era was to underscore the underlying narrative structure of the film by establishing a musical unit of structure, the musical cue that extended across individual shots, binding them together into a larger unit of narration, the sequence and ‘articulate images’ through ‘synchronization or musical continuity’. (2014: 20)

The celebrated film-music composer Max Steiner claimed that at least 25 percent of the success of movies from the RKO studio during the 1930s could be credited to the music (Cooke, 2010: 58). The many ways in which music functions in film has, however, not been explored in terms of the workings of Nollywood music.

Film music conventions as we know them are based on a system codified and solidified in the films of Hollywood’s ‘golden age’ in the 1930s and 1940s, which had far-reaching influence around the world. Much has been written about the multiple functions that music performs in the classic Hollywood score. Three functions identified by Copland (quoted in Cooke, 2010:87)

are ‘intensifying the emotional impact of any given scene ... creating an illusion of continuity ... [and] providing a kind of neutral background music’. Gorbman outlines seven principles which also help describe the functions of film music. These principles include the invisibility of the technical apparatus that produces a film’s underscore, the subordinate position or ‘inaudibility’ of music in relation to dialogue and image, music as a signifier of emotion itself, ‘narrative cueing’ that interprets and illustrates the story or indicates a point of view, and a role for music to provide formal and rhythmic continuity as well as unity in a film (1987: 73). Prendergast also discussed five key functions of film music. They include: evoking time and place, creating psychological refinements, providing a background filler, building community and providing theatrical build-up (1992: 227-245). Given that the effectiveness of these functions of music and the techniques that help to achieve them are well established globally (considering their long history in performance and research, which dates to the beginnings of the operatic tradition), one can understand why they seem to be ingrained in our thinking and as such, have become the ‘norm’. However, with this acceptance of the ‘norm’ seems to have come the expectation and uncritical acceptance of a dominant film music style and culture. One way to critique this situation is to ask the question ‘are there ways in which we can achieve the set functions of music in film by using the music and musical techniques of other cultures, including of the people represented in a film?’ So, if we intend to write for Nollywood, the question is then, what is Nigerian music and how might it work effectively in a film? An additional somewhat provocative question might be: Could Nigerian music be an effective kind of film music in a film that does not have a Nigerian setting or feature Nigerian characters? Or, how can Nigerian music resources nourish creativity to create something new that is more than the sum of its western/Nigerian parts?

## **1.2 A framework for defining Nigerian music**

For this research, I have coined a simple definition of Nigerian music as music made (production) by Nigerians, for Nigerians (consumption) and in Nigeria (location). Music based on this definition can be found in different ethnicities across the nation. The simplicity of this definition is in the tangibility of the cultural resources that act as frames for the definition. This tangible or what one might call the ‘explicit’ aspect of the culture includes: persons (artists and audience), location, traditional instruments and traditional costumes that go along with performance. The intangible cultural forms include: musical elements (for example specific rhythms, metres and tonality), style, language and uses. To this study, a combined use of these

different cultural forms helps to create a framework for defining and identifying specific music as Nigerian music.

However, this same tangibility that helps to create a framework for our definition and identification also creates challenges for the framework because the tangible character of cultural resources (for example, a local instrument) allows, for example, for the mobility of such instruments beyond a specific geographical boundary and for the instruments that are local to other cultures to come into this specific geographical location. Likewise, the intangible nature or what one might call the ‘implicit’ of a cultural resource (for example, language and tonality) not only allows for it to be used beyond the borders of its origin but also to be modified over time, even within its geographical location. To this point, Sylvanus describes our identity as ‘plural and to some degree susceptible to re-signification’ (2012b:185). Thus, tangibility is a factor that contributes to the evolution of cultural resources and creates a diffusion of strict border boundaries (physical and abstract), making these cultural resources less exclusive to a geographical location or people. A point I would like to consider here within this framework, is the importance of the general populace’s – most, as opposed to a selected few – recognition and acceptability. The music within our framework is culturally relatable to the general populace who are not actively involved in formal music making but for whom music consumption (through passive engagements like singing along, dancing and listening) is part of their everyday living at work, home, or social gatherings. Underscoring this point, Forchu points out that ‘Nigerian traditional music is completely integrated into the lifestyle of Nigerians’ (2012: 211). The content, style, language (artistic and cultural) and themes are not devoid of the everyday experiences of the average Nigerian. This description of Nigerian music is not all-encompassing of all music in Nigeria, but it provides a framework for traditional music. It is on the basis of this framework that I have selected the four styles of traditional music given above, which help to geographically cover the North, East and West of the country.

However, this framework still produces an extensive range of styles within the traditional music genres, e.g. ‘Àgídìgbo, Àwùrèbe, Wéré, Àdàmò, Ìjálá, Orin arò, Gùmbe and Kókóma’, which are all Yoruba music traditional music styles, and according to Oludare (2018b: 3) they have ‘metamorphosed over the years into neo-traditional forms’, which include Apala, Sakara, Were, Fuji, etc. However, for pragmatic purposes of further limiting my source material, I considered recordings by the following artists who represent specific genres and have personal artistic styles. Firstly Haruna Ishola (1919-1983), alias ‘Baba Ngani Agba’, a Yoruba, Apala

musician who contributed immensely to the development of Apala music. The style of Apala music that Ishola propagated is called ‘apala San-an’ which means ‘cool beat’ (Lasisi, 2012: 110). Secondly, born in 1909, Yusuf Olatunji, popularly called *Babalegba* and regarded as the icon of sakara music. He played the Goje (one-string fiddle) and sang mostly in the Egba dialect of the Yorubas. Before he died in 1978, Olatunji had recorded over 50 albums (Olusoji, 2010: 20). For these two artists, I studied and made formal analysis of some of their famous compositions to be able to understand how compositional resources were used creatively. The other artists I listened to for general ideas include: Alhaji Dan Maraya Jos (1946-2015), a Hausa solo musician who played the Kuntigi (a small plucked one-stringed instrument) to accompany himself while singing (Schuh, 2002:1) and, Queen Theresa Onuorah, who popularised the Egedege dance music of the Igbo ethnic group.

### 1.3 Aims

The primary aims of this thesis are to:

1. Establish the style(s) of composition employed and to identify the functions of music in Nollywood films.
2. Present an alternative creative vision to the existing music practices that dominate Nollywood through compositions based on the use of Nigerian traditional music composition resources.
3. Compose concert music using compositional resources from Nigerian traditional music.
4. Contribute to scholarship on Nigerian music composition and Nollywood film scoring.

#### 1.3.1 *Nollywood Music and Functions*

For this part of my aims, I listened to all the music from a selection of Nollywood movies. This selection covered the period from 1992 to 2017, giving me some latitude in terms of the evolution of styles in film music writing. During this process it was important for me to keep my focus on what was written rather than my perception of what was written. This helped support objectivity and allowed me to hear the music for what it was.

I approached the discussion about functionalities through the principles of film music composition, mixing and editing described by Claudia Gorbman (1987).

#### 1.3.2 *Composing for Nollywood*

Using resources found in the analysed music – for example, timeline development and front-tagging to write art music for live performance – helps to creatively break away from the

confines of the utilitarian functions of traditional music imposed by words or images. It allows the composer to creatively explore the capabilities of these resources, imaginatively breaking the boundaries of their limitations, freeing the composer to write as s/he desires. This then allows for a creative exploration of their narrative potential for storytelling for moving images in Nollywood and beyond with the motivation of fulfilling the set functions of film music. It allows me, furthermore, to advocate for film scoring processes and compositions that develop out of creative intellectual engagement with resources and ideas from Nigerian music culture, and to explore the suitability of this material for screen music. I thus aim to present an alternative creative vision to the existing music practices that dominate Nollywood.

Even though Nollywood has made significant strides since its inception in the areas of storyline, cinematography, costume design, picture quality, sound quality and narration, the Nollywood film score still leaves much to be desired. Perceived failings in the use of music in Nollywood films, as I have discussed above, centre mainly around artistic and technical issues. To then address the concern of how to create effective nondiegetic music for Nollywood, I analysed a selection of movies from the beginnings of Nollywood to explore how film scores were written, how they functioned and evolved. I also looked at the challenges from technical and artistic points of view. I did this to establish the style(s) of composition employed, to identify the functions of music in Nollywood films, and to assess the effectiveness of these in relation to each other. A framework for the selection of films for this research was: the films had to be produced in Nigeria by Nigerian directors and cast living in Nigeria, for the Nigerian public and under the umbrella of the Nollywood industry. The films that I consider include examples from the early Nollywood period and more recent films: *Living in Bondage* (1992) by Kenneth Nnebue, *Glamour Girls* (1994) by Chika Onukwufor, *Rattlesnake* (1995) by Amaka Igwe, *Ije: The Journey* (2010) by Chineze Anyaene, *October 1* (2015) by Kunle Afolayan *The Wedding Party* (2016) by Kemi Adetiba, and *Isoken* (2017) by Jade Osiberu,

### 1.3.3 *Composing for concert stage*

To explore the creative potential of compositional resources from Nigerian traditional music for concert music, I had to identify and to characterise the natures of Nigerian music under study. One way to classify Nigerian music is to use the ‘tripartite scheme’ common in musicology; that is, folk (for example, Apala and Egedege), popular (for example, Afrobeat and Juju) and art music (including western-style choral and instrumental) (Agawu, 2003: xv and 2016: 49). Alternatively, one could speak about artist-specific styles as they relate to the

larger category of style. For example, Salawa Abeni and Batile Alake both sing Waka but there are stylistic differences in their performances (Olusoji, 2010). As stated by Mogaji (2015) it is, however, more consistent with everyday practice in Nigeria to provide...'. On the one hand, this classification caters for differences within the same genre practised across different ethnic groups, and on the other hand it caters for genres that have no specific names but are associated with an ethnic group. Examples of such rubrics are: Tiv music (Lane, 1954), Hausa music (Adamu, 2014) and Ibibio music (Akpabot, 1975). It is also quite common to name genres of music with the name of an instrument. For example, Sakara, a music of the Yorubas, is named after the membranophone instrument called the *sakara* (Lasisi, 2012).

Recognising and identifying with any cultural form (for example, art, fashion, and music) within a culture is based on familiarity with the cultural resources in that culture. In the case of music, our knowledge of cultural resources as insiders or outsiders with initiated or uninitiated ears and level of understanding gained through engagement with these resources will play an important role in being able to recognise Nigerian music at its core. Experiencing music through intentional listening, analysis (theoretical and practical), performance and reading (about the music and its culture) plays a very important role in developing a good understanding of the music.

To capture the essence of Nigerian music in a composition, I transcribed recordings of music from Haruna Ishola and Yusuf Olatunji on staff notation and this enabled me to see from an analytical point of view how their music worked theoretically and practically. This kind of analysis from transcription allows us to examine the textual relationship between the multiple voices in the music, and this helps with understanding the structural details in a composition. I embarked on this composition project equipped with this detailed analysis of the inner workings of the music of these artists, and with the knowledge of tools and trends in the academic study of music composition. This helps to envision, create, and develop art music for different purposes (for example, moving images, sound installation, and storytelling). I embarked on this composition endeavour experimenting, and creating music for live performance. I contextualised the music I composed by grounding my compositions in resources identified from Nigerian traditional music. In this process, I sought to answer questions such as: in what creative ways can the standard bell rhythm as identified by Akpabot (1986: 32) and King (1960: 51), and common in Nigerian music, or the *dundun* drum ensemble function as the basis for effective music?



This composition project will suggest ways in which Nigerian music as an example of an African music culture can provide inspiration and content for African music compositions for concert and film music. In this, my work follows in a well-established tradition of Nigerian art composition that draws on traditional African music. The beginning of art music in Nigeria dates to the turn of the 20<sup>th</sup> century with the musical output of Dr. Ekundayo T.K. Phillips, who is regarded as the foremost art music composer in Nigeria (Sadoh, 2010: 488, and Sylvanus 2012b: 184). In an article about Nigerian art music composers, Sadoh (2010: 488-492), categorised Nigerian art music composers according to their styles of composition, which conveniently delineates their period of active production as well. These categories are:

- i. The Golden Age of Church Music (1900-1950): These were mostly indigenous church musicians who wrote sacred music, the foremost of them being Dr. Ekundayo Phillips (1884-1969). Others include: Rev. J.J. Ransome-Kuti (1855-1930), Rev. T.A. Olude (1908-1980), T.A. Bankole (1900-1978), Dayo Dedeke (1921-1994), etc. They wrote tonal music for western musical instruments such as piano, harmonium or organ, and the form, harmony, and style were European too.
- ii. The Age of Concert Music (1950-1960): The foremost composer of this era was Fela Sowande (1905-1987) whose expansive musical output extended into instrumental and sacred music. He also introduced the European chromatic style into the lexicon of Nigerian traditional music.
- iii. The Age of Atonality (1960s-to present): These are musicians who were trained at institutions in London and America and can be described as ‘composer-ethnomusicologists’ because of their extensive training in these areas. With the focus on ‘cultural renaissance and the search for nationalistic identity’, these musicians researched Nigerian traditional music for inspiration for their compositions and scholarly works. The music in this period has employed atonality in different ways and incorporated more indigenous instruments than the earlier periods. Musicians in this category include: Samuel Akpabot (1932-2000), Ayo Bankole (1935-1936), Akin Euba (1935-2020), Joshua Uzoigwe (1946-2005), Godwin Sadoh (b. 1965).

The unavailability in the public domain of the recorded music (for example on Youtube) or the sheet music of the atonal works of the third-generation composers discussed above poses a

little challenge to engage with Sadoh's meaning of atonality within the context of Nigerian art music with profundity. For example, I would have loved to know what kinds of atonal resources were used, how it was received by the community of art music enthusiasts, and what the music meant for scholarship in Nigeria.

#### 1.3.4 *Contributing to Scholarship*

At the stage of proposing this research and up to the point of completion, there is still a considerable gap to be filled in scholarly work on Nigerian music composition techniques and on Nollywood. Of course, there are practical compositions in art music, and traditional music exists all over the country, and some notable scholars/composers have written 'about' the art of music composition, analysis of Nigerian music, techniques of composing in these styles of Nigerian music. These include Euba (1967), *Multiple Pitch Lines in Yoruba Choral Music*. Using examples of songs from the 'Ijesha' people of Yoruba ethnic group, Euba discussed how polyphonic structures work in selected music and what the possible sources of polyphonic influences may be. In *Cross-Cultural Expressions in the Music of Joshua Uzoigwe*, Sadoh (2016) discussed the European and African influences on Uzoigwe's compositions. He specifically highlighted the use of anhemitonic scales like pentatonic, hexatonic and heptatonic, and the use of short melodic intervals to 'evoke melodic and harmonic nuances in Igbo music'. (2016: 101). For his dissertation titled, *Polyrhythm as Integral Feature in African Pianism: Analysis of Piano Works by Akin Euba, Georg Ligeti and Joshua Izoigwe*, Oluranti (2004) explored the polyrhythmic nature of African music. His summation was that polyrhythms are not exclusive to African music but the way this feature is being used extensively and constantly is the identifying factor in African music. He described rhythmic structures in African music as having the elements of 'ostinato, repetition of rhythmic patterns, the use of the isochronous pulse temporal system, absence of measure system based on an accentual matrix etc.' and the polyrhythms occur within this structure. (Oluranti, 2004: 63).

While many scholars and writers have written for concert hall and other media, not much has been written for or about Nollywood film music composition. This is partly because Nollywood – as an established industry – is still relatively new. Merging interest between musicology and Nollywood's aesthetics will still take some time. This research work intends to contribute to filling this gap in literature.

## 1.4 Rationale

During my undergraduate studies at Unisa, I was introduced to an African art music composition titled *White Man Sleeps* by Kevin Volans, performed by the Kronos Quartet. The music was so captivating that it created in me the desire to know more about this way of composing, and possibly to write this kind of music. I soon got to know the *Amadinda* music from Uganda, *Mbira* music from Zimbabwe and the works of several composers from South Africa, including Mzilikazi Khumalo and Lebo M. In the cadet group of the Johannesburg Philharmonic Orchestra, we played the music of Paul Hanmer and other African composers. These experiences were my initiation into African art music, and they continued to whet my appetite for knowledge about how this kind of music is written.

Put simply, the rationale for embarking on this research is to open awareness of the latent possibilities in traditional Nigerian music resources for new film and concert music, and to do this by critiquing the identity of the music and the composition practices in Nollywood. There is a popular belief that in order to depict a place and time in film music all we need to do is to use associated instruments, style and maybe tonality. However, this can be superficial, considering that there is more to music composition and cultural identity than its tangibility. For example, west African music is not just about playing the talking drum, Zimbabwean music is not just about playing the *Imbira* and Scottish music is not just about playing the bagpipes. To create music that is based on Nigerian culture at an intellectually satisfying depth, one must answer the question of what Nigerian music is practically and how it is put together in composition and in performance.

In the overarching rationale for embarking on this project, the idea of musical identity surfaces as a theme. According to Poder and Kiilu, music-making is a ‘social activity’ and an important factor in the development of an individual’s sense of identity. It is an important ‘channel of communication that gives opportunities to share emotions, intentions and meanings’ (2015: 1705). Frith argues that the concept of musical identity idealises one’s self and the social world one inhabits but that it is always real and enacted in musical activities (1996: 123). It is thus well established that musical identity is a shared social ideology, a common musical denominator within a group of people, however that group is defined.

Having observed the kind of music played in youth and non-professional orchestras that I have been involved with, and listened to the film scores of Nollywood productions, it seems to me that leaders of these orchestras and film directors in Nollywood are not critically engaging the

wealth of musical resources available in Nigerian traditional music to articulate the possible Nigerian musical identities. However, Nigeria has rich musical traditions that can be harnessed to produce new art musical forms. Olusoji, for example, suggests that the folk and traditional dances of Nigeria can play important roles in the development of art music (2010: x). For this project I take my lead from this suggestion. The importance of considering identity matters within the context of composition is also an important aspect of my rationale: to engage with Nigerian traditional music in order to create film scores for Nollywood so that Nigerian musical identities are effectively articulated.

Except for Emaeyak Sylvanus's numerous publications (2012a, 2012b, 2017; and Sylvanus and Eze-Emaeyak, 2018), and that of Joseph (2017), there have been only a few general commentaries about music in Nollywood by writers – mostly from outside the film-composition field. For example, Onuzulike (2009), Ajiwe and Chukwu-Okoronkwo (2015), and Madichie (2010) all talk about music in Nollywood, but these writers have mostly made peripheral comments about the sound in Nollywood, probably because they are not film composers. As a musician and music researcher, I hope to provide the kind of analyses of and insight into the film-scores that commentators who are not trained in film-scoring practices cannot. The films that I have selected for analysis represent the time span of the evolution of Nollywood. For example, *Living in Bondage* (1992) is regarded as the beginning of Nollywood and *Isoken* (2017) can be considered as typical of recent films, considering its quality standard. Because the scores in these films have over the years defined Nollywood musical practice, I will be able to trace developments in film-scoring practices through appraising their music.

I intend to subject the compositional resources I have identified in the recordings of and the literature on Nigerian music to art music and film-music composition analysis. This will allow me to create a model for film-scoring for Nollywood that is not only grounded in Nigerian musical traditions, but that grows out of it. The Nigerian musicians that I selected for this study represent the foremost proponents of the genres within which they work. For example, Haruna Ishola received a national honorary award as the 'ambassador of apala music' in recognition of his efforts in developing the genre (Olusoji, 2010: 3). As at the time of this writing, there is very little scholarly work on these musicians available internationally.

The other component of the creative work for this project, that is using the same composition resources for concert music, is grounded in the following rationale. Having performed with youth orchestras and non-professional orchestra groups for roughly a decade in Johannesburg

and leading the Music Enlightenment Project (MEP) (a community project that has its own youth orchestra ensemble), I have observed the response of participants at rehearsals and the audience members to orchestra music performances. I have noticed that audiences react more enthusiastically or contemplatively when pieces that articulate their identities are performed, and that both children and young adult performers have more emotional involvement in these kinds of pieces. Thus, this kind of music played in ensembles can serve as a source of motivation for the participants involved. Additionally, through my work with youth ensemble projects, I have seen that there is not much focus on composing music for these groups (at least in South Africa), and where there are re-arrangements of popular western orchestra works for youth ensembles, most of the repertoire still does not articulate the musical identities of the participants and audience (in this case, mostly black South Africans).

This idea of music and identity became more real for me in 2012 as I got to know more about the El Sistema programme from Venezuela which was established in 1975 by Jose Abreu (Baker, 2014: 15). As I followed this programme and met people who had been trained under it, one point that became clear to me is how it harnesses local musical traditions and applies these to orchestral music compositions alongside popular western classical music for the training of children in orchestra practice. The impact of this strategy is evident in the way the children, youth and audiences respond to the live performances and to the El Sistema programme in general. In an article for *The Guardian*, Marshall Marcus describes an experience he had in 2006 watching an El Sistema orchestra of about 600 children aged 10-14 playing a Tchaikovsky Symphony and *Second Danzon* by Arturo Marquez. Concerning the latter, Marcus commented that the orchestra ‘swayed together to the music, utterly comfortable in a discipline that was completely foreign to their parent’s generation’. This piece, says Marcus, ‘has become a party piece for most Venezuelan youth orchestras’ (2009). I have had similar experiences, for example of youth orchestras performing an arrangement of a West African popular tune imbued with ‘standard patterns’ as discussed by Akpabot (1986: 32) and King (1960: 51), which resulted in a party-like euphoria when the piece was played.

The El Sistema example and my experience with working with youth orchestras in Johannesburg provide another reason for pursuing a project like this in the hope that through my compositions, I can encourage African composers to harness local musical resources, not just for professional orchestras in the concert hall but for non-professional and youth ensembles, which are in abundance. If these compositions are conceived in ways that articulate

the cultural identities of the participants, there is the probability of encouraging and sustaining the participation of the community as well. This is because music making – as a cultural phenomenon – can articulate the stories that depict the lives of the performers, audience, and the way of life of the people, their values and belief systems. Garfias supports this claim saying that music ‘grows out of culture, based on whatever tradition has been inherited along with all the modifications that have taken place’. In addition, music ‘adds to the culture and is an important form and avenue for personal and group expression in it’ (2004: 7).

### **1.5 Statement of Problem**

As discussed above, film music should perform certain functions in its service to the narrative. Film itself as a medium transcends cultural boundaries, and regardless of the culture, film music needs to adhere to certain standards. The aesthetics of achieving these standards is where Nollywood film music is lacking, and as I have discussed above, this can be quite unsettling.

### **1.6 Research Questions**

1. What are the perceived problems in Nollywood film music writing?
2. How can I develop my composition skills and voice, drawing on a selection of Nigerian and western music approaches to compose music for screen and for concert stage?

### **1.7 Methodology**

As planned, I critiqued existing music traditions in Nollywood to propose creative models for composing music for Nollywood and concert music. To achieve this, my first step in the data collection process was to study a select number of Nollywood films that represent the time span from 1992, when Nollywood started, to the present. The films in this selection were popular around their time of release, they were directed by famous directors, and they employed renowned actors. Considering the expertise that was already available in academic and commercial music (as evident in the musical productions of the time), there is no doubt that expertise would have been available for Nollywood if resources had been channelled to them.

#### **1.7.1 *Qualitative Case Studies***

Qualitative study also supports the listening to and analysis of traditional music, as discussed in Aims, above. The use of case studies allows me to focus on the main subject matter: the

composition of music and how it functions within the context of Nollywood, with depth of analysis. In general, according to Zaidah Zainal, a case studies approach allows for the examination of data ‘within context of its use’ and describes ‘data in real-life environment’ (2007: 4). An example from film music studies that used a qualitative case study approach is Chris Letcher’s study of the film-music in *Goodbye Bafana*. Here Letcher reveals how a composer pursued the search for a ‘pure South African music’ for a South African movie (2013: 165).

### 1.7.2 Data collection and analysis

I used several methods to collect and analyse data for the purpose of description and criticism before deciding on their usefulness for my own compositions. The first step involved close watching and listening. According to James Buhler this involves viewing the entire film at least twice, viewing specific scenes numerous times, taking written notes of observations, and making comments or observations (2010: 116). At this stage, even though my most important concern was the non-diegetic music, I observed the diegetic music as well. I paid close attention to the musical cues, first to observe how they functioned in the film world, and second to analyse the music compositions on their own to see how they had been put together.

The need to answer the question of how the music worked allowed me to take the music itself within its context as the starting-point of my analysis, as suggested by Bent and Pople (2001). According to Kerman, ‘analysis must be directed to the explication of the work of art as an individual entity, not to the demonstration of general principles,’ and, he emphasises, ‘must always reflect a critical attitude towards the piece’ (1985: 68). Through descriptive analysis, I have provided written explanation of certain musical moments in the film scenes I analysed and support this with a table of columns that shows times and events on screen. An example of this tool can be found in Buhler’s analysis of the music for *Catch Me if You Can* (2010: 118-120). In reporting the analysis, Buhler recommends extra musical information that may help to contextualise the music in the film. This may include background and general information for context, plot synopsis, a table of cues, a general description of sound elements, a general evaluation of the soundtrack, and a description of the music’s narrative functions (2010: 116). For the traditional music recordings, I undertook critical listening to, and analysis of, how the different elements of the music worked on their own and with other elements in the music. Being able to determine what elements were used, how they were used, and probably why they were used in the ways they were used had a bearing on all the compositions for this project.

### 1.7.3 *Assessments*

In assessing the effectiveness of the film-music for the images, I relied on technical and aesthetic standards that established film composers have suggested to determine how Nollywood productions have positioned themselves in relation to standards of film music production. Assessing the effectiveness of Nollywood film scores against a global standard is important, as Mark Slobin records that there are ‘standard practices and devices that you can expect viewers to understand’ when considering filmmaking as storytelling (Slobin, 2008: viii). Examples of questions I asked include: Does the music perform an ethnographic function? Does the music articulate narrative structures? Does the music perform continuity functions? These questions, amongst others, stem from recommendations by acclaimed film composers on the functions of film music as mentioned in the literature review. In this assessment process, I took into consideration Buhler’s advice to ‘position that music appropriately within the context of the film’s mode of presentation,’ suggesting that one of the ‘most important skills for film-music and film-sound study is the ability to alternate ... between a “normal,” open but critical mode of film viewing and biased mode that gives particular attention to music’ (2010: 126-127).

### 1.7.4 *Critical Analysis*

For a structural understanding of the music itself, I took Buhler’s descriptive analysis further to include explanation of the formal compositional ideas of the music. In this undertaking, I applied ‘structural listening’ which according to Richard Middleton is ‘based on the proposition that understanding is directly proportional to the ability to grasp cognitively all the details of a work’s underlying structure and their relationships’ (1993: 187). Possible structures that could help with a cognitive or theoretical understanding of the works include form and phrasing, harmony, and scale. These can be brought to bear in the practice of the music. The kind of analytical method I used – which included note transcription, identifying of structural devices like tonal centre, phrase structures, melodic characteristics and rhythmic characteristics – falls under the broad rubric of ‘formal analysis’ as defined by Robert Gauldin (2004). This type of analysis, according to Kerman, is concerned with ‘structure’ in terms of ‘what makes the compositions work, what general principles and individual features assure the music’s continuity, coherence, organisation or teleology’ (1985: 61). However, formal analysis only provided a portion of the picture here. Some critical interpretation of the relationship between music and visuals with an eye to deconstructing implicit narratives that arise because of the interaction between these elements was done. Close listening and comparison tools were useful



here, and providing transcriptions (where needed) of the relevant musical ideas (structures and elements) helped to show theoretical differences in style.

#### *1.7.5 Reporting*

An important step in the compositional process was to study and analyse select examples of Nigerian musical traditions to identify musical resources and ideas for the purpose of drawing on them as source material for writing music for Nollywood and for concert music. The sources that I consulted are the traditional music from specific musicians from three ethnic groups working in different genres, Nollywood films, and the established literature on Nigerian music. For each of the musicians, I selected albums that spanned their career through sampling. These musicians represent the three largest ethnic groupings in Nigeria – Yoruba, Hausa, and Igbo. They therefore afford considerable distribution in terms of culture coverage; although I am aware that my sample did not include music traditions from marginalised cultures. From recordings made by these artists, I identified aspects of their personal style. Here too, I used close and structural listening – as discussed above – to identify the musical hallmarks of their style. Some of this work necessitated transcription – for example, the relationship between polyrhythms and phrasal tendencies. The compositional ideas I identified from these recordings, for use in my own creative work, were scored in staff notation. However, I am aware that standard staff notation is not sufficient to capture the idiosyncratic character of ideas, so where needed, I supported the staff notation with explanatory written descriptions.

In a parallel process to the analytical listening, I consulted literature on Nigerian traditional music to further identify established compositional ideas such as polyrhythms, melo-rhythm, scale construction and instrumental functions in ensembles. I also considered the possibility of how these ideas might be collated for use in my compositions. In instances where the information from the established literature matched my analytical observations from the audio recordings, there was a strong case for me to use this musical idea in my compositions.

After the data was analysed and represented through transcription and written description, I began to explore it compositionally for expressive possibilities beyond its regular uses. For the development of musical ideas, there are various technical composition possibilities that I used in this process. Most of these techniques have been theoretically developed in western art music but some are perceptible in African music and music from other cultures in the world. A challenge for me was to apply these techniques in ways that meant the outcomes did not sound

like conventional western and film music. Keeping the core of the process grounded in African musical sensibilities and expressions was vital.

One major source for the compositional resources and ideas was the audio and video recordings by established Nigerian musicians who are major proponents of well-known traditional music genres.

#### 1.7.6 *Journaling*

Throughout this process, I have kept a working journal documenting my activities from data collection to analysis, through creative experimentations and compositions. According to Bashan and Holsblat, reflective journaling constitutes the point of departure for the ‘writer’s experience and a way to return to it’ and is beneficial for ‘developing meta-cognitive abilities’, ‘self-orientation’ and ‘processes of personal learning’ (2017: 2). In a practical study such as this, journaling my feelings and experiences, as per Dymont and O’Connor, helped to ‘make the connection between theory and practice’ (2011: 82). Documenting my thoughts, feelings and activities provided me with valuable information on the progress, challenges, and developments that were needed for further direction, self-criticism, and problem solving even while the project was ongoing. Woronchak studied the value of reflective journaling with advanced piano students and records its benefits as including ‘developing critical awareness and new perspective, problem solving skills and independent learning skills’ (2016: ii). The purpose of this journaling was not as an autoethnographic approach to research but to document how the research process developed, how problems were addressed and what major changes occurred through learning. This was valuable for the reflection at the end of the thesis and for further studies.

### 1.8 Limitations of Study

A limitation during this research was the unavailability of Nigerian traditional instruments in their physical form due to the geographical location from which I conducted my research. Had they been available, I could have explored the use of extended techniques, for example, as used in contemporary western art music to tap into the unusual expressive possibilities of the physical composition of the instruments. Having the dundun ensemble instruments like *gangan* and skilful players together in a workshop over a few days exploring and developing these creative extended possibilities would have been an ideal scenario. The implication of not having this opportunity during my research is that I had to focus more on the non-physical

resources and compositional ideas for the concert music and film music, exploring available samples of traditional instruments or ones that sound closest to them. Another barrier was language. As a non-speaker of Hausa and Igbo languages, I could not access the deeper meanings and use of compositional resources the way I accessed those from the Yoruba language culture. For me, the first level of access into the depth into any work of art is language (and I say this figuratively and metaphorically).

## **1.9 Chapter Outline**

In Chapter 2, I present a review of selected Nollywood movies as a way of critiquing music practices in Nollywood. I base my discussion on Gorbman's seven principles of film music (1987). These principles enabled me to: understand how music was used, how it had developed over the years, and appraise the effectiveness of the scoring in performing the established functions of music in film. The work of notable film music scholars like Chion, Kassabian and Slobin, to name a few, helped me to situate an academic discussion on Nollywood film music in established theories.

In Chapter 3, through listening, transcription, and musical analysis, I explore the works of selected traditional musicians in my quest for traditional music resources. Through short biographical details, I show the historical context of the music genres and through short excerpts, I show in text the compositional resources I found in the music. I discuss styles I found to be specific to their genres and how musical identity was developed.

In Chapter 4, I discuss the different composition resources I have used in my compositions and the thought-process of creating these compositions for art and film music. The compositions were created with deliberate use of the resources from the Nigerian tradition music genres that I studied in a bid to create a model for identity in composition.

In Chapter 5, I reflect on the trajectory of the compositional project in total, including the composition process, the editing process, the recording the mixing and mastering. I reflect, too, on my learning and hopes for the application of this learning.

In this chapter, I have given a brief background to this study, as well as an in-depth discussion on my aim and rationale for embarking on this research. For effective study, I limited my

selection of material to three styles within the framework that I designed to identify Nigerian traditional music. While discussing my rationale, I highlighted the importance of music in Hollywood and by extension Nollywood. I also shed some light on the background to the practice of art music in Nigeria and how my work relates to the established culture of art music. I concluded the chapter with details of my methodology in collecting, interpreting, analysing, and reporting.

## CHAPTER 2

### **Analysis of music in Nollywood Movies**

As with other film industries, including Hollywood and Bollywood, film music has played a vital storytelling role in Nollywood films for over two decades.

One of Hollywood's leading mid-20<sup>th</sup> century composers, Bernard Herrmann, neatly described some important functions of music in narrative films:

music on the screen can seek out and intensify the inner thoughts of the characters. It can invest a scene with terror, grandeur, gaiety, or misery. It can propel narrative swiftly forward or slow it down. It often lifts mere dialogue into the realm of poetry. Finally, it is the communicating link between the screen and the audience, reaching out and enveloping all into one single experience (Penn, 1990: 47).

These functions are no less true in Nollywood than in Hollywood.

In this chapter, through an appraisal of select films, I look at the functions of film music in Nollywood using Gorbman's seven principles of composing, mixing, and editing of classical Hollywood music as a framework for comparison. Treating the films as texts, and the different components, i.e. picture and sound and their constituent parts, as components of the text, I provide a brief textual and musical analysis in order to explore the music's functions in the selected films. As Chion reminds us, cinema is a 'palimpsestic art form' and 'you cannot study a film's sound independently of the image', or vice versa (2009: xi). Through the application of some established film music theories drawn from Hollywood film music practices, I explore the roles and functions of music in the Nollywood film industry.

Kassabian recognises that films, as a product of culture, do not exist in isolation. For their perceivers, they exist 'within a web of textuality' of experience beyond the films themselves in time and space (2001: 49). This creates a much larger context in which meanings in films, and of films can be derived. The perceiver's experience of a film, and the meanings generated from them are more likely to be 'mobile and intermittent' than consistent (2001: 86). Indeed, films may well generate new meanings when viewed many years after their first release, and we may appraise old works with fresh insights. Adding a consideration for context, one can include Chion's (1994) conception of cinema as a system in which music and visuals

synergistically situate and re-situate each other in multiple ways. Similarly, Mera and Morcom argue that ‘as soundtrack and visuals are matched, each re-contextualises the (de-contextualised) other’ (2009: 6).

In any creative work, it is impossible to fully know the intention of the artist/composer, without the artist/composer making this public. For this study, my interest is less on working out what the authorial intentions were in the production of the case studies than considering how they might be perceived by audiences; one of the joys of engaging critically with works of art is for perceivers to bring their own meanings to the work. This allows for fresh ideas and an ever-evolving reception history of the work because, according to Kassabian, these engagements between film and perceivers are ‘conditioned’ by the perceivers’ knowledge of, and relationship to a ‘wide range of musics’ in and outside film. (2001: 2).

In my position as a perceiver, I recognise my level of competence as ‘growing’ since the idea of ‘competence’ as described by Kassabian is a ‘culturally acquired skill’ (2001:20), and as a skill, it is possessed in varying degrees even by people from the same culture. This skill of competence, according to Kassabian is what is needed for consistency in ‘encodings and decodings of film music’ (2001: 20).

## **2.1 Music in the Early Days of Nollywood**

In comparison with Hollywood film music production, film music culture in the early days of Nollywood was developed through the practices of informally trained musicians and studio engineers (Sylvanus, 2017: 124-134). Like their counterparts in drama, the strategy was to use foreign sitcom productions as masters to copy, albeit using local resources for story and music. What this means is that the intricate details of composing, mixing, and editing as we know it now were not formally learnt or approached from a theoretical point of view but developed out of practicalities. One can only imagine that in Nollywood’s beginnings, music was a matter of ‘plugging the holes’, as was sometimes the case in the early synchronised sound films.

The films I have selected for analysis in this chapter were widely known in Nigeria at the time of their release. These are the films that introduced most of the major characters whose personality types shaped the culture of Nollywood. For example, *Living in Bondage* (1992) introduced major actors like Kanyo O. Kanayo, Kenneth Okonkwo and Bob Manuel. *Rattle*

*Snake* (1995) introduced Nkem Owoh and Francis Duru. An historical quest into the evolution of film music in Nollywood must start from a consideration of *Living in Bondage*, produced by Kenneth Nnebue and directed by Chris Obi Rapu, which according to Bada (2019) is the first film to have been produced under the Nollywood brand. Other films in my selection include: *Glamour Girls* (1995), *Rattle Snake*, *October 1* (2014), *Wedding Party* (2016) and *Isoken* (2017). In terms of period, these films were also very important in demarcating the Old (1992-2012) and the New (2012 to present) Nollywood. While chronology may be a useful divider between Old and New Nollywood, production values and marketing strategies help to clarify the difference. As discussed by Passchier (2013: 64-72), Old Nollywood was characterised by ‘creative atrocities such as copyright infringement, plagiarism, bad sound, melodramatic acting, depreciation, piracy and general barbarism’, New Nollywood productions in contrast have ‘well-polished aesthetics as evidenced by the exquisite cinematography, compelling and subtle performances from actors, tasteful production design and a sophisticated modern twist in the scriptwriting’. In the terms of marketing, while Old Nollywood films were produced directly on VCD (video compact disc), New Nollywood looked to film festivals and theatre openings before production on DVDs. The films selected for this research were so successful that they brought in handsome revenues and promoted the careers of the actors and actresses featured in them. For example, according to Bamidele (2007: [O]), *Living in Bondage* is said to have sold over 500, 000 copies, and established the careers of actors like Kenneth Okonkwo, Kanayo O. Kanayo and Bob Manuel, who have become the veterans of Nollywood. *The Wedding Party 2* (the sequel to the of the movie I discuss in this chapter) made a staggering 3.5 billion naira (approximately \$11.5 million) according to Chutel (2018). The overall success of these films makes them good research material for answers about how music functions in Nollywood.

## **2.2 Considering music in select Nollywood films through Gorbman’s ‘Principles of Film Music’**

My approach in this discussion on Nollywood film music is to use themes based on the principles of music in film as they were developed in the classical Hollywood period, and that have been widely influential on the production of film music in cinema systems around the world. In *Global Soundtracks*, Mark Slobin shows how Max Steiner’s prototypical classical Hollywood scores and scoring practice became hegemonic or ‘supercultural’, how this has been exported around the world, and how it has exerted enormous influence on ‘subcultural’ cinema

systems. Nollywood is no exception to this influence, which has left an indelible mark on the ways in which music acts as a controlling narrational force in cinema. Based on an analysis of classical Hollywood film scores, and the work of Steiner in particular, foundational film music theorist Gorbman in her book *Unheard Melodies* distilled seven principles of film music as they apply to the classical Hollywood film score. For the classical Hollywood film, Steiner's work stands as a model because of the large number of narrative functions it performs. According to Gorbman, Steiner's work 'explicates, underscores, imitates, emphasizes narrative actions and moods wherever possible' (1987: 7).

Gorbman describes the principles of composing, mixing, and editing of film music as:

- i. Invisibility
- ii. Inaudibility
- iii. Signifier of emotion
- iv. Narrative Cueing
- v. Continuity
- vi. Unity
- vii. Violation of rules

I do not intend to discuss each principle in full here; rather, I would like to discuss the areas where Nollywood has absorbed these classical Hollywood film music principles and where it has departed from them. In doing this, I hope to show how music in Nollywood has worked over the years, as I discussed in my aims above.

### 2.2.1 *Invisibility*

It is interesting to see how, through imitating the finished products of different film industries (Hollywood and Bollywood) over two decades, Nollywood has matured in the understanding and practical application of certain principles of film music. If we take the principle of invisibility for example, it requires that the physical apparatus of sound collection to be hidden in most circumstances. This principle of invisibility of the sound apparatus, according to Gorbman, is in line with other elements of the discourse of narrative, e.g. the image collecting devices, which are also hidden (1987: 74). This is no less true of Nollywood productions. In all the case studies for this research, the principle of invisibility was applied. As Gorbman suggests, transparency or invisibility of discourse (elements of articulating the narrative) is



indeed a goal of classical Hollywood film productions, allowing for the perceivers' full involvement in the story (1987: 72).

In a sense, the principle of invisibility aids the audience's immersion in a film, blurring the boundary between the image and the music, making it seem as if both are coming from the same 'source' – what Daniel Frampton has called the 'film mind' (quoted in Winters, 2010). As in the case of nondiegetic music, we hear this music (unconsciously for the most part), we do not know where it comes from, but we accept it (as a convention) and it works on us psychologically, breaking through the barriers between us and the narrative. During a rape that takes place in the opening scene of *October 1*, we hear a flute played like a bird call and lower strings in an aleatory style at 00:00:42, a significant convention in Nollywood for depicting the ominous. The camera shots that accompany a chase before the rape and then murder take the perceiver through the eyes of the rapist and then the eyes of the observer of the crime. Though we do not see the camera, we unconsciously identify this view as a normal cinematic convention. In this same manner, we also accept the presence of the music, the invisibility of the source and its impact. It is clearly not part of the story, but we can hardly separate our experience of the story from the music.

Looking and relooking at Nollywood film music through the lens of principles like the 'invisibility' principle allows one to draw out the complexities. In the opening scene of *Living in Bondage* (00:03:35) Andy is trying to get a tape player to work but the music does not come on because the device is not plugged in. As he plugs in the power plug, there is a knock on the door and then the music plays. In this shot, we see the tape player and we hear the music, but it creates confusion for two reasons. On one hand, it feels as if it might be nondiegetic, operating like an underscore: the opening sustained note of the music is ominous, plus it is the same music from the opening theme in the nondiegetic space. (The fact that the message at the door was a debt notice builds further on this ominous feeling.) However, on the other hand, because the tape player is in view, one might regard it as the source of diegetic music in the scene. For a moment, one wonders whether this music is diegetic or nondiegetic. If not for the visibility of the tape player, there would be no dilemma as regards to where to place the apparent source of the music from the outset. This one example is significant for a few reasons: this is the first film made under the Nollywood brand, and as such stands at a structural point to show us that music is central to reading Nollywood narrative. This blurring of diegesis, albeit for a very short moment shows how visibility or invisibility can contribute to meaning, and it sets the tone for how music can be used symbolically or metaphorically.

The principle of invisibility can also aid the perceptual move from diegetic to nondiegetic space. For example, in *Living in Bondage*, when Andy enters his house (00:49:07), we hear piano music for about five seconds. This music seems nondiegetic until the camera shows the playback system, which Andy subsequently turns off, ending the music abruptly. A reversal of this case can be found in *The Wedding Party*. At the chapel, we hear the famous opening of the *Bridal March* by Wagner played on the organ, and the congregation stand up as convention demands (implying that they can hear the music). This means we would most likely classify this music as diegetic. However, as the music plays on, we can see that no one is playing the organ, therefore no one is playing the music live, it seems. Without access to the film's producers one can only speculate that the music is played from another organ somewhere else in the chapel, and indeed, this is a norm. However, in the context of film this creates perplexity because normally in a diegetic space associated with music, such as the chapel, it is safe to assume any music heard is diegetic, even when the source is not visible. However, here, the normal source of music is shown but not played. When the normal source is visible, and it is not the source of the music heard, does one still consider the music heard as diegetic?

There is a sense that in these small ways, possibly the result of budget constraints, Nollywood challenges classical Hollywood's use of this principle of invisibility by making the sound source visible without its physical use, thereby blurring the line between diegetic and nondiegetic sound.

### 2.2.2 "Audibility"

The one area where Nollywood productions are greatly challenged – particularly in the case of old Nollywood – is regarding Gorbman's principle of 'inaudibility'. Of course, for Gorbman, film music is not totally inaudible, a word which she uses in inverted commas; her point is that music is subordinate to 'the dramatic and emotional dictates of the film narrative' (1987: 75). In essence, for Gorbman, the spectator is too immersed in the film's action to take much notice of the film's music. Put differently, the music is consciously subordinated so much that it is out of the way, allowing the spectator's full immersion in the image. Gorbman emphasises that this conscious subordination of music to narrative, speech, editing and mood of the story is what leads to the unconscious hearing of film music, and that it is achieved through four practices. They include: elasticity in music, dynamic and musical textural relationship to voice texture, sensitivity to entries and exits of cues, and stylistic alignment or counterpoint to the

mood (1987: 76-79). Elasticity in the music allows for elements of music (e.g. tempo) to expand and contract in order to accommodate the image.

From the early days of Nollywood until now, there has been a predilection for songs in their pure musical structure, i.e. music with regular structure, tempo, rhythm, and that is musically independent of dramatic action. These songs are usually composed for the film and have a shelf-life outside the film. According to Sylvanus, this predilection is simply because the songs can bring in additional income, not unlike the sales of soundtrack albums that Hollywood has often sold alongside tickets to the films (2017: 125-126). In all the case studies for this research, this kind of music permeates the soundtrack. As a result of this practice, much of Old Nollywood film music that used this song form created a disjunct between narrative and music. The music continues with regularity in rhythm and tempo regardless of dramatic shifts (making itself audible), thus creating points of missed opportunities to explore the kind of elasticity that music is capable of. As Gorbman says, using such devices as: sequence, modulation, sostenuto, diminution and tempo for example, film music can align itself to express – and even accentuate – the dramatic shifts in the narrative and rise beyond pure musical rendition into the poetic (1987: 76). For example, at 00:56:35 in *Living in Bondage*, it is obvious from the picture that Ichie Million is experiencing a mood change. However, the ballad instrumental music just continues with the same tempo, texture, etc. Nothing in the music is reflecting what the character might be feeling or what is about to happen. I was able to address this in one of my practical portfolio compositions. Details of how I addressed this problem through my own creative work can be found in Chapter Four, where I reflect on my creative processes.

The ratio of the dynamic level between music and speech contributes to the audibility of the music; or, put a different way, it determines the perceivers' consciousness of the music and invariably, the film's dialogue. The compatibility between the texture of the voice and the instruments used in the music also contributes to this symbiotic relationship. Basically, any texture or dynamic that infringes on the perceivers' absorption in the narrative should be avoided. Owing to the lack of expertise in composition, subordination to dynamics was also a challenge in the early days of Nollywood. Examples of this violation are replete in the non-diegetic music of Old Nollywood. At 01:16:55 in *Glamour Girls*, the dialogue between Jane and Alex is subsumed by the volume of the music, thereby breaking this principle of inaudibility. In this scene, Jane welcomes Alex into her matrimonial home while her husband is in the hospital. It is obvious that romantic feeling is developing between Jane and Alex, so background music is in order. However, the audibility of the music interferes with the dialogue

so much that it distracts from the mood of the scene, creating a perplexing situation where one feels either that the dialogue is interrupting one's attention to a concert or that the music is interrupting the dialogue.

How a musical cue enters and exits can contribute to the 'audibility' of the music. In Gorbman's discussion, she explains it as a timing function, i.e. entry before or after the voice, sneaking in under dialogue, at moments of dramatic change and entry along with a certain event, e.g. the closing of a door. In the same vein, an inappropriate end of a cue can give rise to 'aesthetic perplexity', a state where we are confused, unable to grapple with and appreciate the full aesthetic potential of the narrative at that point (1987: 78). For Nollywood, the exit of cues can be quite challenging; for example, when music ends in the middle of a scene, there is a perceived emptiness. There are cases of composed music ending abruptly even though it was composed for the dramatic action. An example can be found in *Glamour Girls* at 00:36:29, where Desmond holds Jane in his arms after she breaks down at the thought of their break-up. As Desmond reaffirms his commitment to their impending marriage, organ music plays, then cuts off abruptly when Jane promises to be faithful. This organ music is a series of chords and is meant to highlight the intense mood, as the lovers pledge allegiance to each other. The music then returns immediately after she speaks, continues as they kiss, and cuts off abruptly again just before the scene changes. The abrupt entry and exit of the music creates a jarring feeling. A slow and calculated entry with texture that expands as the scene proceeds might have been more consistent with the trajectory of the scene.

However, in matching mood of music to the narrative to aid its 'inaudibility', Nollywood has done fairly well. Matching the mood in the narrative with the style of the music contributes to the inaudibility in film music. In generic terms, a fast-paced action scene, e.g. a chase sequence, would most likely be most effective if scored using music with a medium to fast tempo. Conversely, scenes with slower action, e.g. a romantic dinner in a penthouse, should be scored with slow tempo music. This allows the music to engage with the emotion in the narrative and thus creates a kind of continuity with the image so that the music becomes less obvious aurally in relation to the image. Music that matches the mood of a scene is likely to aid immersion in a scene, compared to music that works in counterpoint to the mood. However, it should be noted that when music works contrapuntally with the images, the combination may result in interesting higher-level meanings for audiences (Stanley Kubrick and Quentin Tarantino are two directors known for working 'against' the image in effective ways).

### 2.2.3 *Emotion*

Nollywood continues to absorb and exploit the basic principles of film music in classical Hollywood films even in the different ways it underscores emotion. The sonic quality and evanescent nature of music make it capable of enacting and appealing to the emotions, giving humans a kind of responsiveness to the sound of music in ways that nothing else can. Gorbman discusses how classical Hollywood uses film music as a ‘subtle representation of the irrational, of romantic, and of epic feeling to move spectators more deeply ... by signifying emotion, depth, and the obverse of logic’ (1987: 79).

According to Passchier (2013: 13), amongst the approaches that Old Nollywood productions are noted and criticised for are included the following: magic, voodoo, and the representation of extra-terrestrial activities. Music and sound effects serve as a kind of passage through which the perceiver slips into the oneiric world where the illogical can be accepted. Without the music and sound effects that would normally accompany these kinds of scenes, the perceiver might have a subtle, startled response to its perplexity. At 03:38:15 in *Living in Bondage*, Andy is preparing to leave his mistress in a hotel when we begin to hear a gentle mix of synthesizers playing long notes that create a kind of ominous feeling. The ghost of his late wife Merit then appears in the mirror in the bedroom, and he runs out of the room. Scenes like this are replete in Old Nollywood and scant in New Nollywood.

In the film *Isoken*, Osaze and Isoken sit in the lounge having a romantic discussion. Isoken then asks whether Osaze feels anything for her. Rather than answering her verbally, there is a pause (00:28:03) and we hear some slow-moving chords: C (IV<sup>7</sup>—III<sup>6/4</sup>—IV<sup>7</sup>—III) on an electric piano, mixed to the foreground, as Osaze leans in to give her a kiss. This music in effect answers the question on behalf of Osaze and communicates an atmosphere of romance. At 01:44:10 in *Living in Bondage*, there is a static shot of Andy’s face, and we can see that he is preoccupied. Five seconds later we hear *Andante Con Moto* from Schubert’s Trio, Op. 100. As soon as the music starts, the image changes and we can see that Andy is reminiscing about his past dates with his wife Merit. The music provides a gateway into Andy’s thoughts and even without dialogue, we can tell that he is saddened by the thought of losing his wife. The music is the marker between real and imagined, present and past/memory.

Generally, in Nigerian cinemas and much of old Nollywood, feelings of personal pride are enacted through the performance of a griot, a skilful praise singer who is knowledgeable in personal and cultural history. Griots know how to eulogise eminent people by recounting

praiseworthy details about their past and present in such ways as to make them feel like extraordinary men and women. Many of Nigeria's famous traditional musicians are known for this ability, e.g. King Sunny Ade. An example can be found at 03:55:53 in *Living in Bondage*, where the MC eulogises Andy for his achievements. However, this kind of emotional feeling depends heavily on text, and can be less effective in scenes with narrative dialogue. New Nollywood seems to be creatively searching for ways to achieve this kind of emotional feeling with instrumental music. An example that points to this is in the opening scene of *The Wedding Party*, where a motorbike speeds along the streets of Lagos to deliver a package. The perceived pace of the motorbike, the variation in the sizes and angles of the shots, and the music, suggest a thrilling sense of danger. The instrumentation consists of local dance rhythms in the percussion and muted guitar (reminiscent of Afrobeat music). There are short melodic motifs with harmony moving downwards sequentially in the strings.

Fig. 2.1. The first nine bars of Adepetun and Ogunlade's 'M1 – Opening Theme' score from *The Wedding Party*

$\text{♩} = 110$  The Wedding Party: Opening Theme

Drum Set *mf*

Claves *f*

Egg Shaker *mf*

Congas *p*

Electric Guitar *mp*

Bass Guitar *mp*

Synthesizer *f*

Strings *mf*

The image displays two systems of a musical score, labeled with measure numbers 4 and 7. Each system contains eight staves for different instruments: Dr. (Drums), Clv. (Clavichord), E.S. (Electric Saxophone), Congas, E. Gtr. (Electric Guitar), Bass, Synth. (Synthesizer), and Vln. 1 (Violin 1). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. In measure 4, all instruments are active with rhythmic patterns. In measure 7, the Dr., Clv., E.S., and Congas staves have rests in the final measure of the system, while the E. Gtr., Bass, Synth., and Vln. 1 staves continue their patterns.

However, rather than dance music enacting a celebratory mood, it feels more ominous because of the image. These kinds of expressive uses of music show that Nollywood engages with these representations of the irrational, romantic and the epic feelings expressively, as in Hollywood, albeit drawing on Nigerian approaches and resources.

### 2.2.4 Narrative cueing

According to Gorbman, film music performs semiotic functions signalling narrative events at two levels: the referential and the connotative (1987: 82). As a referential tool, music has the capacity to show certain ‘demarcations and levels of narration’: beginnings and endings of the film, the time, place and characterisation, and points of view. Under this function, beginning and ending music demarcates the starting and ending of the narrative, it can define the genre and mood of the narrative, and musically it can be a sort of exposition, stating certain musical materials that will be further explored during the narrative. The one film in the case studies that exemplifies this function is *Rattle Snake*, in which musical ideas are further used during the film. For example, at 00:26:25, the following tune in Fig 2.3 below is played in 4/4 time and in highlife style at a medium tempo.

Fig. 2.2. The first four bars of Raphael’s ‘M4 – Happy Theme’ score from *Rattle Snake*

The musical score for the first four bars of Raphael's 'M4 – Happy Theme' from *Rattle Snake* is presented in 4/4 time. It consists of three staves: Wood block, Piano, and Perc. The Wood block staff features a melody of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A35



Fig. 2.3. The first four bars of Raphael's 'M5 – Sad Theme' score from Rattle Snake

The musical score for 'M5 – Sad Theme' is written for four instruments: Alto Saxophone, Wood Block, Djembe, and Marimba. The time signature is 12/8. The Alto Saxophone part features a melodic line with eighth and quarter notes. The Wood Block and Djembe provide a rhythmic accompaniment with eighth and quarter notes. The Marimba part consists of chords and single notes. The score is divided into two systems, with the second system starting at bar 3.

To establish a setting in terms of its place, time and character, Nollywood uses certain musical codes in the form of genre and style. Through this, Nollywood can create – in the perceiver – a sense of place and time. In *Living in Bondage*, we experience Igbo traditional dance music at the coronation of Andy as a chief (03:53:45-04:03:20). The music here is of a celebratory nature with its medium tempo in 9/8 and uses traditional instruments like the *Oja* (flute), *Ekwe* (slit drum) and *Ichaka* (shakers).

Fig. 2.4. The first four bars of Nnebue's 'M36 – Village Dance' score from *Living in Bondage*

The musical score for 'M36 – Village Dance' is written for five instruments: Udu, Ogene, Ekwe, Ichaka, and Oja. The time signature is 9/8. The Udu part features a melodic line with eighth and quarter notes. The Ogene part consists of chords and single notes. The Ekwe part features a rhythmic accompaniment with eighth and quarter notes. The Ichaka part consists of chords and single notes. The Oja part features a melodic line with eighth and quarter notes. The score is divided into two systems, with the second system starting at bar 3.

We first experience this music for about two minutes five seconds and then for four minutes forty seconds after a slight interruption by the Master of Ceremonies. As perceivers, we

experience this diegetic music the same way a live audience would experience it in a live performance and in the kind of physical context where it is usually found. Structurally, the music is call and response: the leader makes a call and the women all respond in unison. Their singing is more heightened speech than clear melodic intonation. The choreographed dancing is (rightfully) in and out of sync with the rhythmic pattern played by the instrumental accompaniment. The suspension of dialogue and relevant narrative action helps the perceiver to zone in on the pure music, albeit accompanying the dance. The dance here is not a distraction, but rather a component of the music, because in most African traditional music performances, dance is an integral part. Without the dance, the music is perceived as incomplete. At this point, this music performs a referential role, pointing the perceiver to the identity of the character Andy and his group of friends – that they embody aspects of Igbo culture. It also has the effect of locating the film within the culture – it is not an outsider film but one made by cultural insiders for audiences who would pick up on the references.

As a connotative tool, film music expresses moods and underlying meanings alongside images and other diegetic sounds. Together they help in the process of interpreting events in the narrative and aiding the audience's understanding the characters and situations. Film music taps into the general ability of music to influence mood at any given time. Using certain conventional musical resources like harmony, rhythm and tempo, film music can characterise a scene by suggesting an emotion – like sadness, for example. Through this device, different film music applied to a scene will suggest different emotions. In *The Wedding Party*, different musical genres are used to signal emotional shifts. In a scene where the bride is sitting in a bathtub in protest at her mother, her friends try to cheer her with a shared funny anecdote. The change in emotion at 00:19:00 is signalled by upbeat, light-in-texture music in the background that includes bass, drums, and piano. The piano plays flourishing melodies in a pop style over a I–V–VI–V harmonic progression. The major tonality, the tempo, and the rhythms in this style work together to relieve the tension and lighten the mood in this scene. It seems the film's composers (Bayo Adepotun and Michael 'Truth' Ogunlade) made an intentional decision to explore the use of the textural characteristics of music genres to depict emotions in this film.

In *October 1*, Inspector Waziri and Sergeant Afonja meet the village chief priest at the king's palace and the chief priest reveals that the serial killer on the loose is in a depressive mental state (as of a psychopath), and he will continue to kill unless there is an intervention. The music here (00:27:00) embodies the sadness, helplessness, and confused feelings of the investigating officers. It is replete with suspensions and anticipations over a slow and cyclic downward

moving harmonic progression (IV–V–III–IV) in the strings. The discord created by the suspensions and anticipations over a free tempo contribute to the feeling of tension in this scene. In addition, the music uses audio effects like reversed cymbal sounds with crescendo to accentuate points of shock on the police officers face as they listen to the chief priest. In the next scene, at 00:31:15, Bisi is sitting at the riverbank, waiting for Sumonu, when she suddenly hears a rapid movement in the bush behind her. An eerie wind reverse sound effect, low strings and reversed cymbals are heard in the background over a free tempo in an aleatory music style that builds tension using dynamics. We also hear a conga trill (associated with danger in Nollywood productions) towards the crescendo that precedes the appearance of Sumonu. It turns out that he was pranking her all along. This music is neutral on its own, but when combined with the image and the context of the narrative (a serial killer on the loose), the combination communicates the feeling of possible danger in the scene. All these subtle ways of using music to create narrative meaning are conventions of the superculture in Hollywood film-scoring – a kind of ‘narrative cueing’ as Gorbman has it; ‘connotative music’ that ‘interprets’ and ‘illustrates’ narrative events (Gorbman, 1987, 73). These few examples also show that Nollywood, through imitating Hollywood film practices, has been able to adopt these principles in practice. As an aside (perhaps something for another study), it may also be the case that these kinds of uses of music were present in much earlier Nigerian dramatic practices and are clearly not only the preserve of Hollywood, which in any case adopted them from earlier artistic and entertainment forms.

### 2.2.5 *Continuity*

By using a piece of music to underscore images of different spaces and times, the ‘spatiotemporal discontinuities’ in the editing of films can be mitigated. Film, by the nature of its presentation, combines differently framed shots in the process of narration. The visual, spatial, and temporal discontinuities that arise in the recording and editing of films are practical necessities for narration. According to Gorbman, film music serves as a ‘cohesive’ force that binds the edits, thereby linking the different times, spaces, and ideas in the narration, and helping to make a logical, collective sense of the whole story. By smoothing the discontinuities in the edits and bridging the gaps between scenes film music helps to move a narrative forward and make the illogical understandable and acceptable (1987: 89). This is no less true in Nollywood. Of particular note, in *Isoken* (00:50:13) music provides a link across at least ten scenes, starting with a beauty parlour and showing Isoken’s different dating experiences with

Osaze and Kelvin around different places and different times in Lagos. Her dating experiences are put side by side with music as the link that connects the experiences (similar to the montage sequence in Hollywood romcoms). The upbeat music also shows us how Isoken is having the time of her life with both men.

Transition is another function of the principle of formal and rhythmic continuity in film music. Gorbman discusses how transition music serves to ‘bridge the gap’ between different scenes (1987: 89). A piece of transition music will usually start towards the end of a scene, continue into the next scene, and not carry on for all that long. Musical changes like modulation, for example, can be used – if needs be – in transition music to highlight a dramatic change in the narrative, but these changes should not be too obvious. Even though Nollywood producers understood this principle from the beginning, the productions still suffered from this kind of blending of scenes. In *Living in Bondage*, the opening theme music (now functioning as transition) is cued in at 00:08:21 to transition into the next scene. As the next scene appears, the music changes abruptly. Everything about the new music (style, key and tempo) is different and unrelated to the previous scene, so that it has a jarring effect. The point in transition is to enable a smooth blend or ‘sonic crossover’ from one scene to another with sensitivity to the dramatic action in the narrative. This works well at 01:39:07 in *Living in Bondage*. Even though there are pockets of examples where transition music flows easily from one scene to another, in most of the cases in Old Nollywood, transitions were not a priority. In New Nollywood, however, transitions have matured. An example can be found at 01:31:42 in *Isoken*, when the scene changes from a meeting between Kelvin and Isoken to another meeting with employees at Isoken’s office. In general, the transitions in *Isoken* are very good. Of particular mention is at 00:45:25, where music provides the link from a ‘present’ scene where Kelvin is dancing, into a future scene where Isoken and Kevin are in the middle of an emotional discussion.

#### 2.2.6 Unity

According to Gorbman, through ‘repetition, interaction, and variation’, film music can contribute immensely to the narration of a story (1987: 91). Using musical materials like opening and closing music, tonal relationships and themes affords the composer the opportunity to create and develop musical narration alongside the dramatic actions and development of the plot. The beginning and ending title musics can serve as structural points in which the film itself can be situated in a musical envelope that defines the genre. It can set

the mood at the start and provide an emphatic musical finalisation to the narration. This function can be observed in the film *Glamour Girls*, whose beginning (00:00:01) and ending (01:56:45) title music is based on the theme of the film. This creates a sense of finality to the trajectory of the narration, which started out by introducing who the glamour girls are and what they do. The ending music not only finalises but confirms what the opening music suggested.

The use of tonal relationships can also help either to highlight and preserve the relationship between scenes, or to accentuate the difference. In this one area, I found no evidence that Nollywood composers intentionally use this strategy.

Another way through which Nollywood explores the unity principle is through variation of theme. Theme development and variation can be used to illustrate similarities and developments in the narration and create a sense of coherent structural whole, helping to identify characters and situations in the narration whilst helping the perceiver to make subconscious connections. An early example from *Rattle Snake* is the slow tempo piece of music based on a cyclic progression (I–V–IV–V) in 12/8 time (transcribed above). This same piece of music can be heard earlier on in a wide shot that overlooks a multifaceted bridge in Lagos as Odinaka drives Louis's children to the hospital. The music here is in 4/4, upbeat and in a highlife style (in contrast with its earlier use) and is populated with marimbas and lush strings. This orchestration, together with the wide shot, implies a feeling of hope for the father's recovery as the children travel to the hospital.

Music, by its nature as a cultural activity, has the capacity to encourage audiences to identify with characters and situations when employed in a film. This fact seems to be a cornerstone of Nollywood's understanding and use of music, as exemplified in all the case studies for this research. According to Gorbman, music signifying as cultural codes 'elicits enculturated reactions' (1987: 13). In this case, it is a feeling of attachment, a type of connection that helps one to identify with characters. An example of enculturated response in this context are the opening scenes of *Isoken* (00:00:30-00:06:52): Osato is given away at a traditional wedding and we then move to the after party. In this case, as with all other Nollywood productions, music performs an ethnographical function whereby according to Impey (reviewing Slobin's *Global Soundtracks*), film music 'produces a sonic substructure that supports the development of an integrated and logical "society", using conventional sonic markers that signal and interpret the cultural and social content, thus bringing coherence and authenticity to the setting and the storyline' (2009: 171).

In *The Wedding Party*, the film score can be seen as a detailed ethnographic work on the musical culture of the characters. For example, the groom's father is shown playing Beethoven's *Fur Elise* (00:20:00) on the grand piano in the concourse of their mansion. This music already has its accrued cultural associations beyond the film. In Nigeria, it connotes 'classy', 'wealthy', 'international' and 'enlightened'. The bride's mother and friends are introduced with the Juju music of King Sunny Ade's *Let Them Say* at 00:07:28. Even though this music is local to Nigeria and not regarded as having the same status as the Beethoven piece, it is still music historically associated with the wealthy. We also experience the use of music in association with youth popular culture, for example with the groomsmen. The song *Finally* by Flavour (a Nigerian pop musician) is played in the background at 00:05:40. This is contemporary highlife music that is associated with youth culture in Nigeria. And finally, we also experience the use of music culturally associated with venues. For example, the organ music at the church before the wedding.

Over the decades, the use of certain instruments and figurative expressions have come to be conventional in Nollywood. The use of the flute to play slow melodies is associated with sadness and tragedies on one hand and with rural spaces on the other in Nollywood. Over the opening credits of *Rattle Snake* and opening scene *October 1*, the flute plays simple melodic lines using long and short notes in rhythms that are reminiscent of bird calls. Both films are tragedies, and the flute is the core instrument for rendering melodies in the tragic scenes of the films. Another instrument often used symbolically and that has also gained cultural association is the conga. The conga trill signifies anxiety or an impending danger.

Historically in Nollywood, songs with lyrics have been widely used and represent the strategy used above all others for cinematic musical coding. As mentioned earlier in this chapter, the voice is the chief carrier of messages for musical discourse in Nigerian music. This is the reason why prefiguring (signposting important details that lie ahead in a narrative) is a major technique in Nollywood. This is done in two ways. First, by using a pre-recorded song which has a life beyond the film. In this case, the message in the song will make a general comment on the theme of the scene. An example is at 00:07:27 in *The Wedding Party*, when the bride's mother and friends sing 'Let Them Say' by King Sunny Ade. The song is an admonition not to bother about what enemies might say or do. In the moments that follow the singing, the bride's mother expresses her suspicions about the actions of the groom's mother on the one hand, and then her joy over the impending wedding. The friends of the bride's mother encourage her to forget

about her enemies and they all sing ‘Let Them Say’ again. Through this song, we are drawn to take the side of the bride’s mother.

A second way is by using an original composition that will specifically comment on the actions of the individuals, the event in the scene or the theme. In the theme song of *Glamour Girls*, which plays over the opening credits, the lyrics of tell of the attitudes and the actions of the women in the film. With lyrics such as ‘they only love you now’, we are introduced to the subject of the film and we get a sense of what to expect.

## 2.3 Comedy and musical counterpoint

The entertainment industry in Nigeria leans heavily on the comedic, even when it addresses serious societal issues. Many of the Old and New Nollywood productions have heavy doses of comedy and composers have responded to this in different ways. Some allow the comedy to speak for itself, without music bringing out its ‘dryness’, while others illustrate it with Hollywood-style musical fragments. By fragments, I mean here music that appears as motifs rather than continuously developed melodic lines. Instrumentation and orchestration for these motifs can make them quite dramatic, thereby underscoring the action. In a scene at *The Wedding Party* (00:17:20), where the bride (Dunni) confronts her mother (Tinu) for changing the caterers, and in a scene where her wedding dress tears (00:38:4), clarinet and low, staccato strings appear alongside a long note on upper strings (creating tension).

Fig. 2.5. The first nine bars of Adepetun and Ogunlade’s ‘M12 – Bride Snaps’ score from *The Wedding party*.

The Wedding Party 1: Bride Snaps at mum.

Clarinet in Bb

Bassoon

Marimba

Violin 1

Violin 2

Viola

Violoncello

Here, I find that combining this kind of comic writing with a sustained note in the upper strings helps to highlight the tension in the scene but also to bring out the humour in it. This kind of fragmented melodic writing with pizzicato, winds and drums has become an identifying musical trope in Nollywood comedies.

In cases where music is intentionally used as a counterpoint to the natural mood of the scene, it creates a kind of comic feeling and this has become a convention in Nollywood as well. An example can be found in *Isoken*. In the kitchen scene at 00:43:25, a fire breaks out on the stove because Isoken forgets about the food while chatting to Kelvin. This looks like a serious incident as Kelvin and Isoken struggle to put the fire out. However, the music works against reading the scene as one of tension and impending danger. Instead, we are encouraged to see this as a comic incident and to make light of the situation because of the light mid-tempo swing music with piano improvisation and little brushes on the drums. This creative way of commenting on the image makes the mood light and it requires sensitivity to the undertones in the scene. In this same scene, the feeling could have been more embarrassing, 'serious' and tense if the music had been written differently, for example with low and long bass notes that create ominous feelings.

In summing up this section, taking a retrospective look at the work film composers have done from the inception of Nollywood through the lens of Gorbman's principles of composition, provides a window through which we can explore the roles and functions of music in these films. In general, there is a tendency to want to appraise Nollywood film music without the image, this leads to superficial understanding of the music and the film. As we have seen in this chapter, it would appear that Nollywood film composers have always thought about the role of music and how to apply local resources to use music as an important element of storytelling.

However, it seems to me from the films studied above that there is a tussle between keeping the music culturally grounded and a yearning for a more generic, often orchestral, and western art music-based approach. This is the reason why there will be cues with traditional music and western classical music in the same scene. In early Nollywood, the music seemed to lack finesse, the kind of human touch that mostly comes from playing music live. This is because much of the music was generated from cheap midi synthesizers. However, this problem seems to be gradually diminishing with more recent film productions.



Into the future, there is hope that Nollywood music will continue to develop through the impact of technology in all aspects of music-making from preproduction to postproduction. As more academic interest develops in this area, there is the likelihood of more theoretical grounding that will produce more profound works of art in Nollywood film music.

## CHAPTER 3

### **Analysis of selected live Nigerian traditional music**

My focus in this chapter is the identification and analysis of compositional resources that characterise Nigerian traditional music. For an in-depth study, traditional music in Nigeria is a wide field, considering its plethora of styles, and ethnic specificities, which requires a scope much larger than that of this study. As discussed earlier, I have limited my scope to Apala and Sakara music of the Yoruba ethnic group as my primary sources because of my ability to access it through language, culture, and prior experience. I have used the Goje music of the Hausa ethnic group and the Egedege music of the Igbo ethnic group for further listening, focusing more on the musical characteristic of their sound. I have considered the audio recordings of a selection of notable traditional musicians and publications that address the subject matter of interest. For the audio recordings, I analysed the Apala music of Haruna Ishola (1919-1983) and the Sakara music of Yusuf Olatunji (1909-1978). I also listened to the Goje music of Dan Maraya Jos (1946-2015) and the Egedege music of Princess Theresa Onuorah (n.d). These musicians were pioneers of their styles of traditional music; their lives and works span a period of eight-and-a-half decades, from 1920-2015, and as such, they stand as a repository of knowledge of traditional music in Nigeria. For the two musicians whose songs I transcribed, I selected music recordings that span the length of their recording careers.

Fundamentally, the resources of composition are the elements of music: melody, rhythm, harmony, timbre, texture, and form, for example. These resources are found in almost all types of music from cultures around the world. In general, however, my goal here is to analytically highlight how these resources have contributed to the distinctive identity of each music style over the years.

The following is a list of selected resources and ideas identified in the music selected for this research:

- Timeline
  - According to Kubik, timelines in African music are ‘struck motional patterns that make up a rhythmic ostinato with an asymmetrical inner structure (such as 5+7 or 7+9), against which the melodic and rhythmic phrasing of other performers is juxtaposed’ (quoted in Robotham, 2002: [O]).

- Ghost Notes
  - These are background metronomic soft notes produced through shuffling. Like what a drummer will play on the hi-hat, they fill out the background texture.
- Interlocking
  - These are two or more distinct parts of a rhythm shared between players. For interlocking patterns to work, each player must know the cumulative rhythm and their individual rhythm. This pattern works in alternation.
- Call and Response
  - This usually works in a single melodic or rhythmic line. One voice/instrument part calls, and the other one responds.
- Hemiola
  - Combining musical units of different metre. For example, 2/4 phrases within a 3/4 metre.
- Front Tag
  - Musical materials repeated on the next beat in a different voice.
- Texture/Orchestration
  - The different layers of instrumentation and singing that make up the total output. For example, the interlocking and timeline pattern in the background.
- Interjections
  - These are improvised, sporadic, short musical expressions.
- Variation
  - Different expressions of the original musical material.
- Reiterations
  - Repetition of short portions of longer musical material.
- Functional Hierarchy

- The importance of certain instruments in the ensemble over others. For example, the *Iya Ilu* (mother drum)
- Standard Pattern and Specific Pattern
  - Rhythmic patterns that by virtue of use have become idiosyncratic to certain music genres. For example, a bell pattern in 6/8.
- Polyrhythms
  - Different rhythms working together continuously.
- Spiccato
  - Particularly in the Goje music of Dan Maraya Jos.
- Droning
  - The use of long notes or short repeated notes that establish the mode's centre.
- Modes
  - Modal singing in Dorian, Mixolydian, Phrygian and Aeolian.

What follows is a discussion of the genres and how the selected artists used the above musical resources in their compositions and performance.

### 3.1 Sakara Music and its Origins

Sakara music is a typology of Yoruba neo-traditional popular music influenced by the Islamic religion. It was developed from the traditional Were music, which was used during the Ramadan fasting period to call Muslims to prayer and feast early in the morning. It is not clear when Sakara music developed into a style, however, emerging details of recordings show that bands existed as early as the 1920s with one of the most popular proponents of the style joining a band in 1927 as a youth (Salawu, 2009: 114). In general, Sakara is characterised by 'slow tempo, melismatic vocal music mostly in praise song-form, accompanied with traditional Yoruba instruments such as the solemn-sounding Goje, and the small round Sakara drum' (Oludare, 2018a: 2). In addition, Olusoji records such characteristics as, 'recitative, drone-like melody in Goje accompaniment, instrumental preludes, magadizing, call and response and philosophical texts as definitive traits of the genre' (2010:19). From the recordings analysed

for this research, it is evident that one of the characteristics of Sakara music is ‘slow tempo’ as discussed by Oludare above, however, there is also enough evidence that the music can use medium tempo for more elaborated dancing or physiological engagement with the music.

Sakara music employs the use of the Sakara drum ensemble in line with the normal constitution of the Yoruba drum ensemble, i.e. four different drums, which according to Akpabot (1975: 97) is symbolic of family in the society. Akpabot discusses how in the Uta ensemble music of the Ibibios of the southern part of Nigeria, the idea of ‘togetherness’ is reflected in the homophonic rather than contrapuntal movement of the parts in the ensemble, and that this is symbolic of the ‘togetherness’ of the traditional family in the society (1975: 97). In Yoruba Sakara music, we hear contrapuntal rhythmic variety that is complementary, without eroding this sense of ‘togetherness’. In line with Akpabot, Oludare (2018a: 3-4) shows in his transcriptions how the Sakara drum ensemble is named using family nomenclature. He references only the *Iya Ilu Sakara* (Mother Drum) and *Omele Sakara* (Child Drum), but there is enough evidence from video recordings to show the use of up to five Sakara drums in an ensemble, thus underscoring the idea of a full family and the role each member of the drum family takes, as discussed by Akpabot. Theorising rhythms, instruments, and names this way highlights the values that are not necessarily intrinsic in these phenomena but are attached to them by culture through belief and practice. Through this belief and practice, identity and valued is created.

Fig 3.1: Sakara, from Lacey (2014)



In watching, listening to, and analysing recordings of Sakara music, the concept of ‘peculiar rhythmic patterns’ and ‘compositional techniques’ that define the ‘musical identity and aesthetics’ as discussed by Oludare (2018a: 1) became a profound concept for me in understanding Sakara music. Akpabot had also mentions the idea of ‘peculiar rhythms’ common to African music in his discussion on the Greek rhythmic modes i.e. Iambic, Trochaic

and Spondee and how these contribute to the general characteristics and peculiar identities in African music (1975: 80). However, these peculiarities require deeper engagements beyond the surface level (as in sound and print) for relevant understanding and application in composition, performance, or analysis.

Firstly, as mentioned earlier, the importance, value and use of compositional techniques are culturally accrued. And because cultures differ and values differ, so will the use and meanings of these cultural techniques. Secondly, within a culture, usage may be different depending on variables such as dialect and individual musicians. Thirdly, even within the same dialect, it takes the trained ear – something Akpabot describes as belonging to the ‘initiated’ – to decipher musical and cultural meanings of the usage of these techniques. One general concept I have noticed in my analysis so far is the idea of ‘communication’ that permeates African music at a deep level. By this, I do not only mean the idea that music is used for communication in various mediums, for example between artist and audience socially (as in commentaries on societal issues), metaphysically (as in the case with deities), within itself artistically (as in between parts of the ensemble), or emotionally (as in enacting different feelings in participants and listeners), but more importantly, philosophically, with the indirect use of the voice at a much deeper level. For if the idea of particular musical identities in African music as suggested by Akpabot is tied to peculiar rhythmic (compositional) techniques, the idea of rhythm is intrinsically tied to the drum, the drum is tied to the voice (hence the ‘talking drum’) and the voice is tied to speaking/communication, then it is safe to say that there is a ‘voice’ behind much of traditional music of Africa, even if it is purely instrumental. However, for reasons highlighted above, this idea is mostly elusive to the ‘uninitiated’. Honing this concept of ‘communication through voice’ directly or indirectly, I, as a composer can develop my composition from the idea of ‘what I want to say’ in my composition; as an analyst, I can approach my analysis from the question of ‘what is this music saying and how it is saying it?’; and as an ethnomusicologist, I can rely on the fact that there are the ‘initiated’ ears in every music-culture. Therefore, it is possible for anyone to engage (vocally, philosophically, physiologically, etc.) with music from other cultures but only to the depth of their understanding of the music and its context.

### 3.2 Yusuf Olatunji and His Sakara Music

Yusuf Olatunji (1909-1978) is popularly known in Nigeria as one of the major proponents of Sakara music. There are no records of the exact day Olatunji was born but with over 50 recorded albums, Olatunji contributed immensely to the propagation of Sakara music. His albums have been labelled chronologically by Zareco records and a quick observation shows a progression in quality of sound and development of the genre itself. The Sakara music of Yusuf Olatunji employs the use of two *sakara* drums: *shekere* (Idiophone) and *goje*. In his later recordings, there is evidence of the use of *igba* (Calabash) alongside the *shekere*.

Fig 3.2: Yusuf Olatunji, from Giamfi (2015)



#### *Instrumental Functions*

The description of the different music resources and techniques in Olatunji's music are discussed later in this chapter. Here are the instruments he used and their functions:

- *Goje* played the drone and simple melodic interludes.
- *Shekere* played standard patterns and interjections.
- *Iya Ilu Sakara* (Mother Drum) played the rhythmic theme and improvisations.
- *Omele Sakara* (Child Drum) played a specific rhythm consistently.
- *Igba* (Calabash) played interjections.

In theorising certain concepts in the music of some Sakara musicians, Oludare globalised the use of the following concepts: 'Dual Rhythmic Figuration', 'Mixed Rhythmic Units',

‘Standard Pattern and Clave’, ‘Cross-Rhythms, Polyrythms and Hemiola’, ‘Metronome Sense and Timeline’ (2018a: 2-8). These concepts that Oludare has theorised are general; however, I am more interested in how these – and other concepts – define Olatunji’s music in terms of their specific use. I have selected five recordings that cover the chronology of Olatunji’s recordings: *Bolowobate* (Vol. 1, 1969), *Owole Olongo* (Vol. 2, n.d.), *Iwa Obirin* (Vol. 22, 1975), *Oro Loko Laya* (Vol 27, 1977), and *Ise Agbe* (Vol. 34, n.d.).

*Bolowobate* means ‘If the rich gets in trouble’. It is more a figurative expression than a literal one. It starts out with a *goje* introduction, a danceable groove at medium pace in 6/4 played by the *Iya Ilu Sakara*. This danceable groove is also quite laid back, as Olatunji sings the praises of dignitaries on this track. A little out of tune with equal temperament, this piece is set in D second mode pentatonic scale using the notes D, E, G, A, and C. There is also a sense of polymetre in this piece.

*Owole Olongo* (in C# second pentatonic mode) is also in 6/8 but quite melancholic. It is reminiscent of some of the dirges I have heard in the past. The *goje* accompaniment in this piece at one point uses a kind of *spiccato* (strings bowing technique) to play some swinging rhythmic figures in accompaniment. This is reminiscent of Dan Maraya Jos’s *goje* accompaniment style. The bowing technique then returns to a normal *arco* bowing technique for droning and interludes. flat

*Iwa Obirin* (in D minor hexatonic) literarily means ‘The Behaviour of a Woman’. It encourages women to treat their husbands well and behave well in their matrimonial homes. It is set in 12/8 with danceable beat. The *goje* plays the drones and interludes as usual. In this piece, the *igba* is used in place of the *shekere* for accompaniments playing interjections, standard patterns, and improvisations.

*Oro Loko Laya* (in D minor hexatonic) literarily means ‘The Issues of Husband and Wife’. Olatunji sings the praises of some wealthy individuals and this piece is also set in 12/8 with danceable rhythms. The *goje* plays drones and interludes as usual. The *igba* is also used in place of the *shekere*.

*Ise Agbe* (C# minor hexatonic) literarily means ‘The Farming Occupation’. This piece is set in 4/4 and accompanied with the *goje*, *igba* and *sakara* drums.



### 3.3 Resources from Olatunji's Music

From these recordings, it is observable that Olatunji's music is characterised by:

- Slow–medium tempo, melismatic singing/ornamentation, microtonality, presence of drone (and its different roles), mode, melodic sequence, tonal shifts, call and response, promptings, solo interludes, polyrhythms, improvisation, incidental harmonies resulting from individual part movement (for example when the leader embellishes the melodic line while backup singers maintain the main melody), frequent seconds in harmonies (from suspensions), frequent climaxes, melodies that frequently gravitate towards the tonic, transitions (mixed-metres), rubato and syncopations. I also find that his singing style is quite melancholic.

Oludare theorises the idea of 'dual rhythmic figuration' as the preference for 6/8 and 4/4 that occur sequentially in Sakara music. In *Bolowo Bate*, Olatunji stereotypically exhibits this character, as the music switches from 6/4 to 4/4 at 00:08:21 without any clear break, but signalled by the drum call.

The idea of 'mixed rhythmic units' as described by Oludare is a specific arrangement of units of rhythm within rhythmic patterns (for example, 3+2+3 and its variations); this can be used with different techniques such as 'symmetric mirroring ... to form complex cross-rhythms against other parts on vocals and instruments' (2018a: 5). In Olatunji's *Oro Loko Laya*, the *goje* used a fragment of the bell pattern, the 'Konkonkolon' rhythm, as a drone accompaniment looped over several bars in certain sections of the piece. This fragment is a mixed rhythmic unit, as described by Oludare. Akpabot also describes this rhythmic feature as Trochaic from his discussion of Greek rhythmic modes (1975: 80).

Fig 3.3: Trochaic Rhythm



Oludare theorises the differences between the general ideas of cross-rhythms (as the intersection of points of articulations of different rhythms), polyrhythms (as different rhythms working together), and hemiola (as the combination of duple against triple rhythmic units) and notes that this is a hallmark of African music (2018a: 6-7). These are prevalent in the music of Olatunji. For example, the use of hemiola in *Oro Loko Laya*:

Fig 3.4: Cross-Rhythms in *Oro Loko Laya*



In terms of ‘timeline’, Oludare theorises that Sakara music does not have a single metronomic sense but that the ‘prevalence of syncopated beats’ creates a rhythmic sense shared by the musicians and this is expressed as timeline on a designated instrument or clapping. Within a metre, there will be a regular pulse which, depending on the piece, can be first or second divisions of the primary notes of the metre. Timelines would mark selected (strong and weak) pulses within the metre, thus creating a syncopated rhythm. It is also important that the designated instrument for the timeline should be high-pitched and audible enough for the musicians to hear and connect to consistently (2018a: 7). This function of ‘timeline’ now becomes an ideology or concept and is thus transferable to different instruments, as discussed by Oludare.

*Scale Mode*: Olatunji used mostly the second mode of the pentatonic in most of his recordings. For example, the *goje* introduction in *Bolowo Bate* is in the second mode of D major pentatonic i.e. E F# A B D, *Ise Agbe* is in the second mode of B major pentatonic i.e. C# D# F# G# B, and *Oro Loko Laya* is in the second mode of C major pentatonic i.e. D E G A C.

Fig 3.5a *Bolowo Bate* (bars 1-3)



Fig 3.5b *Ise Agbe* (bars 1-3)



Fig 3.5c *Oro Loko Laya* (bars 1-4)



*Phrasing:* In the five recordings that I have studied, I have found a tendency of the phrases to move downwards, not necessarily always in a linear motion, but in a weaving motion, ‘neighbouring’ and ‘passing’ through to the tonic. Text and its meanings, rather than predetermined length of bars, seem to guide the length of the phrases, and within this function sometimes there are brief vowel elongations that are not common in everyday speech. Resolutions mostly happened from supertonic to tonic, or subtonic to tonic. Below are examples:

Fig 3.6a *Ise Agbe* (bars 34-37)



Fig 3.6b *Bolowo Bate* (bars 14-17)



*Tonal Shifts:* Though the use of the second mode of the major pentatonic scale is not peculiar to Olatunji or to Sakara music, the way it is been employed and tonicised warrants some attention. Sonically, we hear a preponderance of the home note not only because it is pervasive in the melody or because it comes out in the drone-like melodies of the *goje*, but also very importantly because of the tonal shifts that happen as the phrases revolve around the tonic and the fifth (or other scale degrees that pull away from tonic) and the musical gravity between the home note and its fifth. In the case of this next example from *Oro Loko Laya*, we hear a melodic pull and centring towards the second degree of the mode in bars 31-35. This leads to the idea of tonal shift, which is the temporary shift of the tonal centre of a melody away from the initially established centre. This effect is filled with tension against the strong ambience of the tonic in the drone. The avoidance of the tonic note D in the melody further strengthens this shift.

Fig 3.7 *Oro Loko Laya* (bars 31-37)



*Drones:* As a mode-based music, performance in Sakara music employs drones. This performs two perceptible functions. Firstly, keeping the voices relatively in tune within the tonic area and when there is a tonal shift to the supertonic or dominant. Secondly, it provides a rhythmic base (a kind of rhythmic ostinato) while the singer is singing, and rhythmic variation at interludes. This energises the feel of the music and rhythmically inspires the singer, as opposed to when it is just long notes. An example of the relationship between the voice and *goje* in *Oro Loko Laya* is below.

Fig 3.8 (bars 31-34)



*Harmonic Implication:* As with music set in modes, there is no evidence of harmonic progression in a western sense. The music stays in the tonic area and emphasises the tonic through reiterations, resolutions, and drones. However, there is some evidence of implied harmonic shifts through the tonal shifts discussed above and through phrasal groupings and resolutions. Two examples from *Ise Agbe* and *Bolowo Bate* follow:

Fig 3.9a (bars 6-12) *Ise Agbe* (Asiwaju)



In the above, there is an implication of dominant harmony in bar 7.

Fig 3.9b (bars 46-53) *Bolowo Bate* (Asiwaju)



In bars 4-5 of the above, there is an implication of supertonic or dominant harmony.

*Melodic Sequence:* As with the idea of sequence in western art music, there are fragments of sequence in the Sakara music of Olatunji. These sequences are noticeable not only in pitch but in the repetition of the words that make up phrases, and their resolutions. This can be observed in the following example:

Fig 3.10 (bars 30-37) *Bolowo Bate* (Asiwaju)



*Dovetailing:* There are seeds of this technique in Olatunji's compositions between the lead and backup voices. In some cases, the voice (lead) that introduces the musical line exits for the backups to continue, and at other times, it continues to the end of the phrase with them. I call them 'seeds of dovetailing' because in the classic use of the technique the new voice seems to carry on after the old voice halts. But in these examples from *Ise Agbe* and *Oro Loko Laya*, we can see that the old voice seems to continue even when a new voice enters the texture, and they end together in most instances.

Fig 3.11a: *Ise Agbe* (bars, 5-8)

Asiwaju

Agberin

Fig 3.11b *Oro Loko Laya* (bars, 53-56)

Voice

Voice

*Instrumental Interludes:* Introductions and interludes are played by the *goje* with extemporisation on the *sakara* drum. The *goje* interludes can be very simple, as in the example from *Oro Loko Laya*, basically reinforcing the drone (or fifth) for tonality, or they can be a little more substantial as in the example from *Bolowo Bate*.

Fig 3.12a (bars, 44-48) *Oro Loko Laya Goje*



Fig 3.12b (bars, 21-29) *Bolowo Bate*



*Ornamentation: Portamento:* Olatunji employs the use of pitch slides which sometimes drop to unrecognisable pitches when descending. However, they seem more perceptible when they rise. This characteristic is part of the Yoruba language intonation. An example from *Ise Agbe* follows:

Fig 3.13 (bar 13)



*Turns:* These can be found in the voice and the *goje*. Here is an example from *Ise Agbe*:

Fig 3.14 (bars, 81-83):



*Pitch bending and Chromaticism:* Olatunji often bends pitches for musical effect, and this sometimes creates actual chromaticism or the illusion of it. I say illusion here because sometimes the notes are just a little 'out of tune', employing quarter-tones or microtones, as in these examples from *Ise Agbe*:

Fig 3.15a (bars 42-44)



Fig 3.15b (bars, 87-90)



Fig 3.15c (bars, 96-99)



*Hemiola*: The direct combination of rhythmic materials of two or more different metres, a characteristic of African music, is present in the instrumental music of Olatunji. However, in the process of attempting to transcribe the music of Olatunji, I realised that the rhythmic nature of the singing did not become clear until I was able set up a cross-rhythmic beat – and feel – as bedrock for listening to the music. What I discovered is that the musicians seem to move between different ‘rhythmic feels’ while keeping the overall metre. This makes the rhythmic movement feel different at certain points. My theory here is that, just as it happened to me, the musicians in Olatunji’s band must imbibe the different rhythmic feels to allow effortless manoeuvring when the music is in motion. Let’s consider this example from *Bolowo Bate*:



*Heterophony*: Moments of heterophonic qualities consistently appear in the music of Olatunji in the form of *rubato* and ornamentation by him (*asiwaju*) and sometimes by the band (*agberin*). Here is an example from *Oro Loko Laya*:

Fig 3.17 (bars 25-32)

Fig 3.17 (bars 25-32) is a musical score for four parts: Asiwaju, Agberin, Aswj., and Agbr. The score is written in 6/8 time. The first system shows Asiwaju and Agberin. Asiwaju has a melodic line with a trill in the first bar and a trill in the fourth bar. Agberin has a rhythmic line with a trill in the first bar and a trill in the fourth bar. The second system shows Aswj. and Agbr. Aswj. has a melodic line with a trill in the first bar and a trill in the fourth bar. Agbr. has a rhythmic line with a trill in the first bar and a trill in the fourth bar. The score is written in 6/8 time.

*Improvisation:* After setting out the main rhythmic theme in the opening, usually the mother drum goes on to improvise for the remainder of the piece. However, the feel of the opening rhythmic theme remains as the fabric upon which improvisation is based even as the song continues. The *shekere* and *igba* also take on an improvisational role but unlike the mother drum, they are more stable on the main rhythmic theme.

*Call and Response:* In the music of Olatunji, call and response as a concept has different categories in practice. The first type has a shorter response compared to the call (Fig 3.18, bar 4-5). This type of back-and-forth musical exchange intensifies the music because of the frequency of the responses, like interjections. This can be found in local drinking songs in Nigeria. However, in the vocal arrangement of Olatunji's music, the lead voice seems to perform the role of 'prompting' and then the backup singers join in with a much longer musical line. Here is an example below from *Ise Agbe*.

Fig 3.18: (bars 1-15).

Fig 3.18 (bars 1-15) is a musical score for four parts: Asiwaju, Agberin, Aswj., and Agbr. The score is written in 6/8 time. The first system shows Asiwaju and Agberin. Asiwaju has a melodic line with a trill in the first bar and a trill in the fourth bar. Agberin has a rhythmic line with a trill in the first bar and a trill in the fourth bar. The second system shows Aswj. and Agbr. Aswj. has a melodic line with a trill in the first bar and a trill in the fourth bar. Agbr. has a rhythmic line with a trill in the first bar and a trill in the fourth bar. The score is written in 6/8 time.





### 3.4 The Apala music of Haruna Ishola

Popularly called ‘Baba Ngani Agba’, Haruna Ishola is a pioneer of the Apala music genre of the south-west Yoruba ethnic group of Nigeria. From the mid-1940s until his death in 1983 Ishola contributed extensively to the evolution of Apala through innovations, style, cultural adaptations, recordings, performance, and wide appeal. His influence on the populace was so strong and wide that in 1981 he was awarded the highest honorary title for any individual in Nigeria, Member of the Order of Nigeria (M.O.N.), by Shehu Shagari, the then head of state.

Fig 3.19: Haruna Ishola, from Balogun (2019)



Scholars including Omolaye (2014), Olusoji (2010) and Oludare (2018) discuss how Apala music started as an offshoot of the Were music of young Islamists. It was a medium of communication very early in the mornings during the Ramadan fast to awaken Muslims to rise early and eat. Omolaye sheds more light on how Haruna Ishola skilfully created Apala music by combining elements from the Area and Oshugbon styles that were already popular in certain

areas of Lagos and Ogun, bringing them together with Were music. According to Omolaye, the name ‘Apala’ was given to the genre by Haruna Ishola himself as a recognition of the lead instrument – an hourglass drum – that is predominant in the style (2014: 3). From its inception, Apala has been mainly for entertainment beyond religion even though some scholars have dubbed it to be specific to Islam. However, careful listening to some of the lyrics shows that as much as Haruna Ishola himself was a devout Muslim, his messages were not just addressed to Muslims but to Christians and even non-believers as well. His adaptation of folklore, proverbial, idiomatic expressions, and their interpretations in his music, gives his messages a timeless quality and unrestricted access for all. For example, in his album titled *Ninu Ese Meji*, Ishola says:

|                                             |                                                    |
|---------------------------------------------|----------------------------------------------------|
| <i>Ninu ese meji tile aye fi duro</i>       | Out of the two legs that the world uses to stand   |
| <i>Aye ti ka kan ro, Ikan lo fi duro</i>    | It has folded one, it is standing on one           |
| <i>Ikan toku ko to nle momo feke gba o</i>  | The remaining one is not enough I want you to know |
| <i>Eyin omo adamo eje kafi pele jaye</i>    | Children of Adam, let us enjoy gently              |
| <i>Oba da’le aye fun gbogbo eda pata</i>    | The King created the world for every human         |
| <i>Aye akamara tenikan soso ko rara</i>     | The world is not for any one person alone          |
| <i>Iwa rere ni koba muwa bu o</i>           | The King should enable us with good attitudes      |
| <i>Aye ti felele oruko rere nikaye sowa</i> | This feeble world should give us a good name       |

Intended as entertainment at social events like anniversaries, funerals, birthdays, and other functions, Apala music mostly employs danceable rhythms and singing. Listening to Apala music for the first time, one can be overwhelmed aurally by the preponderance of drumming, so much that to the untrained ear, it can be very confusing. However, beneath all the madness there is a method couched in the idea of ‘communication’ as recorded in the analysis below. The music is usually at mid-tempo (perhaps because it is designed primarily for adults) which allows for easy dancing and contemplating. In general, it is heavy in texture with a lot of contrapuntal voice. There is much call and response prompting, as in the case of Olatunji,

discussed above. The combination of instruments in Haruna Ishola's fully fledged band includes:

*Adamo:*

This is the lead talking drum (being the biggest of the hourglass drums) in the Apala ensemble. Another name for the *adamo* is *apala*. As the lead drum, *adamo* is the busiest in terms of its content and roles. It introduces the rhythmic theme, and comments on the lead vocalist's singing by affirming what the leader says. It can introduce a singing line before the lead singer picks it up, it plays interludes and improvises almost throughout. The one important point with this drum is that it speaks a lot, just as the *Iya Ilu* does in the dundun ensemble.

Fig 3.20a: The Talking Drum, from Hildreth (2012)



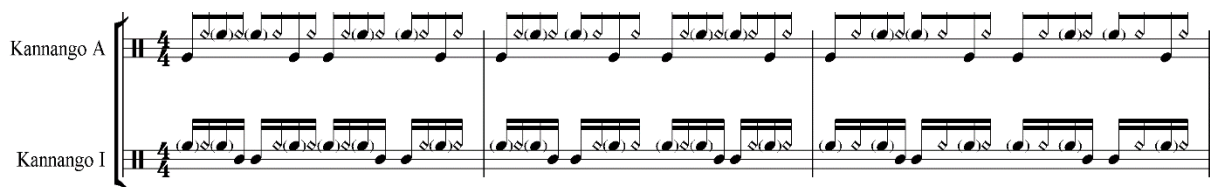
*Kannango Isaaaju and Kannango Atele*

The *kannango* is a smaller hourglass drum in comparison to the *adamo*. Naturally, the *kannango* can play different tones when the player presses and releases the strings that pull the membrane just like the *adamo*. However, to function as a *kannango*, the strings are tied in the middle to lock the instrument down to one tone for a performance. The *isaaaju* (leader) and *atele* (follower) are tuned approximately a third apart in an ensemble. In the interlocking pattern that forms the base for the middle-ground texture, the *kannango isaaaju* plays the higher tone and this pattern stays the same throughout a song.

Fig 3.21a: The Talking Drum, from the African Museum (n.d)



Here is an example of an interlocking middle-ground pattern from Ishola's *Egbe Owokoniran*, Fig 3.21b



### *Sakara Drum*

The *sakara* is a small single membrane drum that was adopted from the *sakara* drum family into the Apala ensemble. In the Apala music of Ishola, the *sakara* drum has the highest pitch and plays a consistent rhythm different from the *kannango* but in conversation with them.

Fig 3.22a: Sakara Frame Drum, from Africa Heartwood Project (2015)



Here is an example of a *sakara* line from Ishola's *Egbe Owokoniran*, Fig 3.22b



## *Shekere*

This is a gourd with little bead-rattles weaved around it. In the Apala music of Ishola, the *shekere* is either playing different timeline patterns, fragments of the timeline patterns or improvised phrasings. The sound of the *shekere* is quite close to that of the hi-hat. Its flexible role means that its content does not stay the same throughout this style of music.

Fig 3.23a: Shekere, from The Instruments Wiki (n.d.)



Here is an example of a *shekere* part from Ishola's *Egbe Owokoniran*, Fig 3.23b



## *Igba*

The *igba* is a calabash played with ringed fingers. Sometimes the sound of the *igba* can be confused with the *shekere* (depending on the audio mix) but careful listening will show that it has a much deeper and wooden tone. The *igba* plays interjectory and improvisational roles in the music of Ishola. To appreciate the role of the *igba*, one must always consider it in context of the music; the underlying texture, the tempo, the dynamics, and the exact place (in terms of note positioning and the song) where it interjects.

Fig 3.24a: Gourd Bowls by Pinterest. (n.d)



Here is an example of a line played by the *igba* in Ishola's *Egbe Owokoniran*,

Fig 3.24b



### *Akuba*

The *akuba* in Apala music marks the strong beats in its fundamental role but far beyond this, it creates some sort of bass line for the other drum parts in the ensemble with its rhythmic patterns. The *akuba* comes from the *agbamole* drums. The term 'agbamole' basically means 'hit to the ground' and it is a general name for a drum played with vertical hand movements in the style of the *djembe*. The other drums like *gangan* and *sakara*, are played moving the stick sideways rather than downwards. The pattern that the *akuba* plays in Ishola's Apala music remains relatively constant, even though there is occasional variation at the discretion of the players.

Fig 3.25a: Agbamole, from Baker (2020)



Here is an example of a pattern played by the *akuba* in Ishola's *Egbe Owokoniran*,

Fig 3.25b



### *Agidigbo*

This is the thumb piano. It plays a very short melodic motif throughout the music without variation. This helps to establish the tonal centre of the music.

Fig 3.26a: Agidigbo, from Baker (2019)



Here is an example of the line played by the *agidigbo* in Ishola's *Egbe Owokoniran*, Fig 3.26b



### 3.5 Resources from Haruna Ishola's Apala Music

In the two genres that I am studying for this research, and perceivable in most of the popular traditional music in Nigeria, there is a background main rhythmic theme which continues throughout the song conceptually. A rhythmic theme is an organised melo-rhythmic pattern created mostly after a spoken phrase. This theme is the main rhythmic identity of a song, onto which subservient rhythmic themes can be/are built. For most of the songs analysed for this research, the main rhythmic theme is usually introduced at the beginning of the song by the lead drum, the *adamo*. Examples of background/opening rhythmic themes played by the *adamo* follow.

Fig 3.26a *Ninu Ese Meji*



Fig 3.26b *Sule Tapa*



Fig 3.26c *Ti Aba Lowo Ka Jeun*



Even when the players deviate from playing the actual theme, with concentrated listening, one can still hear the theme as the music goes on because the theme works with the middle-ground texture, which is the repetitive interactions – or communication – that is intelligently set up, mostly as interlocking rhythms, between the inner instrumental voices (*kannango isaaju* and *kannango atele*). This combination of continuous interlocking patterns creates the most important base for inspiration for melodic writing or improvisation and momentum for the music. Indeed, this is the idea behind most Nigerian traditional food recipes (creating a base that can be used to produce diverse dishes). In my opinion, this middle-ground setup in the orchestration of the music is the one factor that makes one piece of music different from another. It is the engine or momentum that keeps the music alive.

Fig 3.27a: Middle-ground Texture in *Sule Tapa*

Sakara

Kannango A

Kannango I

Agbamole

Sakara

Kannango A

Kannango I

Akuba



In support of this middle-ground texture are instrumental parts interacting with the texture but functioning as beat markers and metronomes, as in the parts played by the *akuba* and *sakara*. Added to this further developed and dense rhythmic texture of different timbres of instruments from the same family, is the instrument that supplies the rhythmic theme and continuous improvisation throughout the piece, mostly the *adamo*. The role of the *adamo* as it works with the background texture is to add flourishes through improvisation, thus creating a foreground for the music alongside the voices. The result is a grand rhythmic texture that is very complex.

Fig 3.28a: Foreground in *Sule Tapa*



Fig 3.28b: Foreground in *Ti Aba Lowo Ka Jeun*



My use of the terms ‘Background, Middle-ground and Foreground’ springs from the basic ideas theorised by Schenker and as discussed by Gauldin (2004: 460-465) but is not entirely limited to this. My idea departs from Schenker in that the background material does not produce the middle ground or foreground, it just provides the rhythmic framework and theme for the *adamo*. This material for the background, though foregrounded initial by the *adamo*, now stays on the background for the rest of the song. The middle-ground in this regard is all the interwoven texture in between.

*Interjections*: These are short, unexpected percussive gestures that punctuate the music with strong accents that are contrary to the underlying texture, as in the middle-ground, but are very effective in the style. The audience and band members respond positively. In the music of Haruna Ishola, these interjections are mostly played by the *igba* and *shekere*.

The image displays two musical staves for a percussion ensemble. The top staff is in 4/4 time with a tempo of 80. The bottom staff is in 6/8 time with a tempo of 80. The instruments are Shekere, Igba, Sakara, Kannango A, Kannango I, Akuba, and Adamo. The notation includes various rhythmic patterns, rests, and accents.

**Top Staff (4/4):**

- Shekere:** Starts with a quarter note, followed by eighth notes, and a quarter rest.
- Igba:** Starts with a quarter note, followed by eighth notes, and a quarter rest.
- Sakara:** Continuous eighth-note pattern.
- Kannango A:** Continuous eighth-note pattern.
- Kannango I:** Continuous eighth-note pattern.
- Akuba:** Continuous eighth-note pattern.
- Adamo:** Starts with a quarter note, followed by eighth notes, and a quarter rest.

**Bottom Staff (6/8):**

- Shekere:** Starts with a quarter note, followed by eighth notes, and a quarter rest.
- Igba:** Starts with a quarter note, followed by eighth notes, and a quarter rest.
- Sakara:** Continuous eighth-note pattern.
- Kannango A:** Continuous eighth-note pattern.
- Kannango I:** Continuous eighth-note pattern.
- Akuba:** Continuous eighth-note pattern.

*Mixed Metres:* The idea of mixed metres in the music of Haruna Ishola is perceivable mostly when, for example, a bell pattern in 6/8 is played over music with an underlying metre of 4/4. The effect can be very destabilising if one tries to absorb the two metres differently.

Fig 3.30: Mixed Metre from *Ninu Ese Meji*

The musical score for Fig 3.30 shows six staves, each representing a different instrument. All staves are in 2/4 time. The Shekere staff has a melody of eighth and sixteenth notes with rests. The Igba staff features a bell pattern with eighth notes and rests. The Sakara, Kannango A, Kannango I, and Akuba staves play continuous sixteenth-note patterns.

In the above, the part played by the *igba* is really a variation of the bell pattern usually in 6/8 but here written in 2/4. Theoretically, it fits perfectly in 4/4 and can even pass convincingly in 2/4 as seen above (see more in-depth discussion below in chapter 4). However, listening to the pattern on its own will reveal its original nature. Indeed, the practice amongst west African musicians sometimes involves appropriating patterns from one metre into another. I remember battling with this growing up as a drummer with the church band.

Fig 3.31a: An example of the use of variation

The musical score for Fig 3.31a shows a single staff for the Shekere instrument in 2/4 time. It features a melodic line with eighth and sixteenth notes and rests.

Fig 3.31b: Popular rhythmic patterns from *Sule Tapa* and variation

The musical score for Fig 3.31b shows two staves. The top staff is for the Shekere instrument in 4/4 time, featuring a melody of eighth and sixteenth notes with rests. The bottom staff is for the Igba instrument in 4/4 time, featuring a bell pattern with eighth notes and rests.

Fig 3.31c: Popular rhythmic patterns in *Ninu Ese Meji*



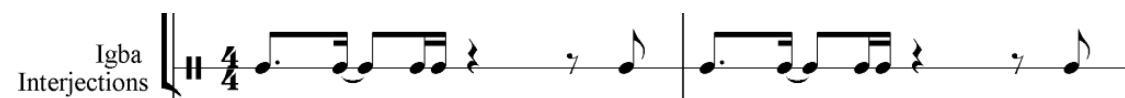
Fig 3.31d: Rhythmic pattern variation from *Ninu Ese Meji*



Fig 3.31e: Variation from *Ti Aba lowo Ka Jeun To Dara Sinu*



Fig 3.31f: Another variation of bell pattern in *Ti Aba Lowo Ka Jeun To Dara Sinu*



From experience, I have seen that there are several standard patterns that are popular and specific to certain instruments. For example,

Fig 3.32



The above are only a few of the standard patterns in Nigerian music. It is important to note that these patterns are quite flexible in terms of which instrument plays them. In all the music of Olatunji and Ishola analysed for this research, the standard patterns did not exist in full and in a continuous fashion, but they appear within improvisation or on their own, sparingly. However, in both artists' music, there were patterns consistent in the middle-ground (as discussed above) that usually carried on throughout the piece, for example in the *agidigbo* parts. Fragments of standard patterns were also sometimes employed. For example, in the *igba* interjection above from *Ti Aba Lowo Ka Jeun*, the first half of the bar is a fragment of the bell pattern in 6/8. Also, the rhythmic pattern from the *shekere* in *Ninu Ese Meji* uses a fragment of the *clave* pattern. This ingenious way of making hybrids of patterns is quite effective in creating new music.

*Pitch organisation:* In terms of tonality, Haruna Ishola sings mostly in the Mixolydian mode centred on F. One can determine this by the combination of accidentals, the actual notes used, and by the resolutions of phrases. For example, here are short excerpts:

Fig 3.33a: Mixolydian Mode in *Sule Tapa*



Fig 3.33b: Mixolydian from *Ninu Ese Meji*



In the above, even though we have two flats indicating the Bb key signature, we can see that the phrases resolve on F mostly and Eb seems to be the note that leads to this resolution from below, thus giving a sense of subtonic.

In the case of this next section in *Ti Aba Lowo Ka Jeun To Dara Sinu*, the presence of the G# theoretically puts the music in the Dorian mode of E even though the C# comes much later. Here is an excerpt below:

Fig 3.34a *Ti Aba Lowo Ka Jeun To Dara Sinu* in E Dorian



Fig 3.34b: The music later changes to E Mixolydian, signified by G# and C#



However, there are points within a song where the tonal centre can be blurred due to the prolonged absence or ‘avoidance’ of some pitches. For example, the skilful avoidance of just B in *Apala Disco* gives the effect of ambiguity even though the centre tone is G. In this case, the presence of F that resolves to G gives the illusion of being in G second mode pentatonic, but the E-natural is quite prevalent in the music, thus jeopardising the pentatonic feel. So, we have a ‘centre tone’ but not a clear ‘tonal centre’. Fig 3.35 *Apala Disco* bars (39-44).



In this section of *Sule Tapa/Abudu Benson*, the avoidance of notes B and F theoretically puts the music in C pentatonic major. However, the centre tone for resolution of phrases is note G. So, while the B and F are absent, we can say the music is in G as the fifth mode pentatonic.

Fig. 3.36 *Sule Tapa/ Abudu Benson* bars (154-171).



In these next few extracts from Owokoniran, the music seems to move theoretically between F as the second and F as the fifth pentatonic modes with the ambiguous note being A and A flat.

Fig 3.37



This same idea of ‘centre tone’ leads us to theorise the idea of ‘shifting centre tones’ in the manner of harmonic goals as in western art music. Consider this example from *Egbe Owokoniran* in Fig 3.38:



In the excerpt above, the ‘centre tone’ is F, however, we see a few of the phrases ending in C, a fifth above F. This creates a dominant to tonic relationship as in western art music. In *Sule Tapa*, below, there is a tonal shift to the second degree (G). This creates a tonic to supertonic relationship.



Fig 3.39a



This same principle applies for the excerpt from *Abudu Benson* where there is a tonic (G) to supertonic (A) relationship.

Fig 3.39b



In comparison, Ishola and Olatunji use resources such as modes, call and response, interjections, reiterations, melismatic singing, etc. in their music. They also seem to create intensity using repetition combined with call and response over a vibrant instrumental

accompaniment. However, in contrast, Ishola uses a wider range of tempo, instruments, and tonality than that of Olatunji. This leads to more density in the texture of Ishola's music and invariably more spatial – 'emptiness' – in the texture Olatunji's music.

In this chapter, I have presented a textural analysis of the music of Yusuf Olatunji and Haruna Ishola. My analysis involved transcribing the selected music and studying the individual characters of the different voices as well as the relationships between the voices. I found the presence of compositional resources such as: call and response, dovetailing, heterophony, and interlocking patterns. This category of resources shows the relationships between multiple voices. Resources like timeline, melodic sequence, tonal shifting, and so on, show the individual attributes of the vocal and instrumental parts. Resources like modes and droning show the tonal character.

This type of analysis through text, extensive listening and experimenting revealed some commonalities; for example, how Ishola and Olatunji both use melodic sequences that move downwards or the use of prompting as a tool to lead the backup singers. It also revealed differences for example in the use of modes and musical direction.

In this chapter, I have undertaken a textural analysis of the music of Yusuf Olatunji and Haruna Ishola. I did this by transcribing the selected music and studying the individual characters of the different voices as well as the relationships between the voices. I found the presence of compositional resources including call and response, dovetailing, heterophony, and interlocking patterns. This category of resources shows the relationships between multiple voices. Resources like timeline, melodic sequence and tonal shifting show individual attributes of the voice/instrumental parts. Resources such as modes and droning show tonal characters.

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## **CHAPTER 4**

### **Compositions**

The compositional work undertaken for this study is in two parts: one for live performance and the other as film scores to Nollywood films. The underlying connection between both mediums is the use of composition resources from Nigerian traditional music – practically and theoretically – to create music that articulates the Nigerian muso-cultural identity. In Chapter 1 of this thesis, I established a framework for contextualisation, description, and identification of Nigerian music. Guided by this framework, musicians were identified, and recordings selected for transcription and analysis. Guided by the outcomes of my analysis and reading, I have been able to assemble certain composition techniques and certain elements of music that I believe are at the core of the styles of the Nigerian music genres – Apala and Sakara – that I have selected to work with.

#### **4.1 Improvised Resources**

In the process of creating new pieces, I experimented with a few ideas for orchestration, generating new materials and revitalising old materials. They included:

- Expansions
- Rhythm of Rests
- Front Tag
- Hemiola Variations
- Strokes Patterns
- Specific Patterns

##### *4.1.1 Rhythms*

Samuel Akpabot (1986) discusses how the role of the percussion in African music is very similar to the role of the string section of the Western Art music. It takes deep engagement with music from both cultures to really understand and appreciate what Akpabot really means. The

importance of rhythms in Apala and Sakara music cannot be over-emphasised, as it seems to be the bedrock of the texture of these genres. The orchestration of rhythm, with a careful consideration of timbre, is done in such a way that individual instruments create interlocking patterns between two or three instruments and these interlocking patterns can lead to further complementary or contrasting patterns with other instruments in the ensemble.

*Rhythm Orchestration:* Good orchestration of the rhythms of the instruments (largely drums) seems to be the top priority, for understandable reasons. Firstly, because they are percussion-based genres in terms of accompaniment and improvisations. Secondly, the drums are regarded as talking drums, so they must be orchestrated to communicate with each other either in call and response or in interlocking patterns. Thirdly, the orchestration of the percussive rhythms is the musical identity of each song, and it remains constant throughout the song. Hence, the orchestration needs to be inspiring enough to motivate the lead singer and accommodating enough to allow for musical space in the texture for singing and improvisation without confusion or congestion. For these reasons and more, the role of orchestrating rhythms in these styles of music is critical. It is for these reasons that I began to explore ways of expanding on the traditional orchestration ideas used by Ishola and Olatunji in their music.

As said earlier, background and middleground texture is a very important source of inspiration for melodic writing. In support of this texture are parts also working interactionally with the texture but functioning as backbeats and metronomes, as in timeline. Added to this further developed and dense rhythmic texture of different timbres of instruments in the same family is the instrument that supplies the rhythmic theme and improvisation throughout the piece, mostly the *adamo* (the lead talking drum). The improvisational role of the *adamo* as it works with the background texture which is already alive and drives it forward is to musically comment on the lead vocal's singing and provide interludes. The result is a very complex rhythmic texture.

#### 4.1.2 *Ghost Notes*

Prevalent within this very complex rhythmic texture are what I describe as 'ghost notes'. In general, ghost notes are non-pitched notes or notes with undiscernible pitch which are intended to occupy a rhythmic space without conflicting with melody, harmony, or the primary rhythm. Indeed, the idea of ghost notes is not particular to this style; it has different names in different

styles, including dead notes, muted notes, silenced notes, unaccented notes and false notes. Some of these terms are quite confusing if one thinks about their associations (for example, unaccented notes). However, the main idea behind ghost notes in general is that they are purposely de-emphasised below a recognisable pitch level, and they have a rhythmic value. Their functions include percussive fill, percussive feel, and energising the rhythms of the music. In an online blog post, Michael Aubrecht says ‘ghost notes add flavour to the phrasing’ (2015). In another blog, Patrick Pfeiffer says dead notes ‘give the rhythm some attitude’ (Pfeiffer, n.d.). Ghost notes in drumming usually depend on how the pulse is shuffled (divided) to emphasise the main rhythm and de-emphasise the others. In string instruments, the notes can be muted in certain phrases. In wind instruments, ghost notes are used in phrases in certain genres. In singing, the effect can be achieved through speaking certain syllables in a phrase. However, in Sakara and Apala music, ghost notes are so important because they both form the base of the middle-ground rhythmic texture, providing a percussive flavour, and create momentum that continues throughout the music. This continuity is largely because of the interlocking patterns and call and response patterns that form the middle-ground texture of the music. The rhythmic patterns depend on the physical shape of the instruments and the rhythmic perception of the musicians which results in how the instruments are played – through shuffling – and how the orchestration is achieved. The importance of the ghost notes can also be perceived in the ratio of ghost notes to primary notes, for example in the following two interlocking patterns:

Fig 4.1a: Ghost Notes in Ishola’s music, *Ti Aba Lowo Ka Jeun To Dara Sinu*

The image displays a musical score for five instruments: Sakara, Kannango A, Kannango I, Akuba, and Adamo. The score is written in 4/4 time and consists of three measures. Each instrument part is represented by a staff with a treble clef and a key signature of one sharp (F#). The Sakara part features a continuous, high-frequency rhythmic pattern of eighth notes. The Kannango A and Kannango I parts play a similar but slightly offset rhythmic pattern. The Akuba part plays a pattern of eighth notes with occasional rests. The Adamo part plays a pattern of eighth notes with occasional rests, mirroring the Akuba part. The overall effect is a complex, interlocking rhythmic texture where the ghost notes (de-emphasized notes) contribute to the percussive feel and momentum of the music.

Below is an example of my application of ghost notes in my portfolio. In this example, the ghost notes work as background to the interlocking pattern between Violin 2 and Viola, in *Village Dance*.

Fig 4.1b: Ghost Notes in *Village Dance*, bars (9-12)

The musical score for Figure 4.1b shows five staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 9/8. Violin 1 is silent. Violin 2 and Viola play interlocking patterns with dynamic markings *mf*, *pp*, and *sim.* (sustained). Violoncello and Double Bass play a bass line with dynamic markings *ff* and *f*.

#### 4.1.3 Rhythmic Perception

As I listened to traditional musicians speak about, and sometimes demonstrate, their crafts, I noticed that they had a holistic approach to expressing their music – most especially the drummers – through vocalising their parts. By holistic approach, I mean the ensemble players naturally vocalised their primary parts as well as the shuffled notes so that all points of rests were expressed with shuffled notes. This does two things in my opinion: First, it immerses an individual part in the overall context/texture by connecting with the overall shuffle pattern and, secondly, it helps each player to potentially absorb and connect with other parts in the ensemble. This kind of ‘communication’ in the process of music making is indeed a strong characteristic of West African music. As a music educator, I understand that how we perceive music is directly related to how we express it. It then dawned on me that this is the reason for the prevalence of ghost notes in the texture.

My observation of rhythmic perception was supported by reflecting on my personal experience of performing and educating, as well as analysing the recordings. There seems to be a ‘hemiola effect’ that comes into play. I noticed that the hemiola divisions of 2:3 are prevalent at larger and smaller levels of the metres and that the instrumentalists and singers express this

frequently. This idea of rhythmic perception that gives the subdivisions of metre a more prominent role through shuffling and the hemiola effect, also makes an important contribution to the development of standard patterns and timelines, as we shall see later. Indeed being able to shuffle is a skill that most percussionists have to learn, and when one considers that out of the eight instruments present in Ishola's music, only one is melodic, and out of the four instruments in Olatunji's music, only one is melodic, we can begin to comprehend why rhythmic figurations in these genres and African music in general are important.

Furthermore, this rhythmic perception of subdivided notes can be identified in hemiola combinations. This is very prevalent in singing, dancing expressions and instrumental performances.

Fig 4.2a: Hemiola Subdivisions



In the above example, the combination of the stomping part (the basic beat of the meter) and the clapping part produce the basic hemiola, while the percussion 2 part is a diminished hemiola. My theory is that this kind of subdivision is the basic perception of rhythm for all the musicians in the Apala and Sakara ensembles and it is reflected in their rhythmic sensibilities and expressions.

In my portfolio, I extensively explored this idea of multiple levels of hemiola. Here is an example from the piece *Hemis Ground*.

Fig 4.2b: bar 91-93

Violin 1

Violin 2

Viola

Violoncello

Double Bass

3:6:4 (pulse in viola and DB)

*ff*

*f*

*f*

*f*

arco

#### 4.1.4 Expansions

The background and middle-ground textures that we have seen from the previous chapters are semi-automated in the genres studied for this research. By this, I mean they remain largely the same through the music, albeit with snippets of variation. For my own composition, I considered ways to expand the idea whilst keeping the concept the same. I was inspired by watching a rehearsal of Beethoven's Fifth Symphony (Harnoncourt, 2007). There is a section in which Beethoven has orchestrated the dominant seventh harmony to move around portions of the wind section one crotchet at a time with a resolution to the tonic harmony as well. So, I considered the possibility of sharing a rhythmic pattern this way and in the process of experimenting on this idea, I theorised on the idea of *rhythmic pattern expansions* at different levels.

*Upward Expansion at the beat level:* This is an orchestration that distributes the beats of a rhythm across an ensemble or sections of an ensemble from the lowest instruments to the highest. This will mean for example that in a string quartet, all the rhythmic notes in the first beat will go to the cello, the second beat of the rhythm will go to viola, etc. Below is an example of how I used an upward expansion of a rhythmic pattern in the piece *Ipe ati Idahun*.



*Upward Expansion at the rhythm level:* This is the distribution of specific portions of a rhythm, either by single notes or units of the main rhythm, across an ensemble or portions of an ensemble. There is no specific rule for how these distributions should work (not at this level of theorisation and experimentation). It depends on style, individual perception, and experience. Here is an example of an upward expansion at the rhythm level. Here the rhythm has not been fleshed out to show the note distribution.

Fig 4.4

*Downward Expansion at beat level:* This works as the upward expansion but in the opposite direction from the high-pitched instruments to the lowest ones in the ensemble or section. In this example, the rhythm of the standard bell pattern has been orchestrated for the string quintet in *Konkonkolon Expansion 1* and fleshed out with ‘ghost notes’, giving it a percussive effect.

Fig 4.5

Fig 4.5 is a musical score for a six-piece ensemble. The instruments are Percussion 1, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The time signature is 12/8. The score is written in a single system with three measures. The Percussion 1 part is in the top staff, followed by Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The notation is complex, with many beamed notes and rests, indicating a fast and intricate rhythmic pattern. The Percussion 1 part starts with a double bar line and a 12/8 time signature. The Violin 1 and Violin 2 parts start with a treble clef and a 12/8 time signature. The Viola part starts with an alto clef and a 12/8 time signature. The Violoncello and Double Bass parts start with a bass clef and a 12/8 time signature. The score is written in a single system with three measures.

*Downward Expansion at rhythm level:* This is like downward expansion as described above. In this example from *Konkonkolon Expansion 1*, however, the rhythm distribution is not at the single note level as we saw earlier but at the level of units of the main rhythm. I have also undertaken some dovetailing in this example. Notice how the bass starts on the last note of the cello and how the viola starts on the last note of the violins.

Fig 4.6

Fig 4.6 is a musical score for a five-piece ensemble. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The time signature is 12/8. The score is written in a single system with three measures. The Violin 1 and Violin 2 parts start with a treble clef and a 12/8 time signature. The Viola part starts with an alto clef and a 12/8 time signature. The Violoncello and Double Bass parts start with a bass clef and a 12/8 time signature. The notation is complex, with many beamed notes and rests, indicating a fast and intricate rhythmic pattern. The Violin 1 and Violin 2 parts start with a treble clef and a 12/8 time signature. The Viola part starts with an alto clef and a 12/8 time signature. The Violoncello and Double Bass parts start with a bass clef and a 12/8 time signature. The score is written in a single system with three measures.

Combining the beat level expansion with the rhythm level expansion, for example in different sections of the ensemble, gives the piece a different flavour.

#### 4.1.5 Rhythm of rests

The idea of ‘rhythms of rests’ was inspired by analysing and experimenting with rhythmic themes, timelines, ghost notes and interlocking patterns. The underlying concept is communication/call and response and the basic idea is of rhythms that can be produced in counterpoint to the primary notes played by the instruments. So, I started experimenting with creating rhythms from rests in timelines or individual parts on the basis that the rests/ghost notes are actually the response parts to the timeline/instrumental parts. Here is an example from *TimeTags*.

Fig 4.7: *TimeTags*, bars 134-136

The musical score for bars 134-136 of *TimeTags* is presented for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The time signature is 4/4. The score is divided into three measures. In the first measure, all instruments play a rhythmic pattern of eighth and sixteenth notes with accents. In the second measure, the Violin 1 and Violin 2 parts have rests, while the Viola, Violoncello, and Double Bass continue the pattern. In the third measure, all instruments play the pattern again, with a forte (*f*) dynamic marking. The Violoncello part is marked 'arco' and 'ff' in the first measure, and 'pizz.' in the second measure. The Double Bass part is marked 'ff' in the first measure and 'f' in the second measure.

A challenge here was how to differentiate between a rest and a ghost note. This will usually depend on the style of music, the playing technique, the acoustic nature of the instrument that plays the pattern, the size of the instrument, and the speed of the music. Some instruments will resonate more than others, and this may be significant for the orchestration. The longer an instrument resonates, the fewer the ghost notes that can be played.

One of the challenges in appropriating ideas and techniques from Apala music – a style of music with improvisation as a core element – is the ‘on the spur’ additions to the music, as in the case of interjections and ‘variations’ on the background main rhythmic theme. These two creative inputs help with the continuous revitalisation of the music, especially in a style where most parts are largely stable. A second challenge is what I would like to call the ‘double-contribution’ or ‘double-input’ to describe the fact that the musicians are playing instruments

and singing at the same time. This is one reason why the interlocking patterns are kept simple – to allow this to become a subconscious activity so the musicians can sing along.

#### 4.1.6 Rhythmic displacement

The idea of rhythm displacement, or shift, is that a specific rhythmic idea that has been played on a particular beat, for example beat 2 in a 4/4 metre, can ‘shift’ position, that means be played on different beats, for example beats 1, 3 and 4, while other parts maintain their positions in relation to the metre. This can work for any rhythmic pattern – especially the rhythms that are idiosyncratic to instruments, for example the *shekere* rhythm. The important factor is that the whole rhythmic figure shifts its position.

Here is an example from *Ko Sile*. The rhythmic figure of the timeline appears in its original position in the first bar; in the second bar, it shifts to the third beat. For a more stimulating effect, however, one can shift it to the second or fourth beat, as in the example that follows.

The musical score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. It is written in 4/4 time and consists of three measures. Violin 1 is marked with a finger mute and arco, starting with a *mf* dynamic. Violin 2, Viola, Violoncello, and Double Bass all play a consistent rhythmic figure throughout the three measures, with dynamics increasing to *ff* in the final measure. The rhythmic figure for Violin 1 shifts from beat 2 in the first measure to beat 3 in the second measure.

However, even more effective in creating a musical direction, for example *crescendo*, is the use of a small fragment of a rhythm, in different positions and in succession over a period. In performance, this intensifies the music as it energises the musicians. This idea also helps create the effect of hemiola in the sense of using short, repeated fragments to create and combine rhythms of different metres. Using the same rhythmic figure from *Sule Tapa*, we can take a

triple metre fragment of the timeline rhythm which is originally in quadruple metre and play it in repetition over a few bars. This creates a jarring effect, effective for heightening emotion.

Fig 4.9



A different idea of rhythmic shift is a rhythm that appears on different beats in different cultures. For example, I got to experience the ‘Madende’ rhythm from Zimbabwe twice during a trip to Limpopo. On close analysis, I realised that the *Madende* rhythm is the West African bell pattern (discussed above) but it starts out on beat 3. This means beat 1 of the *Madende* rhythm is the beat 3 of the *Konkonkon* rhythm. Since I am used to experiencing this rhythm differently, the *Madende* rhythm created a kind of rhythmic displacement for me.

Fig 4.10



#### 4.1.7 Timelines

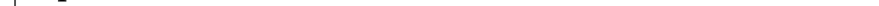
In general, timelines are standard patterns which are popular and idiosyncratic to music styles and genres from cultures around the world. Two very popular ones in West Africa are the bell pattern (*Konkonkolo* rhythm) in 6/8 and the clave pattern in 4/4. However, there are numerous other timeline patterns: some are general (as in popular) and can be played along with most songs in the same metre, while others are specific to a song. The original idea behind timeline is that it is played by one instrument, and it stays the same throughout the piece. However, in my personal practice and studies, I have noticed that the actual pattern is not played throughout but will be played at the performer’s discretion or according to the arrangement of the song.

In the process of studying the main rhythmic theme of *Owokoniran* by Ishola, I noticed that the first part of the theme is a ‘fleshing out’ of the second part of the rhythm. This is very similar to the idea of middle-ground and foreground in Schenkerian analysis. I thought this was ingenious for two reasons: first, because there was at least a traceable logic behind the

## 4.2 Theorisations

### *Theorising the difference between Timeline, Standard Patterns and Specific Patterns*

- timelines usually mark the first beat of the bar clearly;
- timelines combine long notes, short, notes, and rests;
- the note distribution is strictly on the pulse division of the beat main beats;
- a timeline is ‘function based’ so it is not restricted to a particular instrument. It is meant to keep the tempo/time not necessarily interact with other instruments. However, other instruments in the ensemble will depend on it.

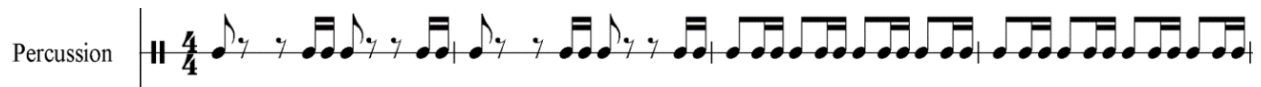
Percussion 1 

beginning of the rhythm/bar is. This allows the performer to solely rely on the timeline for guidance.

Fig 4.12: Example of a standard pattern that can function as a timeline from *Kokoro Mimo*



Fig 4.12b: Example of a standard pattern that cannot function as timeline on its own.



The above is called the ‘Shekere’ pattern, and it is a standard pattern.

Here is another pattern called the ‘Kolo’, probably a fragment of the *Konkonkolon* rhythm, that is found mostly on wood blocks or other idiophones. This is also a standard pattern and as discussed above, it can be applied to most songs in the style and metre.

Fig 4.12c



Specific patterns may or may not perform the function of timeline. The important factor is that it must come from an element of the song, for example main rhythmic theme.

Fig 4.13: An example of a specific pattern from *Konkonkolon Expansion 1*.



Notice how this pattern departs from the timeline in terms of our theory on timeline.

### *Further theorisation on timelines/standard patterns*

A closer look at standard patterns that can work as timelines revealed a few theoretical ideas during this research.

1. The hemiola effect
2. The front tag
3. The standard combination of first and second halves

To explain the above ideas, I use the popular *Konkonkolon* standard pattern again to find a basis for this theory. In a 12/8 metre, each primary beat (dotted crotchets) of the metre is subdivided into triplets (quavers), and this produces twelve quaver notes (the pulse). If we group the quavers into twos – starting from the first quaver – while the triplet-feel and the primary beats continue, we will have our first (basic) level of hemiola in the 2:3 relationship where every other quaver is punctuated (pulse-punctuation).

The image displays four staves of music in 12/8 time, illustrating different levels of rhythmic organization. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The first staff, labeled 'Primary Beats', shows four dotted crotchets (half notes) across the measure. The second staff, labeled 'Subdivision', shows twelve eighth notes (quavers) grouped into four sets of three (triplets). The third staff, labeled 'Duple grouping', shows twelve eighth notes grouped into six pairs (duple groups). The fourth staff, labeled '2:3 hemiola', shows twelve eighth notes grouped into four sets of three, with a 2:3 hemiola bracket indicating a 2:3 relationship between the first and second groups of three.

If we repeat the duple and triple note-grouping as described above but only starting the duple note-grouping on the second quaver from the beginning, we will still have the basic hemiola relationship but with a different kind of punctuation and thus a different feel. However, when we put the two duple note-groupings together, the second one becomes a kind of ‘front-tag’ to the first one.

The image shows a single staff of music in 12/8 time, illustrating a pattern with a 'front-tag'. The staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The first four eighth notes (quavers) are grouped into two pairs (duple groups). The fifth eighth note is a quarter rest. The sixth eighth note is a quarter note. The seventh eighth note is a quarter note. The eighth eighth note is a quarter note. The ninth eighth note is a quarter note. The tenth eighth note is a quarter note. The eleventh eighth note is a quarter note. The twelfth eighth note is a quarter note. The pattern is punctuated by a quarter rest followed by a quarter note, which acts as a 'front-tag' to the first duple group.



♩. = 105.

Violin 1 *f*

Violin 2 *f*

Viola *ff*

Violoncello *ff*

Double Bass

♩. = 105

Violin 1 *ff*

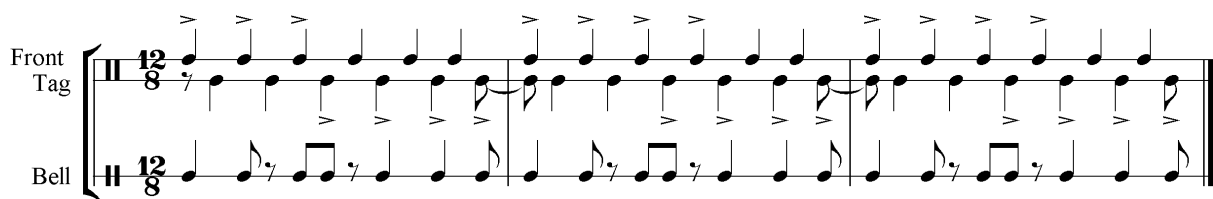
Violin 2 *ff*

Viola *ff*

Violoncello *ff*

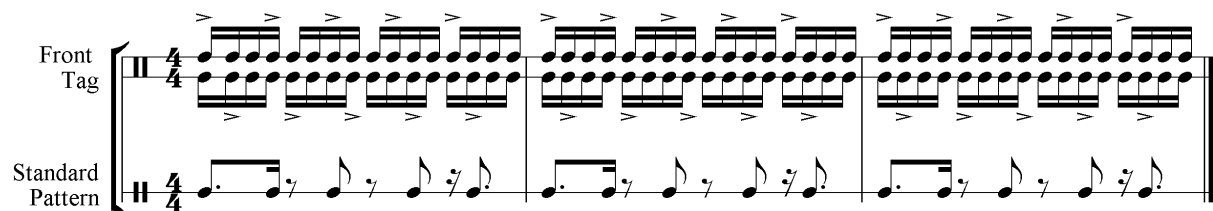
Double Bass *ff*

However, if we combine the accents on the first half of the first duple note-grouping and the second half of the second duple note-grouping within a bar, it produces the standard bell pattern. Another way to see this pattern is that the second half is a retrograde or a mirroring of the first half.

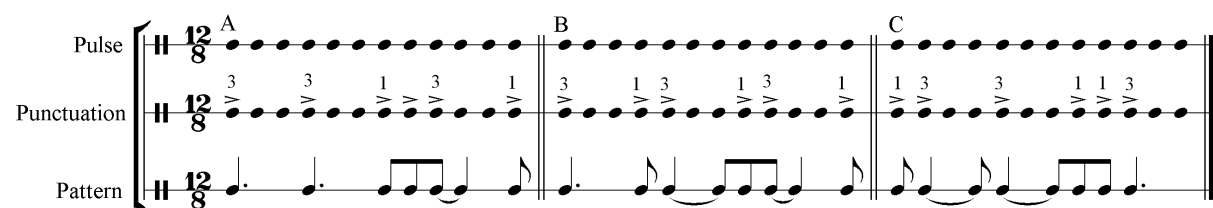


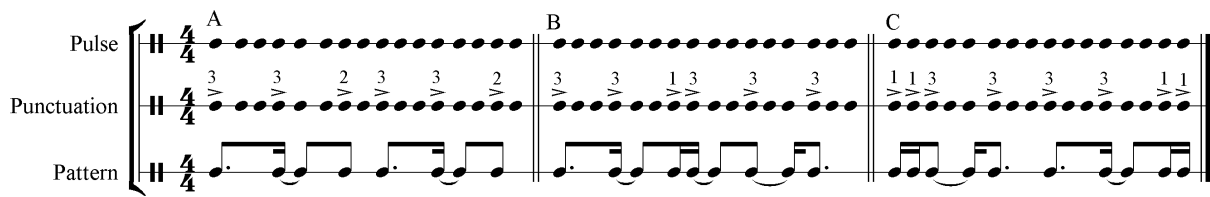
To test this theory further in other time signatures, I had to expand on the theoretical idea behind the 2:3 relationship used above to accommodate the quadruple time with semiquavers as subdivision. I used the 3:4 hemiola relationship, the front tag and the first- and second-half groupings and this produced the popular standard pattern that I found in Ishola's music and discussed in Chapter Three on mixed metre.

Fig. 4.14f



The results obtained from testing these theoretical ideas to establish their validity provided a springboard to lunch into further experimentations. If we consider the hemiola effect as a 2:3 or 3:4 effect specifically, this will limit the extent to which we can generate more ideas or even prevent us from gaining insight into much music around us. However, if we expand the idea so that it means a relationship between two different numbers which produces an irregular distribution of note-groupings, the possibilities will be endless. This is how I generated the composition ideas for *Hemis* (described below in detail). It also allows us to make different combinations (pulse-punctuation) over a certain metre in pulse notation, for example in a 12/8 metre we can have 3,3,1,1,3,1/3,1,3,1,3,1/1,3,3,1,1,3 etc. In a 4/4 metre we can have 3,3,2,3,3,2/3,3,1,3,3,3/1,1,3,3,3,3,1,1 etc. These different combinations produce interesting rhythms for exploration in composition.





Indeed, this idea of a front tag is not novel because it is present in much of African music making, for example in the *Amadinda* (xylophone) music from Uganda. However, the idea of placing a front tag and then making selections from the different parts was very striking for me because of the interesting rhythmic variety it can produce. Through experimentation and variation with the following techniques: combining pulse-punctuation from different beats (e.g beats 1 and 3 from primary line and, beat 2 and 4 from the front tag), pulse-punctuations, augmenting the hemiola and combining different levels of hemiola, I was able to uncover the root of certain popular timeline patterns, some of which are found in the music of Ishola and Olatunji. All these gave me more insight into how the musicians might have thought in the past in terms of grouping notes to make specific patterns, and how I can build on their ideas.

### 4.3 New works

As much as I had a set of compositional resources (techniques and ideas) from the selected music genres, they were theoretical inspiration for ‘what could be’. Isolating and engaging with the different resources, playing different instrumental parts alongside the recordings seemed to spur more creative ideas – spontaneously and reflectively – for me.

#### *Generating original melodies*

In the process of experimenting with rhythmic materials and harmonies, I had an idea about how to create new melodies by strategically – systematically or randomly – placing what I call ‘anchor notes’, unto which the melody will gravitate regardless of how it does so theoretically (by conjunct or leaps). These anchor notes can be harmonic or non-harmonic. By systematically, here, I mean creating a logical pattern for notes distribution in terms of their rhythmic placement and harmonic positions within a specific time. By randomly, I mean doing the same but without a logical pattern. Rhythm will give us the groove, the drive and momentum, while harmony will give us the colours, emotion and feeling.

### *Instruments to write for and rationale*

I decided to write for a string quintet for reasons of:

*Availability:* Considering the budget requirement of putting up a 60-minute performance of a Masters composition work, I considered it appropriate to use available instrumental resources.

*Application of theory:* The theoretical grounding of this research has been that there are ideas, techniques, and strategic thinking behind the Nigerian music under study and that if one gets to hone these resources, one can apply them in other situations. Secondly, since the focus of this research is mining for resources (as in technique and ideas) and applying them to generate new works, it then makes sense to apply the principles as it were in another local setting.

*Globalisation of theory:* Getting satisfying results from applying the principles from one local setting to another, opens the opportunity for a global application of the theory and hopefully further development and explorations.

*Ensemble Affordance:* Apart from the local availability factor of the instruments chosen, they also lend themselves to ensemble and solo writing quite well. And because they create different textures when used in combination, they seemed appropriate to achieve the musical vision for the project.

*Extensions:* For contemporary writing, these instruments also lend themselves to the use of extended techniques which can help to capture or inspire more ideas for what can be achieved in composition.

## **4.4 Composing Live Concert Music**

### *Time Tags*

In this piece, I explored the idea of timeline found in West African traditional music. The piece opens with strummed pizzicato just to show the regular pulse of the metre. I then gradually explore the idea explained above, of ‘front tagging’ (basically a continuous imitation of melody or rhythm, note-for-note). The front tag begins from the last quaver of bar 8 between the notes E in violin 1 and open G in violin 2. As the tagging continues the bass then introduces the timeline, revealing how the timeline rhythm relates to the entire music.

Harmonically, I decided to work with the two whole-tone scales because I find them fascinating and because it is not a naturally familiar sound to my ear, even though I have been working on it for a while during this study. Most of the harmonic movement in generally is based on whole tone movements.

To explore the timeline for potential musical development, first I introduced a rhythmic counterpoint to the time. This is played by the bass at bar 22. At bar 24, I explored the timeline for melodic movement based on the whole-tone harmonic movement. At bar 57, I distributed the rhythm of the timeline downwards and then upwards, pairing violin 1 with viola, and violin 2 with cello. I also enhanced the material with some orchestration devices to make the timeline less rhythmically apparent, but still present. At bar 67, I begin to use articulation for further exploration of the timeline along with the counterpoint to the timeline.

At bar 83, the rhythm of the timeline was diminished. I then explored it for rhythmic texture against the rhythmic counterpoint at bar 89 before whole-tone harmonic movement at bar 95. At bar 103, I explored the timeline and the whole-tone harmonic movement in a two- and three-part canon two beats apart and a two-part canon one beat apart.

### *Locks*

For this piece I chose a simple rhythm from *Owokoniran* as the main material for an exploration of interlocking patterns. I used different ratios like 1:1 and 2:1 to work out interlocking patterns and each distribution ratio formed the background texture for each section of this piece. Interlocking patterns usually stay the same throughout a piece in traditional West African music, so I intended the guiding rhythm to be recognisable throughout the piece.

In bar 15, I introduced the concept of Ghost Notes played *col legno*. In bar 29, I started the interlocks with a 1:1 pattern. In this distribution ratio, the notes of the rhythm are alternated between two voices, one note at a time. This produces a specific rhythm for each part and which will only make musical sense in the context of the main rhythm. The music in this section is in Mixolydian mode and I used compositional tools such as rhythmic counterpoint, retrograde, articulation and canon to develop this section.

In bar 58, I introduced the 2:1 pattern. In this distribution ratio, the first voice of the interlocking voices starts with two notes from the given rhythm, and the second voice takes the note that

follows. This distribution occurs over two bars. The music is in the Phrygian mode here and employs the use of articulation, rhythmic counterpoint, and ornamentation.

In bar 89, I used the 2:2 pattern. In this distribution, the two voices of the interlocking take two notes of the given rhythm and alternate. This creates a balance within the bar because for this rhythm, there are eight notes in a bar and the selected rhythm. The music is in the Dorian mode and uses rhythmic counterpoint, articulations, and multi-stops to build this passage.

In bar 120, I used the 1:2 pattern. This distribution is opposite to the earlier interlocking pattern 2:1. The music is in the Ionian mode and uses retrograde and articulations for the passage.

### *Hemis Ground*

In general, my goal in this piece is to expand on hemiola rhythms in the way western art musicians explore the use of harmony. From the main rhythmic structures, I explored further subdivisions, or ‘inner beats’ as I call it. Through the combinations of rhythms and harmonic progression, I allowed the music to come through as it has. To explore hemiolas, I designed three rhythmic units described as 3, 4 and 6 in every half of a 12/8 measure:

3 here means three crotchet beats

4 here means four dotted quavers

6 means six undotted quavers

The different combinations of these units form the background structure for each section of this piece.

### Section 6+4 (bar 7)

In this hemiola combination, the undotted quavers at bar 6 lay the background for the dotted quavers to create syncopations that bring about the hemiola effect. There is a harmonic progression in E minor with a temporary modulation within the progression. While the rhythms in the themes remain the same, I have used retrograde to create variation in the melodies. In line with traditional drum ensembles in West Africa, I have used the lowest voice in the ensemble to render the melody, albeit with variation as well.

### Section 3+6 (bar 34)

Here the music is in G Major. In this combination, I placed three crotchet notes against six quaver notes with the crotchet serving as the main pulse while the quavers counterpoint. This section is best perceived in crotchets.

### Section 3+4 (bar 55)

Here the music is in C Major. The dotted quaver is the main pulse, all other rhythmic divisions or additions should be perceived in relation to it.

### Section 3+4+6 (bar 91)

In this section the music begins in E minor and I combined all the rhythmic units. The music moves to B major in anticipation of a return to the opening key, E minor.

### *Ipe ati Idahun*

A very noticeable character of most traditional African music is call and response. In the two genres I focused on, I have been able to categorise the types of calling and responding that take place either between instruments, between voices, or across instruments and voice.

*Type A:* The call serves as a kind of prompting for the chorus. The response is usually longer than the call. It is almost as if the leader opens the phrase, and the follower sings it through. In this example from *Ipe at Idahun*, from bar 176-179, the double bass makes the call and cello responds. It calls again; then the cello and viola respond. This sets up a pattern that continues to grow, making the answer longer than the call.

Fig 4.16a

The musical score for measures 176-179 of *Ipe at Idahun* is written for Viola, Violoncello, and Double Bass in 4/4 time. The key signature has one flat (B-flat). The score illustrates a call-and-response pattern. The Double Bass (bass line) initiates the call with a series of eighth notes, marked with *ppp* and *mf*. The Violoncello (middle line) responds with a similar eighth-note pattern, marked with *mf* and *f*. The Viola (treble line) enters in measure 178 with a melodic line, marked with *mf*. The score includes various performance instructions such as *arco*, *col leg.*, *finger mute*, and *arco*. The dynamics range from *ppp* to *f*.

*Type B*: The musical material in the response is the same as the call. The musical material in this kind of call and response pattern feels like a tussle, as one part seems to ‘interrupt’ the other.

Fig. 4.16b: Type B Call and response between violin 2 and *viola* in *Ipe at Idahun*, bars 93-98

Adeyemi Oladiran

♩. = 102

Violin 1

Violin 2

Viola

Violoncello

Double Bass

*Type C*: The response is shorter than the call. It completes the musical material in the call. In this excerpt from *Ipe ati Idahun*, the arco figures between the violin 1 and violin 2 are Type C call and response. The col legno is working as ghost notes, feeling the background texture.

Fig 4.16c: *Ipe ati Idahun*, bars 49-56

Violin 1

Violin 2

Vln. 1

Vln. 2



Fig 4.16d: *Ipe ati Idahun*, bars 69-72

Violin 1

Violin 2

Viola

Violoncello

*p*

*p*

*p*

arco

*p*

[illegible]

The musical score consists of two systems. The first system, starting at measure 6, includes staves for Vln. 1, Vln. 2, Vla., Vc., and Db. Vln. 1 and 2 play chords with accents and sfz markings. Vla. plays a melodic line starting at *f* and decaying to *p*. Vc. and Db. play a similar melodic line starting at *f* and decaying to *p*. The second system, starting at measure 10, includes staves for Vln. 1 and Vln. 2. Vln. 1 plays chords with dynamics *mf* and *f*. Vln. 2 plays an arco part with dynamics *p* and *mf*.

In this composition, I have used mostly a cluster of FGC and ABE for the main material from the opening. This combination turned out to be a hexatonic scale FGABCE, however, the pitch groupings were conceived as clusters. So, for most part of the melodic material, the note ‘D’ is excluded. The resulting sound for me had a modal flavour. The music also uses the parallel minor of this scale by flattening the third, fourth and seventh notes of the scale i.e. F G A $\flat$  B $\flat$  C E $\flat$  F.

The different types of call and response patterns used have been highlighted on the score. It is important that the music is seen in this way and that individual parts respond to each other gesturally in the relevant sections. I also used techniques such as *col legno* and finger mutes for the ghost notes that form the background texture of West African drumming.

### *Ko Sile*

This piece is an attempt to use the composition resources in an atonal composition. I wanted, first, to break the conventions of how these resources could be used; and, second, to combine the main resources from the individual compositions, including, call and response, timeline, interlocking and hemiola.

I opened with a very popular highlife timeline rhythm combined with a 12-tone row. The call and response material introduced with *spiccato* at bar 21 combined with *pizzicato*. I continued to use the 12-tone row here.

At bar 61, I explored whole-tone harmonies and scales in different tonal areas over a highlife groove.

At bar 90, I used dynamics to create as an interlocking texture. Skipping from one dynamic level to another, I intend the lower dynamics to be in the background while the higher dynamics create the melodic line. The delicacy of this section requires a consistent legato without breaking.

Bringing these resources together this way and exploring the different possibilities through their combination for string quintet was an exercise in retrospective thinking even as I attempted to enact what they might sound like together; but it also involved forward thinking as I thought of the endless possibilities that could be derived through stretching these materials in different directions.

### *Village Dance*

This piece is a dance in 9/8. The main rhythm of the piece is local to the Igbo Eastern region of Nigeria. I have used the hexatonic scale F# G A B C# and E as the main vehicle for melodic devices. However, the note D appears in certain sections for harmonic purposes.

When the music modulates, it moves to A dorian for the ritual dance section in 6/4 time and then comes back to the opening key. The other modulations are transient.

Like the previous piece, *Ipe ati Idahun*, this piece is the second attempt to bring together the composition resources I used in the earlier piece, i.e. interlocks, timeline, front tags, ghost notes, call and response, hemiola and a few other resources that have received less focus in this writing but are nonetheless used in the music (for example interjections and reiterations). This

time, I wanted to build a tonal pallette and create a grand finale to the portfolio without sacrificing any of the resources.

## 4.5 Composing Film Music

The objectives were to:

- i. Write music for raw footage and by extension, using the same resources to write for films outside the Nollywood culture;
- ii. Write new music for unscored scenes in a feature movie;
- iii. Develop musical ideas from existing music in footage.

*Developing existing musical material in Living in Bondage*

In the first cue at Chief Omega's house, I used a fraction of the opening theme as inspiration.



I reharmonised this and changed the meter from 4/4 to 5/4. I used resources like timeline, interlocking patterns, call and response patterns, ghost notes, etc from my studies.

Fig. 4.17b: Five bars from Adeyemi's 'M1 – Redeveloping Opening Theme' score from *Living in Bondage*





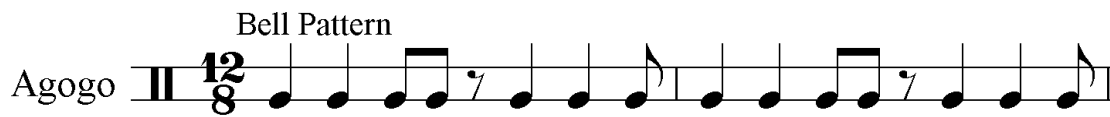
This new material then served as the basis for inspiration to score the scene. In another scene where Merit was being harassed by her boss, I took inspiration from the music that was already playing nondiegetically. I did a simulation of the music, then expanded it further to really underscore the intensity of the harassment. For the development, I used the elements of call and response from the 9/8 music heard at Andy's coronation later in the film. The *oja* (a flute with only six pitches up to a major 6th in range) was used in the film. However, the *oja* did not play any melody at all. The collection of pitches that the *oja* uses make up an interesting hexatonic scale. For example, E, F#, G, A, B, C#. I devised harmonies around this scale using the second mode of the scale as the tonal centre. Please see Cue 2 in my rescoring of *Living in Bondage*.

However, in retrospect, I realised this writing was contradicting the idea of matching texture of music with image. The music is filled with orchestral instruments, even though it worked in this instance. I used this music to address the problem of development of a theme as discussed in Chapter 2.

### *Developing existing music material in Glamour Girls*

For this project, the idea was to write new music for scenes that had no music. For these scenes I wrote for, the use of the musical resources were at the forefront of my aim. For example, in the last cue that I wrote, I specifically thought about how to portray a feeling of despair. I used a very slow version of the standard bell pattern in 12/8.

Fig 4.18



The vocal parts were like bird calls, reminiscent of the opening rape scene in *October 1* where the flute plays a major role underscoring the scene. As I argued in Chapter 2, this style of flute playing in a manner of wailing is a stylistic convention in Nollywood (see cue no. 6 in *Glamour Girls*).

### *Scoring a new Nollywood Film: Desire*

I was able to get a rough assembly of a Nollywood film in the process of being made in Lagos for this part of my composition portfolio. I was able to meet the film's director through a connection my older brother had from his church. The first challenge with this unscored, rough edit of the film was finding a musical vision for the whole project. The only clue that gave me a musical direction was the highlife music that the main character (who the story revolved around) turned to in his moment of sadness. Various concepts in the movie supported the idea of the 'contemporary' and 'urban' which can be associated with the genre. These concepts include the diegetic place, languages, props, and narrative.

So, for the opening and closing music, I explored this highlife style (cue no. 1 in *Desire*). This music served as a structural device as well as the main musical theme of the project. For the rest of the project, I explored ideas from the theme music for all the sections. For example, the popular standard highlife pattern in 4/4 was used for developing music for the main character, Bode (cue no. 1), whose personality could be described as outgoing, fun, loving and calm. His wife Temi, however, had a contradictory character: aggressive, impatient, loud, and rude. So, to portray her, I used music based on a counterpoint rhythm to the main character's. This can be heard in the first scene in which she is introduced (cue no. 4). A third representation was for the domestic workers. This was challenging because they were portrayed as comic (cue no. 7) and mostly appeared in scenes that also involved other characters. Even though comic writing is an established trend in Nollywood (in Hollywood style), underscoring these scenes comically was somehow jarring, especially when domestic workers appeared with the wife. So, I creatively found ways to underscore these characters comically (see cue no. 8).

In the scene where the Bode drives in, playing highlife music in his car, I found an opportunity to apply the concept of amplification and reduction, which allowed the music to cross the diegesis boundary. I simulated the music and cued it in before the car appeared in the scene and through editing techniques; this simulation can be heard as if it was from the car (cue no. 12). For the rest of the cues, elements from the theme music were either used directly or explored for their potentialities.

### *Scoring Westworld*

The music of *Westworld* was an opportunity for me to fulfil the third objective: using the resources of Nigerian music composition to write music for a film outside Nollywood culture; it was by far the most fun to write. If films set outside Europe or the US can be and very often are scored with music drawing on western art musical resources, why shouldn't a film from the US be scored with music drawing from Nigerian musical traditions? There are obvious issues around audience expectations and familiarity with musical codes; however, part of the rationale for scoring this sequence in the way I did was to explore ways in which non-western musical material might 'work' in other cultures, e.g. Hollywood. From the outset, matching the scenery with the texture of music was a factor in my mind. I intentionally selected a 12/8 metre and explored the use of various tempi I deemed fit for the scene. I used resources like dorian mode (as found in Apala music), call and response, hemiola, interlocking parts and timeline. My first draft seemed quite straightforward in the sense that the music just continued without any change to texture, metre, tonality, etc, except for the use of different tempi. My supervisor suggested that the repetition without variation in the music sets up expectation as we become familiar with the groove. Disrupting our sense of the predictable for example by abrupt change of metre will appropriate for keeping interest in an action scene. Musically it needed more exploration with the structure. I took my supervisor's advice to "think of any way you can to disrupt our sense of the predictable" as a call to break out of tradition; this allowed me to experiment more with texture, metre, tempo, dynamics, and anything else I could think of. I was able to dig further into the different sections, experimenting with and breaking out of traditional ways of using these resources. In one sequence, I used the hemiola effect of 2:3 on percussion to intensify the emotion, and in another sequence, I used interlocking rhythms in the brass for the same effect.

In this chapter, I discussed some of the composition resources I found in the traditional music styles I analysed and drew on them in my original compositions. Some of the resources were improvised through experimentation, for example using rhythms of rests as counterpoints to their primary rhythms. Through analysis and observation of the cases studies for this research, I have been able to theorise some of the concepts I observed in the use of these resources. This helped me in my composition process to be clear on the functions (and sometimes extended functions) of these resources within my compositions. For example, my theory about ‘front tag’ and timelines helped me to create effective and original timelines for my compositions. The creation of new works was the focus of this project. It gave me the opportunity to test my hypotheses, apply my findings, grow as a composer, and contribute in a little way to the body of artworks already in existence. The use of the same composition resources to write for the concert hall and for screen is a strong connecting factor for the two media. In a concert hall, the music is the primary focus so it requires a trajectory of its own, one that is continuous in the development of musical materials to sustain interest as the composer says what he/she has to say for how long they need to say it. For screen, music serves the narrative while also helping to actively construct it. I specifically concentrated on exploiting these compositional resources for their narrative possibilities.



## **CHAPTER 5**

### **Reflection**

This project has provided several opportunities for reflection and introspection. Looking back to where the journey began, how it proceeded, and its culmination presents me with some mixed feelings, but above all, looking inwards inspires a feeling of joy for what has been accomplished. My desire from the beginning of this research was to write music that had an ‘Africanness’ to it, a kind of music that articulated Nigerian identity as I experienced it growing up as a child and as a musician. I felt there was something in the sound profile of the music which was specific to my culture. As I discovered, the term ‘African music’ is too broad to define, owing to the fluid nature of identity. In this regard, coming up with a circumscribed frame for my research helped me to define my area of interest. So, my first step in this research process was to collate music that was part of my soundscape as a child. This included the music my parents either sang or played in the house – music I experienced at church, at school, at functions and on the playground. However, my awareness of the influence of western culture on the musical genres that were part of my upbringing – such as pop, highlife, jazz, and gospel – made me focus on traditional music in this search. For the period and artists that I chose (1909-1980), I felt there had been less foreign influence on their genres at the time. My search was not to find ‘pure’ traditional music, but music that used African music compositional elements, and to trace the use of these elements to their earliest recorded history, in text or in sound. This led me to periods in the history of some genres in which only local instruments were used.

#### **5.1 Listening to traditional music recordings**

For reasons that I highlighted in Chapter One of this thesis, I limited my listening range to four genres selected from the three main ethnic groups in Nigeria i.e. Yoruba, Hausa and Igbo. I further limited my in-depth analysis to Apala and Sakara music because of the language barrier. However, listening to Apala and Sakara for me was like a person visiting his hometown for the first time as an adult. There is a conflicted feeling of being connected and being estranged at the same time. My first surprise when I started listening was that I did not know the music as much as I thought I did. It became clear to me that listening for the pleasure of showing

enculturated responses like dancing and clapping is very different from listening for deep analysis; in this case understanding the meaning of words, proverbs and instrumentation. I realised that I did not know much about the language, the narratives, the style, the musical delivery, and the context. My sense of anxiety was compounded when I could not find materials that analysed the relevant aspects of the music. However, continuous listening, questioning of what was heard and discussions with individuals who were familiar with the music paid off over a long time as I began to understand the language more and the dynamics in the relationship between the musicians performing which led to how the music was produced. In analysis, I realised that the more knowledge you have about the music and its wider context, the more the music reveals itself to you. The more you listen, the more you will hear.

#### 5.1.1 *Transcribing audio recordings*

The next step was to have a form of visual representation of what I could hear in the music. This exhibited its own challenges, for example the need to identify whether singers were using microtonal inflections for ad libs or whether they were just not as in tune as I am used to through my training in western art music. My summation in this regard is that the singers sang in tune with the guiding melodic instrument i.e. *agidigbo* (thumb piano) in the case of Apala and *goje* in the case of Sakara music. In general, transcribing melodies and harmonies was relatively straightforward given my prior experience in this area. However, the transcription of the accompanying percussion parts was difficult because of the quality of the recordings, interwovenness of the individual rhythms and my own lack of performance experience with the music. In each re-listening, I came up with different data for what I felt was happening in the music. This was quite frustrating because I was striving for a single definitive representation of the music. In retrospect, I see that the effort to notate music that is not meant for staff notation creates several challenges and raises important questions about the value of staff notation in this context. Research into the ethics of transcription includes, for example, Balasa's discussion of the 'ideological crisis' of transcription (2005: 5) and Stanyek's description on the fate of transcription and its declining use in ethnomusicological studies (2014: 1-45). Stanyek concludes that

transcription is not as central as it once was, either as a technique for producing visual representations of musical or sonic events, or as a fundamental methodology

undergirding the aspirations of at least some of the various disciplines that make up music studies. (2014: 3)

For my work, however, I had a strong need to see the relationship between the voices in the form of text. An exercise that helped me to get close to the recorded music was singing the percussion parts along with the recording, and without the recording. In doing this, I realised that the mind and body needed time to absorb the style so that the music flowed a little more easily. A second helpful exercise was playing the instrumental parts of the recordings using instruments or virtual instruments within Logic, or as body percussion or with any playmaking material, and consciously listening to how the parts are locked into, how they responded to or complement each other. Thirdly, I used a kind of commutation: transcribing the different parts that I heard in the ensemble after intensive listening, then make several comparisons, switching from the original recording to the transcribed score many times over many days. This was done using the Sibelius notation program.

#### 5.1.2 *Emotional impact*

The Sakara music of Yusuf Olatunji made me feel melancholic after long periods of listening to it. I found this quite strange because the text of the tracks I listened to were dominated by joyful messages but for some reason, the general feeling of music suppressed any happy feeling. It was so overwhelming that at some point I made a conscious decision to stop listening. Even at the time of writing this reflection, I am still not sure why it felt this way. One possible explanation could be the melismatic singing combined with the harmonic stasis in the modal music, the *rubato* that made it feel ‘draggy’, and the slow tempo. Since we associate harmony with emotion, harmonic stasis could be perceived to prevent the movement of feelings.

I could not get enough of Apala music, on the other hand. The lyrics, instrumental parts, orchestration, and improvisations were very engaging for me. Even though Apala music is also quite modal, the presence of a wide range of instrumentation (more than Sakara), improvisation and tonal shifting helped to ameliorate the feeling of stasis that I felt in Sakara music. It’s also indisputable that the dialect of Yoruba language spoken by Haruna Ishola was more accessible to me than that of Yusuf Olatunji.

Even after years of active listening, reading about, analysing, practicing and discussing these music genres, this study is only a scratch on the surface of a deep culture of music-making.

What makes the music and what it has been is far beyond the scope of this study, which is to identify resources and compose with them.

### 5.1.3 *Studying the transcriptions*

Having a visual representation of staff notation that was close enough to the audio gave me the opportunity to undertake analysis of the relationships between the instruments in terms of rhythm, pitch, texture, and their roles within the ensemble. Even though I know there may be other ways of showing this relationship, for example through point notation, my extensive training and experience in western music was more relevant to me than anything else. I was also able to see the musical details of intonation, scales, and modes in the singing and the relationship between the singing and the instruments. Through this, I was able to understand how composition resources including but not limited to interlocking, call and response, hemiola, interjections and improvisation were used musically and structurally. In general, this kind of music is about roles and interrelationships, and these are expressed through the composition strategies mentioned above.

The musicians performing in the recordings that I transcribed did not play from score. They worked out their different roles in the ensemble as guided by the leader, and upon these roles, they improvised their way through the performances with the leader serving as the main guide. This shows how the concepts of freedom within boundaries can exist side by side.

I feel that staff notation allowed me to have a perspective on how the musicians thought and created, even if they did not notate their music. Without this kind of notation, having a firm grip on the knowledge of the relationships between the instruments and voices might not be possible for someone studying the music externally, who was not part of the ensemble performance.

## 5.2 **Film viewing and analysis**

Next, I began an analysis of the film music section of this research. My first reaction to watching and listening to *Living in Bondage* and *Rattle Snake* was how much I disliked watching them. This was largely due to the low production quality of the films (noise on the soundtracks that obscured dialogue and music, rough edits, mixing problems, and monotonous

repetitions of music without musical development alongside the storyline), exacerbated by the poor-quality copies I had found on YouTube, and what I perceived at first as a lack of creativity. However, I realised that I am not unbiased about the Hollywood superculture which forms a kind of ‘norm’ for me unconsciously and which affected – and I am sure still affects – how I experience films generally.

An experience that helped me rethink this was a consultation with my supervisor who asked me something along the lines of ‘is there nothing good that can be taken from the music?’ This made me start questioning what I considered good in the music and what did or did not ‘work’ successfully in the film. I started trying to empathise with the film composers and producers, to see what they did rather than what I thought they should have done. This process was slow and difficult because it required me to consciously avoid comparisons on the one hand, and on the other also to assess the music in relation to the image, not in isolation. Through this shift in mindset and with the help of Claudia Gorbman’s work on classical Hollywood film music, I started to look deeper into the music culture in Nollywood and a different perspective started unfolding.

Through a study of Gorbman, I realised that Nollywood film composers gave more consideration to the music’s roles and functions in the films than I had initially given them credit for. However, without the relevant foreknowledge of the Nigerian musical culture, the music and its impact on the films is difficult to digest for cultural outsiders. Personally, the obstacles that prevented me from initially being able to fully appreciate the workings of the music included my conditioning to Hollywood’s superculture, prior criticisms of Nollywood and my training in western art music. Together, these factors created a subliminal expectation of Hollywood music and ways of using music. When this was not met, there was a kind of disjunction (in my mind and perhaps also the minds of most outsiders) when viewing Nollywood. However, if we consider a few facts, we would be able to reassess our thinking and biases first and then Nollywood.

The fledging years of Nollywood (1990-2010) were in the same period when Hollywood and Bollywood were already thriving in all areas of film production (having gone through their own growing pains decades before). It was natural for viewers to make comparisons between the industries. However, if we retrospectively consider the context of place, time, and availability of resources, we realise that Nollywood did the best it could do with what was available at the time. Indeed, this is the root of true artistry and the nature of artistic production

anywhere. We all do what we can with what we have. One admirable fact is that Nollywood (for the most part) did not pander to adopting Hollywood's musical style and cinematic codes. Rather, there was a sense of creating a unique identity for Nollywood, a specific cinema for Nigerian people and by Nigerian people.

In studying Nollywood films, the concept of matching the scale of a scene with the appropriate texture of music came up. By this I mean that the use of musical texture (e.g., a symphonic orchestral sound as opposed to a solo instrument) should 'match' the profile of the image/film (number of people in the shot, angle, size of the shot, and thematic scope). In some of the Nollywood movies that did try to pander to Hollywood music norms, this was an issue. There is something disconcerting when a scene of two people speaking to each other in a small room is underscored with lush symphonic sound (although it should be said that classical Hollywood and beyond is rich with just such examples). The other, related issue had to do with the apparent 'western-ness' or 'Nigerian-ness' of the music and how those choices might be more or less appropriate for a particular film. These concerns influenced the music I wrote later in the research process.

### **5.3 Composing in retrospect**

#### **Scores written for recordings and public performances**

This set of pieces shows progress towards my goal of composing in an integrated way with resources from identified musics over the course of my studies; I am gradually developing a language and style for my works.

##### *5.3.1 Arrival*

There was a requirement to compose a short piece for a specific ensemble of clarinet, trumpet, piano, and percussion for the Purpur festival in Cape Town. For this, I wrote *Arrival* as a rhythmic exploration of texts which would ideally have been for the talking drum. The variable melo-rhythmic character of the talking drum allows it to explore the tonal inflections in the Yoruba language, which is what this piece was composed in. However, I found a way to replicate this with the conga and djembe using cross-rhythms and the homorhythm sections in the ensemble. I explored the use of compositional resources that I had found in the music I was

researching. Notable were call and response, modes, rhythmic augmentation and hemiola. The main challenge I experienced in developing this piece was to break out of my normal thinking about traditional music as an instrumental, cyclic form, in which elements like metre are fixed from beginning to end. I felt art music need not be in this form (perhaps due to the musics I was exposed to at the time) – and to break out of this cyclic thinking, I established different rhythmic frameworks and worked to develop them. The different frameworks provided the momentum for a forward movement in the piece and allowed it to expand and contract along the way.

However, I realised that this was not enough when I heard the first presentation of the work during rehearsals. It sounded very different from the computer playback when I had completed the recording. The collective sound was very empty because the interlocking and the grooving parts had not been absorbed. The accuracy with which the computer plays back the music and the sonic/acoustic presence (albeit through earphones) can set up unrealistic expectations. The style I was aiming for may also have been foreign to the performers and I had not communicated this earlier on. So, we spent some time working out what I was aiming for. The performance was really exhilarating and up to this day, I am still not totally sure how this transformation happened aside the fact that the musicians had more time to work on the music.

From this project, I learnt that I could really work on rhythmical frameworks and build compositions from them. I also learnt that the print score is only the beginning; realising the musical vision is totally different.

### 5.3.2 *Shepherd*

This piece was written as a response to a call for works for Composers National Collegium (CNC) workshops and performance in Cape Town. The maximum number of instruments we could write for was a quartet. I wrote for the flute, clarinet, cello, and piano. The intention in this piece was to set the popular biblical text in Psalm 23 to music and capture the soundscape of a sheep grazing in a pasture. At the outset, I watched a few videos of sheep grazing and what I heard in the soundscape was the bleating of sheep, tweeting of birds and gentle breeze. Along with this, I imagined what it would be like to hear the footsteps of the sheep, what mood they were in and what their song will be if they could sing. So, I used the flute to represent the tweeting of birds, the cello for the bleating of the sheep, the clarinet as the gentle wind and the piano was used for all manner of functions, but most importantly capturing a relaxed mood.

In the writing process, I realised how hard it is to give a realistic representation of soundscape in musical notation and I wondered what the listeners would feel without knowing what the piece was about, without programme notes. I also realised that certain instruments would lend themselves effortlessly through extended techniques to capturing sounds imaginatively. For example, the cello used for the bleating of the sheep through *gliss*.

The one challenge in this piece was that I wrote it in 11/4 rather than a less complicated metre for easy readability by the musicians. In the end, I learned that it would still sound the same regardless of the notation style. For example, music conceived in 11/4 can still be written in less cumbersome metres like 4/4 + 3/4 + 4/4, by marking the appropriate phrases and accents. Musically, it will sound the same and will make performance easier for the musicians. This knowledge was important for me when I eventually wrote for the portfolio.

### 5.3.3 *Jewa Ki O Jade*

As part of this composition work, I had the pleasure of writing music for the sixth Sterkfontein Composers' Workshop which took place Fynbos Estate, Malmesbury, Capetown in September 2019. For this workshop, I wrote a piece titled *Jewa Ki O Jade* for the Stockholm Saxophone Quartet. The main theme of this piece was inspired by a melody in a polymetre of 6/4 and 5/4, and an afrobeat-like groove (as of Fela Kuti). Producing this piece was taxing because I needed to create enough variety within a cyclic structure of simple harmonic progression and a groove. Texture was the one tool that helped to develop the piece. Imagining, writing, and rewriting the sections based on textural differences provided a good momentum in the music. The use of interlocking rhythms and modulation towards the last section of the piece provided a nice climax towards the end. Though I was happy with the completion of the work before submitting, suggestions from the quartet based on the work they undertook on the piece during the rehearsals brought out more possibilities in the music relating to tempo changes, dynamics and range. There was constant inspiration for the different directions the music could take in terms of performance, and we were able to explore these options. The musicians were very kind, professional, technically versatile, and overall fun to work with.

Listening to pieces written by the other composers on the workshop gave me much to think about in terms of style, texture, imaginations, variation, harmonic exploration, and musical development. Likewise, spending time with other composers and instrumentalists was really rewarding. The sharing of stories and extra musical activities helped to shed some light on



areas of life that also fed into how I continued to think about the work I am doing. The group shared their listening catalogue, their performance experiences and life journeys. This all gave me much to think about and learn from.

The lessons learnt from these three compositions were vital for my portfolio compositions in that I saw how some of the resources I was researching had been successful and where they were not. I knew which areas of composition I wanted to push for further exploration, for example interlocks and front tagging, and how my writing style might evolve, at least in the near future.

#### **5.4 Scores written for portfolio**

The experiences I gathered from writing for the above performances provided a good base from which I sprung into the compositions for the concert music section of my portfolio.

Like any writer, I experienced writer's block at numerous times during this artistic research. Many times, I wondered how Mozart and Haydn were able to write so many symphonies in their lifetime. When I encountered a block, I would try to look for inspiration in the music that I was researching. The challenge was that the music developed in terms of text and percussion improvisation but not in other terms, for example in harmony and texture. This made me realise that value in African music is different from that of western art music. Whenever I had a good musical inspiration, the question was always how far I could stretch the resources before the music became uncharacteristic and unrecognisable. This made me question my motives. I realised that I was not actually trying to write Nigerian music but to use resources from the music and explore its suitability for art music. The word 'explore' was the icebreaker for me, and I wrote from this point on.

In the portfolio work, I wanted to utilise and emphasise the composition resources that I had researched. Initially, I thought I would put them together in the different pieces and just have them emphasised in different sections of the pieces. With more thought, I realised that it would be more interesting and possibly create more musical unity to create short pieces, with each piece focusing on a specific technique or resource.

#### *5.4.1 Consultation during composition*

I started out writing for an ensemble of strings, winds, and percussion. At this time, I felt strongly about using percussive alongside melodic instruments for the work because I was writing music influenced by African idioms. However, during the process, I started considering the idea that these resources could exist on their own without being attached to instruments. I felt this would make them more distinct and open them up to use beyond geographical locations. Secondly, as the Covid-19 pandemic struck, the realities of time and practicality of completing the portfolio in time hit me. So, in consultation with my supervisor, I decided to write for a string quintet. Writing for the quintet felt appropriate and challenging, especially considering how I could achieve a good output with the composition resources I was using. Deciding to write for a quintet fell in line with the drumming tradition in west Africa, where the biggest drum plays/speaks the most; I felt a strong need to use the double bass alongside a normal quartet.

As I began to write these pieces, I sought inspiration from different sources. The Apala, Goje and Sakara music under study were my starting points. Here I found a combination of ethereal and dense textures that were reminiscent of my childhood games on the playgrounds where we would play hopscotch and clapping games with my neighbours. Many of those games were in polymetres. For orchestration, technique, and texture, much of my inspiration was from Bartok's string quartets, especially the third, fourth and fifth. Other composers that I listened to extensively were Ravel, Stravinsky, Tchaikovsky, and Debussy. I found that works from these composers really engaged me intellectually. From Ravel I found the use of texture and development of motif, from Stravinsky I found the use of polymetre, from Tchaikovsky I found how to create dramatic effects and from Debussy, colour. The various ways that each of these composers created texture inspired me and I continue to explore their work for further ideas in my personal endeavours.

In the first drafts of the first three pieces, I had written very heavy textures with multiple stops in the strings. I had studied Bartok's quartets so much that this technique appealed to me. However, it turned out that combining some of these multiple stops with the recommended tempo was impracticable considering the allotted time for the work to be rehearsed and performed. Without the relevant consultations with the performing musicians at this point in the composition, the work might have been unplayable and certainly less desirable for the

performers. I realised that the performers' passion for the music is an important factor in a good performance.

In all these pieces, the one question that I kept asking myself was, what can I get out of this material? This intellectual task steered me in different directions, revealing different possibilities that are justified by background knowledge or experience. I realised that a piece of musical material has endless possibilities and that every idea can lead to countless other ideas. At the end of the day, every piece is a cumulation of different choices that a composer has made from the first note of a piece to the last note.

#### *5.4.2 Personal Development*

Looking back at the process of composition for the live concert music, I realise that I have developed a way of writing my own music, starting from a thought process, creating a texture and then exploring the different parts of that texture for musical development. It is more like looking into the themes or points of attention within a story and finding out what they are in themselves. A similar process that I often explored was to write a framework as an artist would write a sketch with a pencil. This framework could be rhythmical or harmonic. Once I felt this framework was working together like a well-oiled machine, then I would start fleshing it out the way an artist would start adding colours, ornaments, and dimensions. I specifically did this for *Locks* and *Ipe ati Idahun*.

After completing the compositions, I listened repeatedly and made sure I was happy before I sent them out to the musicians. However, I started having mixed feelings, not about the music but about its place amongst other music out there. I asked myself, 'is this it? Is this what I was looking for?' In some ways, I feel that my musical tapestry has been greatly expanded. Some of the music I listen to and hold in high esteem now would have been off-putting to me years ago. However, I still wonder into which circle my music will fit and how it will be received at home and abroad.

The logistics for preparing the work for rehearsal also gave me something to think about. The editing needed to finesse layout and consider page turns was extremely educative. A blessing with regards to organising rehearsals was the leader, Waldo Alexander, who made sure that communication went on with the ensemble and prepared the ensemble psychologically to approach the work with an open heart.

To commence the preparation of the music, the ensemble had asked for the first two rehearsals to be without the composer. However, this turned out to be four rehearsals on their own before I could come in. After taking part in the rehearsal, I realised that there is a marked difference between music-making in Nigerian traditional music and music-making in the situation we were working with. This marked difference is in the people, process, and product.

- **People:** In Nigerian traditional music, the performing musicians are also involved in putting the music together. The bandleader is usually the composer who also teaches the music to the band members. Examples include King Sunny Ade, Shina Peters, and the musicians I have studied for this research. In this way, the composer is embedded in the music and can fully realise his vision through performance by virtue of his position as the leader. Hence, there is the need for strong leadership in this regard. This advantage of the people factor in composition feeds into the process of making the music.
- **Process:** From the beginning of rehearsing a piece, there is clear direction on what the music is about and because the idioms of the music come from the language (as we have observed in the resources), like call and response for example, it is easier for the musicians to absorb. Furthermore, because the bands play together and spend more time together than apart, good camaraderie exists between them. There are popular anecdotes of Fela Kuti housing all his band members, including the 27 backup singers and dancers he later married (Stanovsky, 1998: 4). In this way, the very act of music making becomes a social interaction, where one person feeds off the other. The process of creating music in traditional ensembles involves more collective than individual work, and this feeds into the product.
- **Product:** When we watch traditional musicians performing, one cannot help but observe the kinds of interactions happening physically and musically between the musicians on stage. To say that any kind of output cannot be produced without interaction between the musicians would be an understatement. A ripple of this reaction is also seen between the performers and the audience. As a matter of fact, performers expect reactions from the audience while the music is going on.

### 5.4.3 Rehearsals and feedback

As the rehearsals progressed, I was very eager to hear day by day what had happened and how the musicians were feeling. I suppose my anxiety was because I felt out of control of the process of realising the music. However, it was good to hear some feedback and suggestions for minor changes, like notation for practicality and technical abilities.

When I finally joined the rehearsal, I was able to convey certain expectations and ways of seeing the music, but I felt it would be counterproductive to suggest major shifts, for example in the use of different types of *col legno*, because so much work had been done already and performance was imminent. For the first time, I realised that the compositions were really demanding in terms of technique, concentration, and interaction. At the end of the rehearsal, we agreed it was not the best idea to rehearse all the pieces in one day because of the mental and emotional energy the music demands.

### 5.4.4 Performance and Recording

Considering how challenging the pieces are, it was important that the musicians were in a good, relaxed mood for the performance and recording. As the performance and the recording started, I thought it would be best for me not to interfere except for when I strongly felt I needed to clarify certain aspects of the music.

In live performance, there seemed to be a kind of shift in that I liked some pieces better than before and, conversely, my liking for some pieces reduced. I am not sure at this stage why this happened, but I think it all boils down to how the performers were feeling and how they approached the music. The performance of *Locks* was very successful; this could be because the difficult pieces were out of the way and there was more space for enthusiasm.

In general, the practicality of recording the pieces in one day required the performers to insert edit points in performance. This was a real eye-opener for me. A noteworthy example was the case of *Hemis Ground*, where different combinations of hemiola figures constituted the main background texture. The complexity that arose from having to play hemiola figures at fast speeds while considering how one's own part fits into hemiolas from other ensemble players was intellectually and emotionally taxing. Though the edit points discussed above helped the recording, a live performance of this piece would have required a conductor. Having a conductor might change the dynamics of the players' involvement, however, because players

are likely to depend more on the conductor for entries rather than rising to the challenge of really listening to each other.

I chose to use strings for this project for reasons of availability and affordance. Considering that much of West African traditional music that I studied for this research is based on percussion and the use of the drum family, it felt natural for me to use the string family in direct comparison to the drum family. Owing to the presence of orchestral music in Johannesburg and South Africa generally, I find that string players are far more available than most other instruments. And in the world of quartet music, there is far more written for string quartet than any other ensemble collection. Although the last thing I wanted to do was to write another quartet, when I considered the compositional resources that I was working with, and how I wanted to use them, I concluded the strings would give me the best representation in terms of its many affordances, for example *glissando*, *col legno*, *pizzicato*, etc.

The unusual inclusion of the double bass in this ensemble is to represent the mother drum as found in the dundun drum ensemble in Nigeria. As discussed in Chapter 4, the mother drum speaks the most – much more than other drums. This is the way I tried to make the music work. In several cases within the compositions, it worked very well, but in other cases, it was not as successful as I had imagined. One example that was less successful is in *Hemis*, bars 39-43. I had imagined the sonority of the bass singing through with this melody, but the mechanics of the bass and the speed of the music made this section unrealisable. So, at the rehearsal I had to swap this part for the cello. The figure from bar 110 was also unrealisable because of the speed. This is something I would be thinking about going into the future. There is more success in the use of the bass in this quintet. For example, the call and response between bass and cello in section A of *Ipe ati Idahun* or the agitating section in the introduction in *Ko Sile* could not have been realised any other way. The interaction between the bass and cello in section B of *Ko Sile* really captured the highlife drumming as I imagined it. The texture, timbre and musical activity is exactly how I imagined it.

#### 5.4.5 Spotting Sessions

During spotting sessions for the moving images, I find that keeping a list of the established functions of music in film helped me to spot areas I could write cues for. These were obviously not spotting sessions with the films' directors or producers as would be the case in the professional world but rather me going through the film carefully on my own and deciding

where music should enter and exit, what role it should play and what kind of music it should be. Asking myself questions like, ‘what is this character feeling? what is he/she saying? what is the general mood in the scene when does the atmosphere shift?’ etc., helped me to decide how to answer those questions.

#### 5.4.6 *Using sample libraries*

Working compositionally with the program Logic Pro was quite exciting because it allowed for much experimentation, control, and playback. However, I experienced drawbacks in trying to realise my musical vision for some compositions. For example, in one of the cues for *Glamour Girls*, I had conceived the melody of this cue for a saxophone. However, when I played it, the sound was quite dull and uninspiring, especially after working on a live project with a set of professional saxophonists. Of course, one could just play it and hope it would be recorded with a live instrument but in the process of finding inspiration and creating texture, little details like this can be counterproductive.

#### 5.4.7 *Mixing and Mastering*

Once all the initial compositions were done, the process of editing, mixing and mastering provided an opportunity for me to see how a work can transform in this process. Thankfully, because I read a few treatises where film composers had documented their nerve-wracking experiences of watching their music be lowered in volume or cut through editing to allow for dialogue to shine through, I had considered this extensively in my writing. The way much of the music was written considered texture during dialogue. I had made sure that the music was creatively organised so that dialogue was not subsumed in the music; I did not write music entirely for itself. In some ways, I got too used to always listening to the playback with the dialogue. With constant reminders from Dr Letcher, I cultivated the habit of listening to the music without dialogue. This helped me to see the working of the music on its own so that it made musical sense even without dialogue.

During mixing, Dr Letcher substituted the lower quality samples I had used for more professional ones. We were also able to use effects like vibrato and sampled bowing techniques like *col legno* which I did not have. I was also able to learn how to use reverb and equalisation in mixing a cue so that it sounded like it was diegetic.

Overall, I feel I learnt a great deal about how boosting or reducing certain frequency bands on different sounds could aid clarity in a mix even though this still feels like a long road to travel.

At this point, I would say that part of the most important lessons for me in studying the films and doing trial compositions for short films is more psychological than musical. In particular, I am speaking about the conflicted feeling that arises from the fact that any music could work in a scene but also that a musical cue could feel wrong. In this regard, I realised that developing a feeling for what is right requires much experience and skill.



## CHAPTER 6

### Conclusion

The endeavour to critique any phenomenon must be considered carefully to serve the recipient worthily. When the subject of criticism is a work of art, the stakes are even higher because of the subjective nature of the creative discipline. Works of art are personal expressions of the subject matter by the creators, and care must be taken by the critic to avoid considering the work only in their own view, for a work of art could be considered from many positions. The creator's position is important as viewing a work of art from this position helps to open the critic up to the creators' point of reference and, hopefully of understanding the work from creators' position. Instead of evaluating a work of art based on general aesthetics like 'beauty', according to Euba (1975), 'it may be more useful to ask whether or not it 'makes a point, whether it holds the attention, and whether it is worthy of discussion.' (1975:50).

The expressed failings of Nollywood film music (especially in the early years) by scholars discussed in this thesis are on the one hand based on the evaluation of the music as an aesthetic product that makes a point and is worthy of attention, and on the other hand, based on the functions of film music in a film-making tradition that was established long before the emergence of Nollywood. Euba (1975) again tells us that when a work of art is produced in accordance with a tradition, then its effectiveness or lack thereof can be evaluated based on such traditions (1975:50). The most important failings in Nollywood film music relate to aesthetic and technical issues, leading to poor standards of production in this area. In retrospect, I would also raise the point here that the lack of engagements between the academic study of film music and Nollywood producers may be one of the reasons for the slow improvement in this area. I believe that a continuous theoretical and practical dialogue between both parties will serve the good purpose of developing film music. Through this, research that will use established knowledge and a scientific approach to solving artistic and technical problems can be embarked upon, and the results applied. For example, in the case of my composition for *Westworld* that I discussed in chapter four, all the decisions I made with tonality, mixing of metres, modulation, instrumentation, style, etc were all based on a scientific approach of how to create momentum in music. In the office scene I score for *Living in Bondage*, I used the concept of 'amplification' to switch the diegesis of the music. The style of music for this particular cue was also based on the traditional music we experienced later in the movie. This

creates a unifying element in the overall work, something that I discussed under Gorbman's principles of film music.

In addition, it is through this kind of theoretical and practical dialogue based on knowledge that the agenda for musical identity and a formidable artistic standard in Nollywood film music can be established. This is when we can say Nollywood has its own set of objectives for its film music.

To engage with the notion of identity in this thesis, I considered the fluid concept of tangibility: the tangible (e.g. *Oja*, the Igbo flue) and intangible elements (e.g. scale mode) of culture. As much as this helped highlight cultural products and values, I submit here that the presence or absence of these do not in any scientific way validate the identity of an artwork. This is one of the reasons why my focus in this thesis was *how* resources were used by certain traditional musicians, not *what* resources they used. Oluranti's discussion on polyrhythms supports my view on this (2004:63). In the case of the music styles I have explored here, my findings are that the combination of call and response patterns, timeline patterns and interlocking patterns all work together in a network akin that Oluranti describes as 'African rhythmic structure' (2004:63). Would this then become the defining factor of African music? My answer as I conclude this research is that this kind of rhythmic structure may not be *the* defining factor for identity in African music, but according to Oluranti (2004:63), it is a distinguishing factor in identity.

This concept of rhythmic structures is part of the resources I found in the music of Haruna Ishola and Yusuf Olatunji. I exploited the use of these resources along with others developed in the process of experimenting, and their theoretical underpinnings to create my compositions as critique to the present film scoring practices. Some of the theorisations that I came up with about the resources I used include: categorisation of call and response types (this is featured in my composition '*Ipe ati Idahun*'), 'front-tagging and timelines', creating interlocking patterns, etc. In exploiting these resources for my composition, I want to search for possibilities of what could be achieved through their usage rather than just what they are. I did this knowing that identity can be an elusive term that is constantly shifting. In doing this, I was able to stretch my creative muscles and break out of my rigid belief of what I considered African music to be.

Beyond restriction to people and place, African music continues to be a phenomenon that is challenging to define without having to create a conceptual framework for the definition first. In this project, my definitions for African, and for Nigerian traditional music helped to focus

my attention on music made by Nigerians, in Nigeria and for Nigerians (home and abroad). In this study, I found that the compositional resources are responsible to an extent for the texture of the music but far more important are the interactions that produce the drive in the music. One can observe this mostly in the physical gestures as the band leader musically communicates with band members and audience, as a band member finds a sweet spot for unrehearsed interjections and how other band members respond musically, or how a dancer gracefully explores the space to interpret the rhythm and the message of the talking drum. The role of the body is not a part of this study, however, I realise it is an important factor in the expression of the music. In my opinion, it is this concept of interaction that produced resources like, call and response, interlocking and hemiola.

In summation, the possibilities for further academic development in terms of research, and actual practical work within the music business is very encouraging. Some this could include, ‘Composition Techniques from Hausa Traditional Music’, ‘The character of polyrhythms in Apala Music’, ‘The study of Heterophony in Nigerian Traditional Music’, ‘Temperament in Nigerian Traditional Music’, The “Voice” in Nigerian Traditional Music’, ‘The Use of Traditional Composition Resources as Representation of Narrative Characters’, ‘Unspoken Codes in Nollywood Film music’, ‘Film Music Composition Principles in Nollywood’. I look forward to the kinds of discussions that these will generate.

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# APPENDIX 1

Transcription of recordings

## Bolowo Bate (Bars 1 - 70)

Yusuf Olatunji  
Tr. Adeyemi Oladiran

The musical score is arranged in six staves, each representing a different instrument or voice part. The top two staves, Asiwaju and Agberin, are in treble clef with a 6/4 time signature and contain whole rests. The third staff, Shekere, is in alto clef with a 6/4 time signature and contains a melodic line starting with a *mf* dynamic. The fourth staff, Sakara, is in alto clef with a 6/4 time signature and contains a melodic line starting with a *mf* dynamic. The fifth staff, Iya Ilu Sakara, is in alto clef with a 6/4 time signature and contains a melodic line starting with a *mf* dynamic. The bottom staff, Goje, is in treble clef with a 6/4 time signature and contains a melodic line starting with a *f* dynamic. The score is divided into three measures by vertical bar lines.

Asiwaju

Agberin

Shekere

Sakara

Iya Ilu  
Sakara

Goje



4

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

Measures 4-6 of the musical score. Aswj. and Agber. are in treble clef with whole rests. Shek is in a 2/4 drum staff with a complex rhythmic pattern. Sakr. is in a 2/4 drum staff with a simpler pattern. Iya Ilu is in a 2/4 drum staff with a continuous eighth-note pattern. Goje is in a treble clef with a melody of eighth and quarter notes.

7

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

Measures 7-9 of the musical score. Aswj. and Agber. are in treble clef with whole rests. Shek is in a 2/4 drum staff with a complex rhythmic pattern. Sakr. is in a 2/4 drum staff with a simpler pattern. Iya Ilu is in a 2/4 drum staff with a continuous eighth-note pattern. Goje is in a treble clef with a melody of eighth and quarter notes.

10

*f*

Aswj.

Agber.

*f*

Shek

Sakr.

Iya Ilu

Goje

13

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

16

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

This system contains measures 16, 17, and 18. The Aswj. and Agber. parts feature long, flowing melodic lines that span across the measures, indicated by large slurs. The Shek, Sakr., and Iya Ilu parts consist of rhythmic patterns with various note values and rests. The Goje part is a single staff with a treble clef, showing no notes or rests, indicating it is silent during these measures.

19

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

This system contains measures 19, 20, and 21. The Aswj. and Agber. parts continue with melodic lines, featuring slurs and some note groupings. The Shek, Sakr., and Iya Ilu parts maintain their rhythmic patterns. The Goje part remains silent in measures 19 and 20 but enters in measure 21 with a few notes.

22

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

25

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

28

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

This system contains measures 28, 29, and 30. Aswj. and Agber. are in treble clef and mostly have whole rests. Aswj. has a melodic phrase in measure 30. Shek, Sakr., and Iya Ilu are in a staff with a double bar line and a C-clef-like symbol, indicating a rhythmic part. They have complex patterns of eighth and sixteenth notes with rests. Goje is in treble clef and provides a steady accompaniment of eighth notes.

31

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

This system contains measures 31, 32, and 33. Aswj. and Agber. have long, flowing melodic lines that span across the three measures. Shek, Sakr., and Iya Ilu continue their rhythmic patterns. Goje's accompaniment changes in measure 31, featuring a mix of eighth and sixteenth notes.

34

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

37

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

40

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

This musical system covers measures 40 to 42. The top two staves, Aswj. and Agber., are in treble clef and feature a melodic line with a long slur spanning all three measures. The middle three staves, Shek, Sakr., and Iya Ilu, are in soprano clef and feature a rhythmic pattern of eighth and sixteenth notes. The bottom staff, Goje, is in treble clef and features a simple melodic line.

43

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

This musical system covers measures 43 to 45. The top two staves, Aswj. and Agber., are in treble clef and feature a melodic line with a long slur spanning all three measures. The middle three staves, Shek, Sakr., and Iya Ilu, are in soprano clef and feature a rhythmic pattern of eighth and sixteenth notes. The bottom staff, Goje, is in treble clef and features a simple melodic line.

46

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

This block contains the musical notation for measures 46 through 48. The parts are arranged vertically. Aswj. and Agber. are in treble clef, while Shek, Sakr., and Iya Ilu are in a different clef (likely alto or bass). Goje is in treble clef. The notation includes various note values, rests, and slurs.

49

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

This block contains the musical notation for measures 49 through 51. The parts continue from the previous block. The notation includes various note values, rests, and slurs.



52

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

This block contains the musical notation for measures 52 through 54. The parts are arranged vertically. Aswj. and Agber. are in treble clef. Shek, Sakr., and Iya Ilu are in a percussion-like clef. Goje is in treble clef. The notation includes various note values, rests, and slurs.

55

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

This block contains the musical notation for measures 55 through 57. The parts continue from the previous block. The notation includes various note values, rests, and slurs.

58

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

Measures 58-60: Aswj. and Agber. play a long melodic line. Measures 60-62: Shek, Sakr., and Iya Ilu play a rhythmic pattern. Goje plays a simple bass line.

61

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

Measures 61-63: Aswj. and Agber. play a long melodic line. Measures 63-65: Shek, Sakr., and Iya Ilu play a rhythmic pattern. Goje plays a simple bass line.

64

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

67

Aswj.

Agber.

Shek

Sakr.

Iya Ilu

Goje

# Bolowo Bate (Bars 1-120)

Yusuf Olatunji  
Tr. Adeyemi Oladiran

The musical score is divided into two systems. The first system (bars 1-4) features six staves: Asiwaju (treble clef, 6/8 to 4/4), Back Ups (treble clef, 6/8 to 4/4), Igba (bass clef, 6/8 to 4/4), Omele Sakara (bass clef, 6/8 to 4/4), Iya Ilu Sakara (bass clef, 6/8 to 4/4), and Goje (treble clef, 6/8 to 4/4). The second system (bars 5-8) features five staves: Aswj. (treble clef, 4/4), Agber. (treble clef, 4/4), Igba (bass clef, 4/4), O. Sakr. (bass clef, 4/4), Iya Ilu Sakr. (bass clef, 4/4), and Goje (treble clef, 4/4). The score includes various musical notations such as rests, eighth notes, sixteenth notes, and beams. Dynamics include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The key signature is three sharps (F#, C#, G#).

Asiwaju

Back Ups

Igba

Omele Sakara

Iya Ilu Sakara

Goje

5

Aswj.

Agber.

Igba

O. Sakr.

Iya Ilu Sakr.

Goje

9

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 9-12. Aswj. and Agber. have a melodic line with a triplet in measure 10. Igba, O. Sakr., and Iya Ilu Sakr. have a rhythmic pattern. Goje has a sustained note.

13

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 13-16. Aswj. and Agber. have a melodic line with a triplet in measure 13. Igba, O. Sakr., and Iya Ilu Sakr. have a rhythmic pattern. Goje has a sustained note.

17

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

21

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

25

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 25-28. The score is for six parts: Aswj., Agber., Igba, O. Sakr., Iya Ilu Sakr., and Goje. The key signature is three sharps (F#, C#, G#). Measures 25-28 show a complex melodic line for Aswj. and Agber. with triplets and a long phrase. Igba, O. Sakr., and Iya Ilu Sakr. have a rhythmic accompaniment. Goje has a sustained bass line.

29

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 29-32. The score is for six parts: Aswj., Agber., Igba, O. Sakr., Iya Ilu Sakr., and Goje. The key signature is three sharps (F#, C#, G#). Measures 29-32 show a continuation of the melodic line for Aswj. and Agber. with triplets and a long phrase. Igba, O. Sakr., and Iya Ilu Sakr. have a rhythmic accompaniment. Goje has a sustained bass line.

33

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 33-36. The score is for six parts: Aswj., Agber., Igba, O. Sakr., Iya Ilu Sakr., and Goje. The key signature is three sharps (F#, C#, G#). Aswj. and Agber. have melodic lines with triplets and slurs. Igba has a steady eighth-note accompaniment. O. Sakr. and Iya Ilu Sakr. have similar eighth-note patterns. Goje has a bass line with whole notes and rests.

37

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 37-40. The score is for six parts: Aswj., Agber., Igba, O. Sakr., Iya Ilu Sakr., and Goje. The key signature is three sharps (F#, C#, G#). Aswj. and Agber. have melodic lines with triplets and slurs. Igba has a steady eighth-note accompaniment. O. Sakr. and Iya Ilu Sakr. have similar eighth-note patterns. Goje has a bass line with whole notes and rests.



41

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

45

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

49

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

53

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

57

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

61

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

65

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Aswj. and Agber. parts feature a melodic line with triplets and slurs. Igba, O. Sakr., and Iya Ilu Sakr. parts feature a steady eighth-note pattern. Goje part features a sustained low note.

69

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Aswj. and Agber. parts feature a melodic line with triplets and slurs. Igba, O. Sakr., and Iya Ilu Sakr. parts feature a steady eighth-note pattern. Goje part features a sustained low note.

73

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

77

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

81

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 81-84: Aswj. and Agber. play a melody in treble clef. Igba, O. Sakr., and Iya Ilu Sakr. play a rhythmic pattern in a simplified notation. Goje plays a single note in treble clef.

85

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 85-88: Aswj. and Agber. play a melody in treble clef. Igba, O. Sakr., and Iya Ilu Sakr. play a rhythmic pattern in a simplified notation. Goje plays a single note in treble clef.

89

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 89-92: Aswj. and Agber. have a complex melodic line with many ties and slurs. Igba, O. Sakr., and Iya Ilu Sakr. have a steady eighth-note pattern. Goje has a sustained low note.

93

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 93-96: Aswj. and Agber. have a complex melodic line with many ties and slurs. Igba, O. Sakr., and Iya Ilu Sakr. have a steady eighth-note pattern. Goje has a sustained low note.

97

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 97-100. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The Aswj. part features a melodic line with a slur over measures 97-98 and a trill in measure 100. The Agber. part features a melodic line with a slur over measures 99-100. The Igba part features a rhythmic pattern of eighth notes. The O. Sakr. and Iya Ilu Sakr. parts feature a rhythmic pattern of eighth notes. The Goje part features a sustained low note.

101

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

Measures 101-104. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The Aswj. part features a melodic line with a slur over measures 101-102 and triplets in measures 103-104. The Agber. part features a melodic line with a slur over measures 101-102. The Igba part features a rhythmic pattern of eighth notes. The O. Sakr. and Iya Ilu Sakr. parts feature a rhythmic pattern of eighth notes. The Goje part features a sustained low note.



105

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

109

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

113

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

117

Aswj.

Agber.

Igba

O.  
Sakr.

Iya Ilu  
Sakr.

Goje

# Oro Loko Laya (Bars 1-50)

Yusuf Olatunji  
Trans. Adeyemi Oladiran

Musical score for Oro Loko Laya (Bars 1-50). The score is written for a 6/8 time signature and includes parts for various instruments and vocals.

**Asiwaju**: Treble clef, 6/8 time, rests.

**Agberin**: Treble clef, 6/8 time, rests.

**Igba**: Treble clef, 6/8 time, rests.

**Omele Sakara**: Treble clef, 6/8 time, rests.

**Iya Ilu Sakaru**: Treble clef, 6/8 time, rests.

**Goje**: Treble clef, 6/8 time, rests.

**Aswj.**: Treble clef, 6/8 time, rests.

**Agber.**: Treble clef, 6/8 time, rests.

**Igba**: Treble clef, 6/8 time, rests.

**O.S.**: Treble clef, 6/8 time, rests.

**Iya.S.**: Treble clef, 6/8 time, rests.

**Vln. II**: Treble clef, 6/8 time, rests.

The score includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The tempo is marked *Allegretto*. The score is divided into two systems, with the first system covering bars 1-50 and the second system covering bars 51-100.

10

Aswj.

Agber.

Igba

O.S

Iya.S

Vln. II

14

Aswj.

Agber.

Igba

O.S

Iya.S

Vln. II

14

18

Aswj.

Agber.

Igba

O.S

Iya.S

Vln. II

This system contains measures 18 through 21. The vocal parts, Aswj. and Agber., feature melodic lines with long slurs spanning across measures. The instrumental parts include Igba, O.S, and Iya.S, which provide a rhythmic accompaniment with various note values and rests. The Violin II part (Vln. II) plays a continuous eighth-note pattern.

22

Aswj.

Agber.

Igba

O.S

Iya.S

Vln. II

This system contains measures 22 through 25. The vocal parts continue their melodic development. The instrumental parts maintain their rhythmic accompaniment. The Violin II part continues its eighth-note pattern.

26

Aswj.

Agber.

Igba

O.S

Iya.S

Vln. II

This system contains measures 26 through 29. The vocal parts (Aswj. and Agber.) feature melodic lines with slurs and accents. The instrumental parts (Igba, O.S., Iya.S., and Vln. II) provide a rhythmic and harmonic accompaniment. Igba plays a dense, continuous chordal texture. O.S. and Iya.S. play rhythmic patterns. Vln. II plays a simple melodic line.

30

Aswj.

Agber.

Igba

O.S

Iya.S

Vln. II

This system contains measures 30 through 33. The vocal parts (Aswj. and Agber.) feature melodic lines with slurs and accents. The instrumental parts (Igba, O.S., Iya.S., and Vln. II) provide a rhythmic and harmonic accompaniment. Igba plays a dense, continuous chordal texture. O.S. and Iya.S. play rhythmic patterns. Vln. II plays a simple melodic line.

34

Aswj.

Agber.

Igba

O.S

Iya.S

Vln. II

This block contains the musical notation for measures 34 through 37. The vocal parts (Aswj. and Agber.) feature a melodic line with a trill in measure 35. The keyboard part (Igba) plays a continuous eighth-note pattern. The percussion parts (O.S. and Iya.S.) provide a rhythmic accompaniment. The violin part (Vln. II) plays a simple eighth-note melody.

38

Aswj.

Agber.

Igba

O.S

Iya.S

Vln. II

This block contains the musical notation for measures 38 through 41. The vocal parts (Aswj. and Agber.) continue their melodic line. The keyboard part (Igba) maintains its eighth-note pattern. The percussion parts (O.S. and Iya.S.) continue their rhythmic accompaniment. The violin part (Vln. II) continues its eighth-note melody.

42

Aswj.

Agber.

Igba

O.S

Iya.S

Vln. II

This system contains measures 42 through 45. The vocal parts (Aswj. and Agber.) enter with a melodic phrase in measure 42, which is repeated in measure 43. The instrumental parts (Igba, O.S., Iya.S., and Vln. II) provide accompaniment throughout the system.

46

Aswj.

Agber.

Igba

O.S

Iya.S

Vln. II

This system contains measures 46 through 49. The vocal parts (Aswj. and Agber.) are silent throughout. The instrumental parts (Igba, O.S., Iya.S., and Vln. II) continue their respective parts from the previous system.



# Apala Disco

Haruna Ishola  
Tr. Adeyemi Oladiran

Asiwaju  $\text{♩} = 140$  *f*

Shekere  $\text{♩} = 140$  *mf*

Aswj. 6

Agbr.

Shek.

Sakr. *mf*

K.I. *mf*

K.A. *mf*

Adam. *mf*

B. D. *mf*

11

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

This block contains the musical notation for measures 11 through 15. The vocal parts, Aswj. and Agbr., are written in treble clef and feature melodic lines with some phrasing slurs. The instrumental parts include Shek. (soprano), Sakr. (soprano with grace notes), K.I. (soprano with grace notes), K.A. (soprano with triplets), Adam. (soprano), and B. D. (bass). The notation includes a double bar line and a repeat sign.

16

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

This block contains the musical notation for measures 16 through 20. The vocal parts, Aswj. and Agbr., continue their melodic lines. The instrumental parts maintain their patterns, including the triplet figures in K.A. and the grace notes in Sakr. and K.I. The notation includes a double bar line and a repeat sign.

21

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

This block contains the musical notation for measures 21 through 25. The top two staves, Aswj. and Agbr., are in treble clef. The bottom six staves, Shek., Sakr., K.I., K.A., Adam., and B.D., are in bass clef. The notation includes various musical symbols such as notes, rests, and triplets, indicating a complex musical arrangement.

26

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

This block contains the musical notation for measures 26 through 30. The top two staves, Aswj. and Agbr., are in treble clef. The bottom six staves, Shek., Sakr., K.I., K.A., Adam., and B.D., are in bass clef. The notation continues the musical arrangement from the previous block, featuring similar musical symbols and structures.

31

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

01:07'

36

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

01:07'

41

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

46

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

51

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

56

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

61

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

66

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

71

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



76

02:18'

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



81

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

85

86

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

90

91

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

*f*

96

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

*mf*

101

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

106

106

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

111

111

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Detailed description: This block contains the musical notation for measures 111 through 115. The score is for a multi-staff ensemble. The top two staves, Aswj. and Agbr., are in treble clef and feature melodic lines with triplets. The middle staves, Shek., Sakr., K.I., K.A., Adam., and B.D., are in alto or bass clef. Shek. and B.D. provide a steady eighth-note accompaniment. Sakr. and K.I. have a rhythmic pattern of eighth notes with 'x' marks. K.A. has a pattern with triplets. Adam. has a pattern with eighth notes and rests.



116

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Detailed description: This block contains the musical notation for measures 116 through 120. The score is for a multi-staff ensemble. The top staff, Aswj., has a melodic line starting in measure 116. The middle staves, Shek., Sakr., K.I., K.A., Adam., and B.D., are in alto or bass clef. Shek. and B.D. provide a steady eighth-note accompaniment. Sakr. and K.I. have a rhythmic pattern of eighth notes with 'x' marks. K.A. has a pattern with triplets. Adam. has a pattern with eighth notes and rests.

121

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

126

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

131

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

136

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

141

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

146

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

151

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

156

04:42'

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



161

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Measures 161-165. Aswj. and Agbr. are vocal parts. Aswj. starts with a melodic line in measure 161, followed by a rest. Agbr. has a rest in measure 161, followed by a melodic line in measure 162, and then rests. Shek. is a drum part with a steady quarter-note pulse. Sakr. is a drum part with a pattern of eighth notes and rests. K.I. is a drum part with a pattern of eighth notes and rests. K.A. is a drum part with a pattern of eighth notes and rests, including triplets. Adam. is a drum part with a pattern of eighth notes and rests. B. D. is a drum part with a steady quarter-note pulse.

166

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Measures 166-170. Aswj. and Agbr. are vocal parts. Aswj. has a rest in measure 166, followed by a melodic line in measure 167, and then rests. Agbr. has a rest in measure 166, followed by a melodic line in measure 167, and then rests. Shek. is a drum part with a steady quarter-note pulse. Sakr. is a drum part with a pattern of eighth notes and rests. K.I. is a drum part with a pattern of eighth notes and rests. K.A. is a drum part with a pattern of eighth notes and rests, including triplets. Adam. is a drum part with a pattern of eighth notes and rests. B. D. is a drum part with a steady quarter-note pulse.

171

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

176

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

181

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

186

05:31'

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

191

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Measures 191-195. Aswj. and Agbr. have melodic lines with slurs and ties. Shek. has a steady eighth-note accompaniment. Sakr. has a rhythmic pattern of eighth notes with 'x' marks. K.I. has a similar rhythmic pattern. K.A. has a pattern with triplets. Adam. has a pattern with rests. B.D. has a steady eighth-note accompaniment.

196

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Measures 196-200. Aswj. and Agbr. have melodic lines with slurs and ties. Shek. has a steady eighth-note accompaniment. Sakr. has a rhythmic pattern of eighth notes with 'x' marks. K.I. has a similar rhythmic pattern. K.A. has a pattern with triplets. Adam. has a pattern with rests. B.D. has a steady eighth-note accompaniment.

201

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

This block contains the musical score for measures 201 through 205. The parts are arranged vertically: Aswj. (treble clef), Agbr. (treble clef), Shek. (bass clef), Sakr. (bass clef), K.I. (bass clef), K.A. (bass clef), Adam. (bass clef), and B.D. (bass clef). The notation includes various musical symbols such as notes, rests, and triplets. A double bar line is present at the end of measure 205.

206

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

This block contains the musical score for measures 206 through 210. The parts are arranged vertically: Aswj. (treble clef), Agbr. (treble clef), Shek. (bass clef), Sakr. (bass clef), K.I. (bass clef), K.A. (bass clef), Adam. (bass clef), and B.D. (bass clef). The notation includes various musical symbols such as notes, rests, and triplets. A double bar line is present at the end of measure 210.

211

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

216

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

221

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

226

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

231

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

236

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



241

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.



246

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

251 07:24'

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

256

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

261

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

266

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

271

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

276

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

*f*

281 08:16'

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

*mf*

286

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

291

Aswj.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

296

Aswj.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

301

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Measures 301-305. Aswj. and Agbr. have melodic lines with slurs. Shek. has a steady eighth-note accompaniment. Sakr. has a pattern of eighth notes with 'x' marks. K.I. has a similar pattern. K.A. has eighth notes with triplets. Adam. has a pattern of eighth notes with rests. B.D. has a steady eighth-note accompaniment.

306

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Measures 306-310. Aswj. and Agbr. have melodic lines with slurs. Shek. has a steady eighth-note accompaniment. Sakr. has a pattern of eighth notes with 'x' marks. K.I. has a similar pattern. K.A. has eighth notes with triplets. Adam. has a pattern of eighth notes with rests. B.D. has a steady eighth-note accompaniment.

311

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



316

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



321

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Double bar line with repeat sign

326

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Double bar line with repeat sign

331

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



336

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

341

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

346

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

351 10:20'

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Detailed description: This block contains the musical score for measures 351 to 355. The vocal parts, Aswj. and Agbr., are written on treble clef staves. Aswj. has a melodic line starting at measure 351, with a triplet of eighth notes in measure 355. Agbr. has a similar melodic line starting at measure 352, also with a triplet in measure 355. The instrumental parts include Shek. (drum), Sakr. (drum), K.I. (keyboard), K.A. (keyboard), Adam. (drum), and B. D. (drum). The drum parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The keyboard parts (K.I. and K.A.) have a steady eighth-note accompaniment. A double bar line is present at the end of measure 355.

356

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Detailed description: This block contains the musical score for measures 356 to 360. The vocal parts, Aswj. and Agbr., are written on treble clef staves. Aswj. has a melodic line starting at measure 356, with a triplet of eighth notes in measure 360. Agbr. has a similar melodic line starting at measure 357, also with a triplet in measure 360. The instrumental parts include Shek. (drum), Sakr. (drum), K.I. (keyboard), K.A. (keyboard), Adam. (drum), and B. D. (drum). The drum parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The keyboard parts (K.I. and K.A.) have a steady eighth-note accompaniment. A double bar line is present at the end of measure 360.

361

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

361

362

363

364

365

366

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

366

367

368

369

370

371

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

372

373

374

375

376

Aswj.

Agbr.

Shek.

Sakr.

K.I

K.A

Adam.

B. D.

377

378

379

380

381

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

381

382

383

384

385

386

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

386

387

388

389

390

391

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

396

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



401

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

401

402

403

404

405

406

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

406

407

408

409

410

411

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

416

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

421

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

426

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

*f*

431 12:38'

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



436

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

441

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

446

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

451

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



456

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

461

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Double bar line symbol

466

13:44'

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

Double bar line symbol

471

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

471

476

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

476



481

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



486

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

491

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

496

Aswj.

Agbr.

Shek.

Sakr.

K.I.

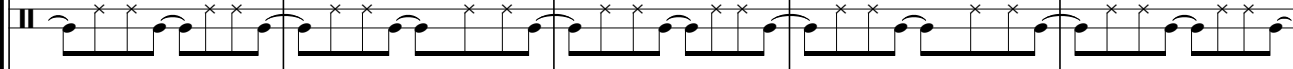
K.A.

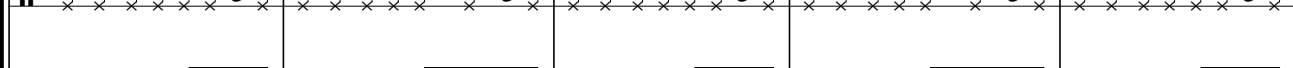
Adam.

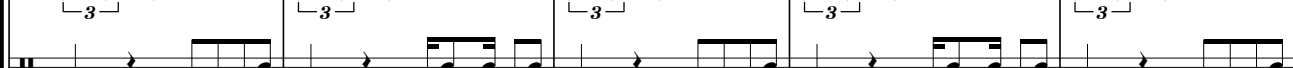
B. D.

501

Shek. 

Sakr. 

K.I. 

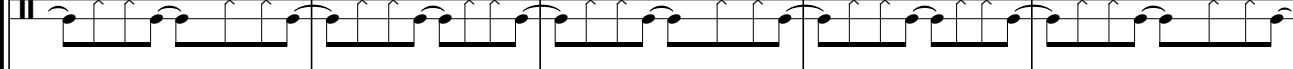
K.A. 

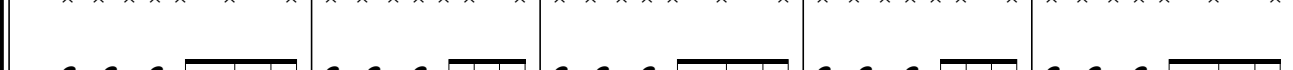
Adam. 

B. D. 

506

Shek. 

Sakr. 

K.I. 

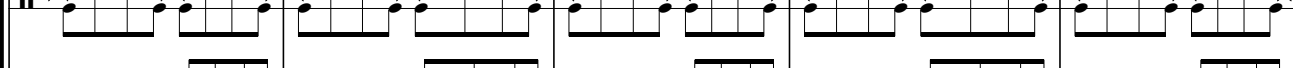
K.A. 

Adam. 

B. D. 

511

Shek. 

Sakr. 

K.I. 

K.A. 

Adam. 

B. D. 

516 15:11'

Aswj.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.



521

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

526

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

530

Aswj.

Agbr.

Shek.

Sakr.

K.I.

K.A.

Adam.

B. D.

# Egbe Owokoniran

Haruna Ishola  
Tr. Adeyemi Oladiran

$\text{♩} = 80$

Asiwaju

Agberin

Shekere  $\frac{4}{4}$

Igba  $\frac{4}{4}$

Sakara  $\frac{4}{4}$

Kanango  
Isaaju  $\frac{4}{4}$

Kanango  
Atele  $\frac{4}{4}$

Akuba  $\frac{4}{4}$

Adamo  $\frac{4}{4}$

$f$

$\text{♩} = 80$

Agidigbo  $mf$

The musical score is written for a traditional ensemble. The top section includes staves for Asiwaju (treble clef, 4/4), Agberin (treble clef, 4/4), Shekere (simplified notation, 4/4), Igba (simplified notation, 4/4), Sakara (simplified notation, 4/4), Kanango Isaaju (simplified notation, 4/4), Kanango Atele (simplified notation, 4/4), Akuba (simplified notation, 4/4), and Adamo (simplified notation, 4/4). The bottom section features a piano accompaniment for Agidigbo, consisting of a grand staff (treble and bass clefs, 4/4). The tempo is marked as quarter note = 80. Dynamics include *mp* (mezzo-piano) for the Shekere and *f* (forte) for the Adamo part. The Agidigbo part is marked *mf* (mezzo-forte). The score is divided into two measures, with the second measure containing more complex rhythmic patterns for the instruments.



5

Aswj. *f*

Agbr. *f*

Shek.

Igb.

Sakr.

K.I.

K.A.

Akb.

Adm.

Agd.

The musical score is written for a multi-instrument ensemble. The first system includes parts for Aswj. (flute), Agbr. (flute), Shek. (saxophone), Igb. (saxophone), Sakr. (piano), K.I. (piano), K.A. (piano), Akb. (piano), and Adm. (piano). The second system includes a grand staff for Agd. (piano). The Aswj. and Agbr. parts feature a melodic line starting with a forte (f) dynamic. The Sakr., K.I., K.A., Akb., and Adm. parts feature a rhythmic accompaniment. The Agd. part features a melodic line with a sharp sign (#) indicating a key change or modulation. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.



7

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

9

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of two staves for Agd. (grand staff). The notation includes various rhythmic patterns, rests, and accidentals. The Agd. part is written in a grand staff (treble and bass clef).

12

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

3

7

15

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of ten staves, each labeled with a part name: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system consists of two staves, both labeled Agd. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a vertical line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals.

17

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

19 00;59'

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

21

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is for a 10-part ensemble. The top two staves, Aswj. and Agbr., are in treble clef. The middle six staves, Shek., Igb., Sakr., K.I, K.A, and Akb., are in a simplified notation with 'x' marks. The bottom staff, Adm., is in a simplified notation. The bottom-most staff, Agd., is in a grand staff (treble and bass clef). The key signature has one flat (Bb). The score is divided into three measures. The first measure shows the initial entry of the parts. The second measure shows the continuation of the parts. The third measure shows the final entry of the parts, with a melodic flourish in the Aswj. part.

24

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of two staves: Agd. (treble clef) and Agd. (bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a double bar line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a single system with a double bar line separating the two systems. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a single system with a double bar line separating the two systems. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals.



27

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score page contains measures 27 and 28 for a 12-part ensemble. The parts are arranged vertically from top to bottom: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), Adm. (soprano clef), and Agd. (grand staff). Measure 27 features a melodic line for Aswj. and Agbr., with Shek. and Igb. playing a rhythmic pattern of eighth notes. Sakr., K.I, K.A, Akb., and Adm. play a complex rhythmic pattern of eighth notes with 'x' marks above them. Agd. plays a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 28 continues the melodic lines for Aswj. and Agbr., while Shek. and Igb. play a similar rhythmic pattern. Sakr., K.I, K.A, Akb., and Adm. continue their complex rhythmic pattern. Agd. continues its melodic and rhythmic parts.

29

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

32

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The parts are labeled on the left: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The score is divided into three measures. The top two staves (Aswj. and Agbr.) are in treble clef. The middle six staves (Shek., Igb., Sakr., K.I, K.A, Akb.) are in alto clef. The bottom staff (Adm.) is in bass clef. The Agd. staff is in bass clef. The score includes various musical notations such as notes, rests, and accidentals.

35

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of two staves: Agd. (treble clef) and Agd. (bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a double bar line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals.

37

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

39

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (soprano), Agbr. (alto), Shek. (tenor), Igb. (bass), Sakr. (soprano), K.I (soprano), K.A (soprano), Akb. (soprano), and Adm. (soprano). The second system consists of a grand staff for Agd. (alto). The notation includes various rhythmic values, accidentals, and articulation marks. The key signature has one flat (Bb) and the time signature is 4/4. The score is marked with a rehearsal mark 39 at the beginning of the first system.

41

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

43

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score consists of ten staves. The first two staves, Aswj. and Agbr., are in treble clef. The next four staves, Shek., Igb., Sakr., and K.I, are in percussion notation. The next three staves, K.A, Akb., and Adm., are also in percussion notation. The final staff, Agd., is a grand staff with a treble and bass clef. The score is divided into two measures, 43 and 44. Measure 43 shows various rhythmic patterns and melodic lines across the staves. Measure 44 continues the patterns, with some staves showing a change in rhythm or melody. The notation includes notes, rests, and various rhythmic symbols like 'x' and 'z'.



45

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of two staves: Agd. (treble clef) and Agd. (bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a double bar line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals.

47

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score page contains measures 47 and 48 for a 10-part ensemble. The parts are: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), Adm. (soprano clef), and Agd. (grand staff). Measure 47 shows various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 48 continues these patterns, with some parts having longer note values. The Agd. part at the bottom is written for grand staff with a key signature of one flat.

49

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of two staves: Agd. (treble clef) and Agd. (bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a double bar line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals.

51

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of a grand staff for Agd. (treble and bass clefs). The score is divided into two measures. The first measure contains various rhythmic patterns and rests. The second measure contains various rhythmic patterns and rests. The notation includes various rhythmic patterns, rests, and melodic lines. The Aswj. staff has a measure rest followed by a melodic phrase. The Agbr. staff has a measure rest. The Shek. staff has a rhythmic pattern of eighth notes. The Igb. staff has a measure rest. The Sakr., K.I, K.A, and Akb. staves have complex rhythmic patterns with many 'x' marks. The Adm. staff has a rhythmic pattern of eighth notes. The Agd. grand staff has a melodic line in the treble and a rhythmic pattern in the bass.

53

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of ten staves, each with a unique label: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system consists of two staves, one labeled Agd. and another unlabeled grand staff. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a vertical line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system contains staves for Agd. and a grand staff. The notation includes various musical symbols such as notes, rests, and accidentals.

55

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of ten staves, each with a unique label: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system consists of two staves, one labeled Agd. and another unlabeled grand staff. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a vertical line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system contains staves for Agd. and a grand staff. The notation includes various musical symbols such as notes, rests, and accidentals.

57

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of ten staves, each with a unique label: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system consists of two staves, both labeled Agd. The notation is complex, featuring various musical symbols including notes, rests, and accidentals. The score is divided into two systems, with the first system containing ten staves and the second system containing two staves. The notation includes various musical symbols such as notes, rests, and accidentals.

59

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system (measures 59-60) includes staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system (measures 61-62) includes staves for Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The notation includes various rhythmic values, accidentals, and articulation marks.



61 03:06'

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef, one flat), Agbr. (treble clef, one flat), Shek. (C-clef, one flat), Igb. (C-clef, one flat), Sakr. (C-clef, one flat), K.I (C-clef, one flat), K.A (C-clef, one flat), Akb. (C-clef, one flat), and Adm. (C-clef, one flat). The second system consists of a grand staff for Agd. (treble and bass clefs, one flat). The score is divided into two measures by a vertical bar line. The first measure contains a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second measure contains a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Aswj. staff has a treble clef and a key signature of one flat. The Agbr. staff has a treble clef and a key signature of one flat. The Shek. staff has a C-clef and a key signature of one flat. The Igb. staff has a C-clef and a key signature of one flat. The Sakr. staff has a C-clef and a key signature of one flat. The K.I staff has a C-clef and a key signature of one flat. The K.A staff has a C-clef and a key signature of one flat. The Akb. staff has a C-clef and a key signature of one flat. The Adm. staff has a C-clef and a key signature of one flat. The Agd. staff has a grand staff with a treble and bass clef and a key signature of one flat. The score is divided into two measures by a vertical bar line. The first measure contains a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second measure contains a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

63

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of ten staves, each labeled with a part name: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system consists of two staves, labeled Agd. and a grand staff. The notation includes various rhythmic values, accidentals, and articulation marks.

65

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of two staves: Agd. (treble clef) and Agd. (bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a vertical line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals.

67

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

68

69

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of two staves: Agd. (treble clef) and Agd. (bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a double bar line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals.

71

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

73

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (soprano), Agbr. (alto), Shek. (tenor), Igb. (bass), Sakr. (drum), K.I (drum), K.A (drum), Akb. (drum), and Adm. (drum). The second system consists of two staves: Agd. (bass) and Agd. (bass). The notation includes various musical symbols such as notes, rests, and accidentals.

75

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, beams, and accidentals. The Agd. part is written in a grand staff (treble and bass clef).



77

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of ten staves, each with a unique label: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system consists of two staves, one labeled Agd. and another unlabeled grand staff. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a vertical line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system contains staves for Agd. and a grand staff. The notation includes various musical symbols such as notes, rests, and accidentals.

79

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of two staves: Agd. (treble clef) and Agd. (bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a double bar line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals.

81 04:07'

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a multi-instrument ensemble. The instruments are listed on the left: Aswj. (Alto Saxophone), Agbr. (Alto Saxophone), Shek. (Saxophone), Igb. (Saxophone), Sakr. (Saxophone), K.I (Saxophone), K.A (Saxophone), Akb. (Saxophone), Adm. (Saxophone), and Agd. (Saxophone). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation includes various musical symbols such as notes, rests, and accidentals. A triplet of eighth notes is marked with a '3' in the first system. The key signature is one flat (B-flat), and the time signature is 4/4. The bottom staff, labeled 'Agd.', is a grand staff with a treble and bass clef.

83

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.



87

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score page contains measures 87 and 88. The staves are arranged vertically as follows: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), Adm. (soprano clef), and Agd. (grand staff). The Aswj. staff begins with a treble clef and a key signature of one flat. It features a melodic line with a half note, a quarter rest, and a series of eighth notes. The Agbr. staff has a treble clef and a key signature of one flat, with a half note and a quarter rest. The Shek. staff uses a soprano clef and a key signature of one flat, with a series of eighth notes. The Igb. staff uses a soprano clef and a key signature of one flat, with a half note. The Sakr. staff uses a soprano clef and a key signature of one flat, with a series of eighth notes. The K.I staff uses a soprano clef and a key signature of one flat, with a series of eighth notes. The K.A staff uses a soprano clef and a key signature of one flat, with a series of eighth notes. The Akb. staff uses a soprano clef and a key signature of one flat, with a series of eighth notes. The Adm. staff uses a soprano clef and a key signature of one flat, with a series of eighth notes. The Agd. staff uses a grand staff and a key signature of one flat, with a series of eighth notes. The score is divided into two measures, 87 and 88, with a double bar line between them.

89

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score for measures 89 and 90 is as follows:

- Aswj.:** Treble clef, one flat key signature. Measure 89: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. Measure 90: quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4, half note B3.
- Agbr.:** Treble clef, one flat key signature. Measure 89: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. Measure 90: quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4, half note B3.
- Shek.:** Alto clef. Measure 89: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. Measure 90: quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4, half note B3.
- Igb.:** Alto clef. Measure 89: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. Measure 90: quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4, half note B3.
- Sakr.:** Alto clef. Measure 89: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. Measure 90: quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4, half note B3.
- K.I:** Alto clef. Measure 89: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. Measure 90: quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4, half note B3.
- K.A:** Alto clef. Measure 89: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. Measure 90: quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4, half note B3.
- Akb.:** Alto clef. Measure 89: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. Measure 90: quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4, half note B3.
- Adm.:** Alto clef. Measure 89: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. Measure 90: quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4, half note B3.
- Agd.:** Grand staff (treble and bass clef), one flat key signature. Measure 89: Treble: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4. Bass: quarter note G3, eighth note A3, quarter note B3, eighth note A3, quarter note G3, eighth note F3, quarter note E3, eighth note D3, quarter note C3. Measure 90: Treble: quarter note B4, eighth note A4, quarter note G4, eighth note F4, quarter note E4, eighth note D4, quarter note C4, half note B3. Bass: quarter note B3, eighth note A3, quarter note G3, eighth note F3, quarter note E3, eighth note D3, quarter note C3, half note B2.

91 04:37'

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I.

K.A.

Akb.

Adm.

Agd.



93

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score for measures 93 and 94 consists of ten staves. The top two staves, Aswj. and Agbr., are in treble clef. Aswj. begins with a melodic line starting on a half note, followed by a triplet of eighth notes, and then a half note. Agbr. has a similar pattern but with a triplet of eighth notes. The next four staves, Shek., Igb., Sakr., and K.I, are in soprano clef. Shek. has a rhythmic pattern of eighth notes. Igb. is silent. Sakr., K.I, K.A, and Akb. have complex rhythmic patterns with many 'x' marks. The bottom two staves, Adm. and Agd., are in soprano and grand staff respectively. Adm. has a melodic line. Agd. has a grand staff with a melodic line in the treble and a bass line in the bass.

95

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The top system consists of five staves: Aswj. (soprano), Agbr. (alto), Shek. (tenor), Igb. (bass), and Sakr. (drum). The bottom system consists of five staves: K.I (drum), K.A (drum), Akb. (drum), Adm. (drum), and Agd. (bass). The music is in 4/4 time and features a variety of rhythmic patterns, including triplets and syncopation. The Aswj. part has a melodic line with triplets. The Agbr. part has a melodic line with a triplet. The Shek. part has a rhythmic line with eighth notes. The Igb. part has a rhythmic line with eighth notes. The Sakr. part has a rhythmic line with eighth notes. The K.I part has a rhythmic line with eighth notes. The K.A part has a rhythmic line with eighth notes. The Akb. part has a rhythmic line with eighth notes. The Adm. part has a rhythmic line with eighth notes. The Agd. part has a rhythmic line with eighth notes.

97

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

98

99

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of ten staves, each with a label to its left: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system consists of two staves, each with a label to its left: Agd. and a grand staff. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a vertical line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system contains staves for Agd. and a grand staff. The notation includes various musical symbols such as notes, rests, and accidentals.

101

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of ten staves, each with a unique label: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system consists of two staves, one labeled Agd. and another unlabeled grand staff. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a vertical line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system contains staves for Agd. and a grand staff. The notation includes various musical symbols such as notes, rests, and accidentals.

103

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score page contains measures 103 and 104. The staves are arranged vertically as follows: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), Adm. (soprano clef), and Agd. (grand staff). Measures 103 and 104 are separated by a double bar line. The notation includes various musical symbols such as notes, rests, beams, and clefs. The Agd. part at the bottom is written in a grand staff with a key signature of one flat.

105

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-measure piece, starting at measure 105. It consists of ten staves, each representing a different instrument or voice part. The first two staves, Aswj. and Agbr., are in treble clef and feature a long melodic line that spans the first two measures. The next six staves, Shek., Igb., Sakr., K.I, K.A, and Akb., are in soprano clef and feature a rhythmic pattern of eighth and sixteenth notes, with 'x' marks indicating specific notes. The final staff, Adm., is in soprano clef and features a rhythmic pattern of eighth and sixteenth notes. The last staff, Agd., is in grand staff and features a melodic line with a key signature change from one flat to two flats. The score is divided into two systems of five measures each.

107

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score is for a 10-part ensemble, with parts labeled Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The score covers measures 107 and 108. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The Aswj. part begins with a rest in measure 107, followed by a triplet of eighth notes in measure 108. The Agbr. part has a rest in measure 107 and enters in measure 108. The Shek. part plays a rhythmic pattern of eighth notes with beams. The Igb. part has a whole rest in both measures. The Sakr., K.I, K.A, and Akb. parts play complex rhythmic patterns involving eighth and sixteenth notes, many marked with 'x' to indicate specific articulation. The Adm. part plays a pattern of eighth notes. The Agd. part is a grand staff (treble and bass clef) playing a melodic line in the treble and a supporting bass line in the bass.



109

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score is for a 10-part ensemble, with parts labeled Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The score covers measures 109 and 110. Measures 109 and 110 are marked with a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals. The Agd. part is written in a grand staff (treble and bass clef). The Igb. part has a double bar line at the beginning of measure 109, indicating it is silent for this measure. The Sakr., K.I, K.A, and Akb. parts feature complex rhythmic patterns with many 'x' marks, likely indicating specific articulation or performance techniques. The Adm. part has a double bar line at the beginning of measure 109, indicating it is silent for this measure. The Aswj. and Agbr. parts have long, flowing lines that span across measures 109 and 110. The Shek. part has a double bar line at the beginning of measure 109, indicating it is silent for this measure. The Agd. part has a double bar line at the beginning of measure 109, indicating it is silent for this measure.

111

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

113

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is for a 10-part ensemble. The parts are: Aswj. (treble clef, whole note), Agbr. (treble clef, whole note), Shek. (soprano clef, eighth notes), Igb. (soprano clef, whole note), Sakr. (soprano clef, eighth notes), K.I (soprano clef, eighth notes), K.A (soprano clef, eighth notes), Akb. (soprano clef, eighth notes), Adm. (soprano clef, eighth notes), and Agd. (bass clef, eighth notes). The key signature has one flat (B-flat). The time signature is 4/4. The score is marked with '113' and '05:46'.

115

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of two staves: Agd. (treble clef) and Agd. (bass clef). The notation includes various rhythmic values, accidentals, and articulation marks.

117

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of ten staves, each with a unique label: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system consists of two staves, both labeled Agd. The notation is complex, featuring various rhythmic values, accidentals, and articulation marks. The first system is divided into two measures by a vertical bar line. The second system is also divided into two measures by a vertical bar line. The notation includes various rhythmic values, accidentals, and articulation marks.

119

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of ten staves, each with a unique label: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system consists of two staves, both labeled Agd. The notation is complex, featuring various musical symbols including notes, rests, and accidentals. The first system is divided into two measures, and the second system is also divided into two measures. The notation includes various musical symbols such as notes, rests, and accidentals.

121

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score for page 58, measures 121 and 122, is presented below. The score is written for ten staves, each representing a different instrument or voice part. The notation includes various musical symbols such as clefs, notes, rests, and accents.

The staves are labeled as follows:

- Aswj. (Treble clef)
- Agbr. (Treble clef)
- Shek. (Soprano clef)
- Igb. (Soprano clef)
- Sakr. (Soprano clef)
- K.I (Soprano clef)
- K.A (Soprano clef)
- Akb. (Soprano clef)
- Adm. (Soprano clef)
- Agd. (Grand staff)

The score consists of two measures, 121 and 122. The notation includes various musical symbols such as clefs, notes, rests, and accents.

123 06:16'

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 12-measure piece, with measures 123 and 124 shown. The time signature is 4/4. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, beams, and accidentals. The staves are labeled as follows: Aswj. (treble), Agbr. (treble), Shek. (soprano), Igb. (soprano), Sakr. (soprano), K.I (soprano), K.A (soprano), Akb. (soprano), Adm. (soprano), and Agd. (piano). The score is divided into two systems, with measures 123 and 124 shown. The first system contains measures 123 and 124, and the second system contains measures 125 and 126. The score includes various musical notations such as notes, rests, beams, and accidentals.



125

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of two staves: Agd. (treble clef) and Agd. (bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a vertical line. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, and accidentals.

127

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score for measures 127 and 128 is presented on ten staves. The staves are labeled as follows: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), Adm. (soprano clef), and Agd. (grand staff). Measure 127 shows Aswj. with a whole rest, Agbr. with a whole rest, Shek. with a rhythmic pattern, Igb. with a whole rest, Sakr., K.I, K.A, and Akb. with complex patterns, Adm. with a rhythmic pattern, and Agd. with a melodic line. Measure 128 shows Aswj. with a half note, Agbr. with a whole rest, Shek. with a rhythmic pattern, Igb. with a whole rest, Sakr., K.I, K.A, and Akb. with complex patterns, Adm. with a rhythmic pattern, and Agd. with a melodic line.

129

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score is for a 10-part ensemble, with parts labeled Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The score covers measures 129 and 130. Measures 129 and 130 are separated by a double bar line. The notation includes various musical symbols such as notes, rests, beams, and slurs. The Agd. part is written in a grand staff (treble and bass clefs). The Igb. part consists of a single whole rest in each measure. The Sakr., K.I, K.A, and Akb. parts feature complex rhythmic patterns with many 'x' marks, likely indicating specific articulation or performance techniques. The Aswj. and Agbr. parts have melodic lines with slurs. The Adm. part has a more active rhythmic pattern. The Agd. part provides a harmonic foundation with moving lines in both hands.

131

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score is for a 10-part ensemble, with parts labeled Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The score covers measures 131, 132, and 133. The notation is as follows:

- Aswj.:** Treble clef. Measure 131 has a whole rest. Measure 132 has a quarter rest followed by a sixteenth-note triplet (G4, A4, B4) and a quarter note (G4). Measure 133 has a half note (F4) and a quarter note (E4).
- Agbr.:** Treble clef. Measure 131 has a whole rest. Measure 132 has a whole rest. Measure 133 has a half note (F4) and a quarter note (E4).
- Shek.:** Treble clef. Measures 131-133 contain a continuous eighth-note pattern: G4, A4, B4, A4, G4, F4, E4, D4.
- Igb.:** Treble clef. Measures 131-133 contain whole rests.
- Sakr.:** Treble clef. Measures 131-133 contain a continuous eighth-note pattern: G4, A4, B4, A4, G4, F4, E4, D4.
- K.I:** Treble clef. Measures 131-133 contain a continuous eighth-note pattern: G4, A4, B4, A4, G4, F4, E4, D4.
- K.A:** Treble clef. Measures 131-133 contain a continuous eighth-note pattern: G4, A4, B4, A4, G4, F4, E4, D4.
- Akb.:** Treble clef. Measures 131-133 contain a continuous eighth-note pattern: G4, A4, B4, A4, G4, F4, E4, D4.
- Adm.:** Treble clef. Measures 131-133 contain a continuous eighth-note pattern: G4, A4, B4, A4, G4, F4, E4, D4.
- Agd.:** Treble and bass clefs. Measures 131-133 contain a continuous eighth-note pattern: G4, A4, B4, A4, G4, F4, E4, D4.

134

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score is for a 10-part ensemble, with parts labeled Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The score covers measures 134, 135, and 136. Measures 134 and 135 are in 2/4 time, while measure 136 is in 3/4 time. The notation includes various rhythmic values, rests, and articulation marks. The Agd. part is written for a grand staff (treble and bass clefs). The Sakr., K.I, K.A, and Akb. parts feature a complex rhythmic pattern of eighth and sixteenth notes, often marked with 'x' to indicate specific articulation or bowing. The Adm. part has a melodic line with some rests. The Shek. part has a rhythmic pattern of eighth and sixteenth notes. The Igb. part is mostly silent. The Aswj. and Agbr. parts have melodic lines with some rests. The Agd. part has a melodic line in the treble clef and a bass line in the bass clef.

137

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The second system includes staves for Agd. The notation includes various rhythmic patterns, rests, and melodic lines. The Agd. part is written in a grand staff (treble and bass clef). The other parts are written in single staves with various clefs and time signatures. The score is marked with a rehearsal mark 137 at the beginning of the first system.

139

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score is for a 10-part ensemble, with parts labeled Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The score covers measures 139, 140, and 141. Measures 139 and 140 are in 3/4 time, while measure 141 is in 2/4 time. The key signature changes from one flat (Bb) in measure 139 to two flats (Bb, Eb) in measure 140, and remains two flats in measure 141. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and complex syncopations. The Agd. part is written for a grand staff (treble and bass clefs). The Igb. part consists of whole rests in all three measures. The Sakr., K.I, K.A, and Akb. parts feature dense, repetitive rhythmic patterns with many 'x' marks indicating specific notes or rests. The Adm. part has a more melodic line with some syncopation. The Aswj. and Agbr. parts have a similar melodic contour, starting with a sixteenth-note triplet and ending with a half note.

142 07:12'

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I.

K.A.

Akb.

Adm.

Agd.



145

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score for page 68, measures 145-146, is written for ten instruments and a grand staff. The instruments are Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), Adm. (soprano clef), and Agd. (grand staff). The music is in 2/4 time and includes various rhythmic patterns, rests, and accidentals.

147

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

149

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

151

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The parts are arranged vertically. The first two parts, Aswj. and Agbr., are in treble clef. The next four parts, Shek., Igb., Sakr., and K.I, are in a high register with a double bar line. The next three parts, K.A, Akb., and Adm., are in a high register with a double bar line. The last part, Agd., is in a grand staff (treble and bass clef). The score is written in a single system with three measures. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

154

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score is for a 10-part ensemble, with parts labeled Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The score covers measures 154 and 155. Measures 154 and 155 are marked with a repeat sign. The notation is as follows: Aswj. and Agbr. are in treble clef, playing a melodic line of eighth and sixteenth notes in measure 154, followed by a whole rest in measure 155. Shek. is in a soprano-like clef, playing a rhythmic pattern of eighth notes with accents in measure 154, and a similar pattern in measure 155. Igb. is in a bass-like clef, playing a whole rest in both measures. Sakr., K.I, K.A, and Akb. are in a common time-like clef, playing a complex rhythmic pattern of eighth and sixteenth notes with many 'x' marks indicating specific notes or rests. Adm. is in a common time-like clef, playing a melodic line of eighth and sixteenth notes in measure 154, followed by a whole rest in measure 155. Agd. is in a grand staff (treble and bass clefs), playing a complex rhythmic pattern of eighth and sixteenth notes with many 'x' marks indicating specific notes or rests.

156 07:51'

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I.

K.A.

Akb.

Adm.

Agd.

158

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

160

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (alto clef), Igb. (alto clef), Sakr. (alto clef), K.I (alto clef), K.A (alto clef), Akb. (alto clef), and Adm. (bass clef). The second system consists of a grand staff for Agd. (treble and bass clefs). The score is marked with a rehearsal mark 160 at the beginning of the first system. The notation includes various rhythmic values, accidentals, and articulation marks.



162

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

164

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

166

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

168

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

170

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

172

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score page contains measures 172 and 173. The staves are arranged vertically as follows: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), Adm. (soprano clef), and Agd. (grand staff). The Aswj. staff begins with a treble clef and a key signature of one flat. The Agbr. staff also begins with a treble clef and a key signature of one flat. The Shek. staff begins with a soprano clef and a key signature of one flat. The Igb. staff begins with a soprano clef and a key signature of one flat. The Sakr. staff begins with a soprano clef and a key signature of one flat. The K.I staff begins with a soprano clef and a key signature of one flat. The K.A staff begins with a soprano clef and a key signature of one flat. The Akb. staff begins with a soprano clef and a key signature of one flat. The Adm. staff begins with a soprano clef and a key signature of one flat. The Agd. staff begins with a grand staff and a key signature of one flat. The music is written in a style that suggests a traditional or folk setting, with various rhythmic patterns and melodic lines. The notation includes notes, rests, and accidentals, with some notes marked with 'x'.

174

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score page contains measures 174 and 175. The instruments and voices are arranged as follows from top to bottom: Aswj. (soprano), Agbr. (alto), Shek. (tenor), Igb. (bass), Sakr. (percussion), K.I (percussion), K.A (percussion), Akb. (percussion), Adm. (percussion), and Agd. (piano). The score is written in 2/4 time. Measures 174 and 175 are separated by a double bar line. The bottom staff (Agd.) is a grand staff with treble and bass clefs. The percussion parts (Sakr., K.I, K.A, Akb., Adm.) use 'x' marks to indicate specific rhythmic patterns. The vocal parts (Aswj., Agbr., Shek., Igb.) use standard musical notation with notes, rests, and slurs.

176

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.



178

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score for measures 178 and 179 consists of ten staves. The top two staves, Aswj. and Agbr., are in treble clef and contain melodic lines with slurs. The next four staves, Shek., Igb., Sakr., and K.I, are in soprano clef. Shek. has a rhythmic pattern of eighth notes. Igb. is silent. Sakr., K.I, K.A, and Akb. have complex rhythmic patterns with many 'x' marks. The next two staves, Adm. and Agd., are in soprano and grand staff respectively. Adm. has a melodic line with a slur. Agd. has a grand staff with a melodic line in the treble and a bass line with a rhythmic pattern.

180

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

182 09:09'

This musical score is for a multi-instrument ensemble, featuring ten parts. The notation is as follows:

- Aswj:** Treble clef, melodic line with slurs and ties.
- Agbr:** Treble clef, melodic line with slurs and ties.
- Shek:** Treble clef, rhythmic line with eighth and sixteenth notes.
- Igb:** Treble clef, mostly rests with some melodic fragments.
- Sakr:** Treble clef, rhythmic line with eighth notes and 'x' marks.
- K.I:** Treble clef, rhythmic line with eighth notes and 'x' marks.
- K.A:** Treble clef, rhythmic line with eighth notes and 'x' marks.
- Akb:** Treble clef, rhythmic line with eighth notes and 'x' marks.
- Adm:** Treble clef, melodic line with slurs and ties.
- Agd:** Grand staff (treble and bass clefs), melodic line with slurs and ties.

The score is divided into two measures by a vertical bar line. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be 4/4 based on the notation.

184

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

This musical score is for a 10-part ensemble, with parts labeled Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The score covers measures 184 and 185. Measures 184 and 185 are marked with a double bar line. The notation includes various musical symbols such as notes, rests, beams, and accidentals. The Agd. part is written in a grand staff (treble and bass clefs). The Igb. part features dense sixteenth-note patterns. The Sakr., K.I, K.A, and Akb. parts include 'x' marks above the notes, possibly indicating specific articulation or performance techniques. The Adm. part has a long note in measure 184 followed by a rest in measure 185. The Agd. part has a melodic line in measure 184 and a more complex, rhythmic line in measure 185.

186

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

Detailed description of the musical score: The score is for page 88, starting at measure 186. It consists of ten staves. The top two staves, Aswj. and Agbr., are in treble clef and contain melodic lines with rests and eighth-note patterns. The next four staves, Shek., Igb., Sakr., and K.I, are in alto clef and contain rhythmic patterns with 'x' marks indicating specific notes. The next three staves, K.A., Akb., and Adm., are in alto clef and contain rhythmic patterns with 'x' marks. The bottom staff, Agd., is in bass clef and contains a melodic line with a sharp sign. A double bar line is placed after measure 186, separating it from measure 187.

188

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score consists of ten staves. The first two staves, Aswj. and Agbr., are in treble clef and play a melodic line of eighth notes. The next four staves, Shek., Igb., Sakr., and K.I, are in soprano clef. Shek. plays a rhythmic pattern of eighth notes with accents. Igb. is silent. Sakr., K.I, K.A, and Akb. play a complex rhythmic pattern of eighth notes with accents. The next two staves, Adm. and Agd., are in soprano clef. Adm. plays a melodic line of eighth notes. Agd. plays a melodic line of eighth notes with a sharp sign.

190 09:32'

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves, each with a unique time signature (190) and a tempo marking (09:32'). The staves are labeled Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., and Adm. The notation includes various rhythmic values, rests, and accidentals. The second system consists of a grand staff for Agd., which includes both a treble and a bass clef. The notation for Agd. includes various rhythmic values, rests, and accidentals. The score is divided into two systems by a vertical line.

192

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.



194

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

Detailed description of the musical score: The score is for measures 194 and 195.   
- **Aswj.**: Treble clef, two whole rests.   
- **Agbr.**: Treble clef, measure 194 has a whole rest; measure 195 has eighth notes: G4, A4, B4 (triplet), C5, D5, E5.   
- **Shek.**: Soprano clef, eighth notes: G4, A4, B4, C5, D5, E5, F5, G5.   
- **Igb.**: Soprano clef, eighth notes: G4, A4, B4, C5, D5, E5, F5, G5.   
- **Sakr.**: Soprano clef, eighth notes with 'x' marks: G4, A4, B4, C5, D5, E5, F5, G5.   
- **K.I**: Soprano clef, eighth notes with 'x' marks: G4, A4, B4, C5, D5, E5, F5, G5.   
- **K.A**: Soprano clef, eighth notes with 'x' marks: G4, A4, B4, C5, D5, E5, F5, G5.   
- **Akb.**: Soprano clef, eighth notes with 'x' marks: G4, A4, B4, C5, D5, E5, F5, G5.   
- **Adm.**: Soprano clef, eighth notes: G4, A4, B4, C5, D5, E5, F5, G5.   
- **Agd.**: Grand staff, eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. Key signature changes from one flat to one sharp between measures.

196

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is for a 10-part ensemble. The first system contains staves for Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The second system contains staves for Agd. and Agd. The notation includes various musical symbols such as notes, rests, beams, and accidentals. The Agd. part is written in a grand staff (treble and bass clef).

198

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

200

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (soprano clef), Igb. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of a grand staff for Agd. (treble and bass clefs). The notation includes various rhythmic values, rests, and articulation marks. A measure number '200' is indicated at the top left. A triplet of eighth notes is marked in the Agbr. staff in the second system. The Agd. staff uses a key signature of one flat and includes a sharp sign in the second system.

202

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef, whole rest), Agbr. (treble clef, eighth notes with a triplet), Shek. (soprano clef, eighth notes), Igb. (soprano clef, eighth notes), Sakr. (soprano clef, eighth notes with 'x' marks), K.I (soprano clef, eighth notes with 'x' marks), K.A (soprano clef, eighth notes with 'x' marks), Akb. (soprano clef, eighth notes with 'x' marks), and Adm. (soprano clef, eighth notes). The second system consists of a grand staff for Agd. (treble and bass clefs, eighth notes). The Agd. part is in a key with one flat and features a sharp sign on a note in the first measure of the first system.

204

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef, whole rests), Agbr. (treble clef, eighth notes with triplets), Shek. (treble clef, eighth notes with accents), Igb. (treble clef, eighth notes with accents), Sakr. (treble clef, eighth notes with accents), K.I (treble clef, eighth notes with accents), K.A (treble clef, eighth notes with accents), Akb. (treble clef, eighth notes with accents), and Adm. (treble clef, eighth notes with accents). The second system consists of two staves for Agd. (treble and bass clef, eighth notes with accents). The music is in 2/4 time.

206 10:20'

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

209

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The parts are labeled on the left: Aswj., Agbr., Shek., Igb., Sakr., K.I, K.A, Akb., Adm., and Agd. The score begins at measure 209. Aswj. and Agbr. are in treble clef, while Agd. is in bass clef. The other parts (Shek., Igb., Sakr., K.I, K.A, Akb., Adm.) are in a common time signature, indicated by a 'C' symbol. The notation includes various rhythmic values, slurs, and accidentals. The 'x' marks in the Sakr., K.I, K.A, and Akb. parts likely indicate specific notes or rests. The Agd. part features a complex bass line with slurs and accidentals.



212

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is arranged in a system of ten staves. The first two staves, Aswj. and Agbr., are in treble clef and contain melodic lines with slurs. The next six staves, Shek., Igb., Sakr., K.I, K.A, and Akb., are in alto clef and contain rhythmic patterns with 'x' marks. The seventh staff, Adm., is in alto clef and contains a melodic line. The eighth staff, Agd., is in grand staff (treble and bass clef) and contains a complex rhythmic pattern. The score is numbered 212 at the top left.

215

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

218

Aswj.

Agbr.

Shek.

Igb.

Sakr.

K.I

K.A

Akb.

Adm.

Agd.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (soprano), Agbr. (alto), Shek. (tenor), Igb. (bass), Sakr. (soprano), K.I (soprano), K.A (soprano), Akb. (soprano), and Adm. (soprano). The second system consists of two staves: Agd. (soprano). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and complex textures. A large bracket spans the first two staves (Aswj. and Agbr.) across the first two measures. The score ends with a double bar line.

# Ninu Ese Meji

Haruna Ishola  
Tr. Adeyemi Oladiran

♩ = 85 *mf*

Asiwaju

Agberin

Shekere

Igba

Sakara

Kanango  
Isaaju

Kanango  
Atele

Akuba

Adamo

*p*

*p*

*p*

*p*

*mp*

♩ = 85

Agidigbo

The musical score is for the piece 'Ninu Ese Meji' by Haruna Ishola, translated by Adeyemi Oladiran. It is in 2/4 time with a tempo of 85 beats per minute. The score is written for a vocal line (Asiwaju) and several traditional instruments: Agberin, Shekere, Igba, Sakara, Kanango (Isaaju and Atele), Akuba, Adamo, and Agidigbo. The Asiwaju part begins with a melodic line in treble clef, marked *mf*. The Agberin part follows with a similar melodic line, also marked *mf*. The Shekere, Igba, Sakara, Kanango (Isaaju and Atele), and Akuba parts are marked *p* (piano). The Adamo part is marked *mp* (mezzo-piano). The Agidigbo part is marked *mp*. The score is divided into five measures, with the final measure containing a key signature change to one flat (Bb) and a final cadence.

6

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

6

3

11

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

16

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of a grand staff for Agid. (treble and bass clefs). The music is in 4/4 time. Aswj. and Agbr. have melodic lines with a long slur across the first two measures. Shek has a rhythmic pattern of eighth and sixteenth notes. Igba has whole rests. Sakr., K.I, K.A, and Akb. have complex rhythmic patterns with many sixteenth notes and rests. Adm. has a simple rhythmic pattern of eighth notes. Agid. has a grand staff with a melodic line in the treble and a bass line in the bass.

21

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves, each labeled with a part name: Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. The second system consists of a grand staff labeled Agid. The music is in 2/4 time. The Aswj. and Agbr. parts have long melodic lines with slurs. The Shek part has a repeating eighth-note pattern. The Igba part is mostly rests. The Sakr., K.I, K.A, Akb., and Adm. parts have more complex rhythmic patterns, often using repeated notes or rests. The Agid. part is a grand staff with a repeating eighth-note pattern in the right hand and a more complex pattern in the left hand.



26

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. The second system includes staves for Agid. The notation is in a single system with a key signature of one flat (Bb) and a time signature of 4/4. The Aswj. and Agbr. parts feature a melodic line with a long slur. The Shek part has a rhythmic pattern with eighth notes. The Igba part is mostly rests. The Sakr., K.I, K.A, Akb., and Adm. parts have complex rhythmic patterns with many eighth notes and rests. The Agid. part has a simple rhythmic pattern with eighth notes and rests.

31

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves. The top two staves, Aswj. and Agbr., are in treble clef and contain melodic lines. The next four staves, Shek, Igba, Sakr., and K.I, are in common time (indicated by a 'C' time signature) and contain rhythmic patterns. The next three staves, K.A, Akb., and Adm., are also in common time and contain rhythmic patterns. The second system consists of a grand staff for Agid., which includes both a treble and a bass clef staff. The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines. The score is marked with a rehearsal mark '31' at the beginning of the first system.

36 00:58'

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

*mf*

*mp*

*mf*

41

Aswj.

Agbr.

Shek.

Igba.

Sakr.

K.I.

K.A.

Akb.

Adm.

Agid.

*mp*

*mp*

46

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

47

51

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of a grand staff for Agid. (treble and bass clefs). The music is in 5/4 time. The first system has five measures. The second system has five measures. The notation includes various rhythmic values, accidentals, and articulation marks.

56

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The parts are arranged vertically. The top two parts, Aswj. and Agbr., are vocal parts in treble clef. The next seven parts, Shek, Igba, Sakr., K.I, K.A, Akb., and Adm., are percussion parts in alto clef. The bottom part, Agid., is a keyboard part in grand staff. The score starts at measure 56. Aswj. and Agbr. have a melodic line in the first measure, followed by rests. Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. have various rhythmic patterns. Agid. has a bass line. The score is divided into five measures by vertical bar lines.

61

Aswj.

Agbr.

Shek.

Igba.

Sakr.

K.I.

K.A.

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek. (percussion), Igba. (percussion), Sakr. (percussion), K.I. (percussion), K.A. (percussion), Akb. (percussion), and Adm. (percussion). The second system consists of a grand staff for Agid. (treble and bass clefs). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with a 61 measure indicator.



66

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of eight staves: Aswj. (melodic line with triplets), Agbr. (melodic line with triplets), Shek (rhythmic line), Igba (rest), Sakr. (rhythmic line with 'x' marks), K.I (rhythmic line with 'x' marks), K.A (rhythmic line with 'x' marks), and Akb. (rhythmic line with 'x' marks). The second system consists of two staves for Agid. (melodic and bass lines). The score is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

71

Aswj.

Agbr.

Shek.

Igba.

Sakr.

K.I.

K.A.

Akb.

Adm.

Agid.

76

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written in a system with 10 staves. The first two staves, Aswj. and Agbr., are in treble clef and play a melodic phrase in measures 76-77, then rest. The next seven staves, Shek, Igba, Sakr., K.I, K.A, Akb., and Adm., are in common time and play various rhythmic patterns. The final staff, Agid., is a grand staff (treble and bass clef) and plays a bass line. The score is written in a system with 10 staves and a grand staff at the bottom.

81

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes parts for Aswj. (melodic line with a long slur), Agbr. (melodic line with a long slur), Shek (rhythmic line with eighth notes), Igba (rhythmic line with eighth notes), Sakr. (rhythmic line with eighth notes and 'x' marks), K.I (rhythmic line with eighth notes and 'x' marks), K.A (rhythmic line with eighth notes and 'x' marks), Akb. (rhythmic line with eighth notes and 'x' marks), and Adm. (rhythmic line with eighth notes). The second system includes a grand staff for Agid. (treble and bass clefs). The score is written in a single system with a key signature of one flat and a common time signature.

86

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. The second system includes staves for Agid. The notation is as follows:

- Aswj.:** Treble clef, 4/4 time. Measures 1-4: whole rests. Measure 5: quarter rest, followed by a melodic phrase of eighth notes.
- Agbr.:** Treble clef, 4/4 time. Measures 1-5: whole rests.
- Shek:** Treble clef, 4/4 time. Measures 1-5: Repeating rhythmic pattern of eighth notes and quarter notes.
- Igba:** Treble clef, 4/4 time. Measures 1-5: Repeating rhythmic pattern of eighth notes and quarter notes.
- Sakr.:** Treble clef, 4/4 time. Measures 1-5: Repeating rhythmic pattern of eighth notes and quarter notes.
- K.I:** Treble clef, 4/4 time. Measures 1-5: Repeating rhythmic pattern of eighth notes and quarter notes.
- K.A:** Treble clef, 4/4 time. Measures 1-5: Repeating rhythmic pattern of eighth notes and quarter notes.
- Akb.:** Treble clef, 4/4 time. Measures 1-5: Repeating rhythmic pattern of eighth notes and quarter notes.
- Adm.:** Treble clef, 4/4 time. Measures 1-5: Repeating rhythmic pattern of eighth notes and quarter notes.
- Agid.:** Treble and Bass clefs, 4/4 time. Measures 1-5: Repeating rhythmic pattern of eighth notes and quarter notes.

91

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

96

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is organized into a single system with five measures. The parts are as follows:

- Aswj.:** Treble clef, one flat key signature. Melodic line with eighth and sixteenth notes, including a grace note in the second measure.
- Agbr.:** Treble clef, one flat key signature. Mostly rests, with a melodic entry in the third measure.
- Shek:** Percussion-like notation with a double bar line. Rhythmic pattern of eighth notes and rests.
- Igba:** Percussion-like notation with a double bar line. Rhythmic pattern of eighth notes and rests.
- Sakr.:** Percussion-like notation with a double bar line. Rhythmic pattern of eighth notes and rests.
- K.I:** Percussion-like notation with a double bar line. Rhythmic pattern of eighth notes and rests.
- K.A:** Percussion-like notation with a double bar line. Rhythmic pattern of eighth notes and rests.
- Akb.:** Percussion-like notation with a double bar line. Rhythmic pattern of eighth notes and rests.
- Adm.:** Percussion-like notation with a double bar line. Rhythmic pattern of eighth notes and rests.
- Agid.:** Grand staff (treble and bass clef). Rhythmic pattern of eighth notes and rests.

101

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score consists of nine staves. The top two staves, Aswj. and Agbr., are in treble clef. The next seven staves, Shek through Adm., are in soprano clef. The bottom staff is a grand staff for Agid. The music is in 4/4 time. Aswj. has whole rests. Agbr. has a half note followed by a whole rest. Shek and Igba have eighth notes with beams. Sakr., K.I, and K.A have sixteenth notes with beams. Akb. has eighth notes with beams. Adm. has quarter notes. Agid. has eighth notes in the treble and bass clefs.



106

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a large ensemble. The top two staves, Aswj. and Agbr., are in treble clef. The middle staves, Shek, Igba, Sakr., K.I, K.A, Akb., and Adm., are in a simplified notation system with a double bar line and a vertical line. The bottom staff, Agid., is in a grand staff (treble and bass clef). The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

111

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (soprano), Agbr. (alto), Shek (soprano), Igba (soprano), Sakr. (piano), K.I (piano), K.A (piano), Akb. (piano), and Adm. (piano). The second system consists of a grand staff for Agid. (piano). The music is in 4/4 time. The vocal parts (Aswj., Agbr., Shek, Igba) feature a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and complex textures. The piano parts (Sakr., K.I, K.A, Akb., Adm., Agid.) provide a harmonic and rhythmic foundation, with some parts featuring complex textures and others providing a steady accompaniment.

116

Aswj.

Agbr.

Shek.

Igba.

Sakr.

K.I.

K.A.

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek., Igba., Sakr., K.I., K.A., Akb., and Adm. The second system includes staves for Agid. The notation is in a single system, with measures grouped by vertical bar lines. The Aswj. and Agbr. parts are in treble clef, while the others are in a different clef (likely alto or bass). The Agid. part is a two-staff piano accompaniment. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and syncopation. The Aswj. and Agbr. parts have long, flowing melodic lines, while the other parts have more rhythmic, syncopated patterns. The Sakr., K.I., K.A., and Akb. parts consist of dense, repetitive rhythmic patterns. The Adm. part has a simple, steady rhythm. The Agid. part is a two-staff piano accompaniment with a rhythmic bass line and a melodic treble line.

121

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 12-measure piece, starting at measure 121. The score is organized into eight staves, each with a label to its left. The staves are: Aswj. (melodic), Agbr. (melodic), Shek (rhythmic), Igba (rhythmic), Sakr. (rhythmic), K.I (rhythmic), K.A (rhythmic), Akb. (rhythmic), and Adm. (rhythmic). The bottom staff is a grand staff for Agid. (melodic and bass). The music is in a 4/4 time signature. The Aswj. and Agbr. staves have a long melodic line spanning the first four measures. The Shek and Igba staves have a repeating rhythmic pattern of eighth and sixteenth notes. The Sakr., K.I, K.A, Akb., and Adm. staves have various rhythmic patterns, including eighth and sixteenth notes, and rests. The Agid. staff has a melodic line in the right hand and a bass line in the left hand.

126

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The parts are arranged vertically from top to bottom: Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., Adm., and Agid. The score begins at measure 126. The first two parts, Aswj. and Agbr., are in treble clef. The remaining parts, Shek through Adm., are in a simplified notation system using a double bar line and various note values. The Agid. part is in a grand staff (treble and bass clef). The score consists of five measures of music. The first measure is marked with a '126' above the Aswj. staff. The notation includes various note values, rests, and accidentals, indicating a complex rhythmic structure.

131

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of a grand staff for Agid. (treble and bass clefs). The music is written in 4/4 time. Aswj. and Agbr. have melodic lines with rests. Shek and Igba have melodic lines with eighth and sixteenth notes. Sakr., K.I, K.A, Akb., and Adm. have rhythmic patterns using eighth and sixteenth notes, often with 'x' marks indicating specific notes. Agid. has a grand staff with a treble and bass clef, featuring a repeating rhythmic pattern in the bass and a melodic line in the treble.

136

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano), Igba (soprano), Sakr. (piano), K.I (piano), K.A (piano), Akb. (piano), and Adm. (piano). The second system consists of one grand staff for Agid. The music is in 4/4 time. The Aswj. and Agbr. parts feature melodic lines with eighth and sixteenth notes, often grouped with slurs. The Shek and Igba parts have similar melodic patterns. The Sakr., K.I, K.A, Akb., and Adm. parts provide a complex rhythmic foundation with various patterns of eighth and sixteenth notes, some marked with 'x' to indicate specific rhythmic values. The Agid. part provides a steady accompaniment with eighth notes in the right hand and chords in the left hand.

141

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.



146

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The parts are arranged vertically from top to bottom: Aswj. (soprano), Agbr. (alto), Shek (soprano), Igba (soprano), Sakr. (piano), K.I (piano), K.A (piano), Akb. (piano), Adm. (piano), and Agid. (bass). The score begins at measure 146. The first two parts, Aswj. and Agbr., are written in treble clef. The remaining parts, Shek through Adm., are written in a simplified notation with a double bar line and a single note or rest. The Agid. part is written in bass clef. The score consists of five measures. The first measure has a key signature change to one flat (Bb). The second measure has a key signature change to two flats (Bb, Eb). The third measure has a key signature change to one flat (Bb). The fourth and fifth measures have a key signature change to two flats (Bb, Eb). The Agid. part has a consistent rhythmic pattern throughout the five measures.

151

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes parts for Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. The second system includes the Agid. part. The notation is a mix of standard musical notation (treble and bass clefs, notes, rests) and rhythmic notation (vertical strokes, beams, and 'x' marks). The Aswj. and Agbr. parts are in treble clef and feature a melodic line with a long slur. The Shek, Igba, and Agid. parts are in treble clef and feature a rhythmic line with vertical strokes and beams. The Sakr., K.I, K.A, Akb., and Adm. parts are in bass clef and feature a rhythmic line with vertical strokes and beams.

156

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is organized into a system of ten staves. The first two staves, Aswj. and Agbr., are in treble clef and contain melodic lines with some rests. The next seven staves, Shek through Adm., use a simplified notation with vertical stems and horizontal lines, often including 'x' marks to indicate specific notes or rests. The final staff, Agid., is a grand staff with both treble and bass clefs, showing a more complex rhythmic pattern. The score is divided into four measures by vertical bar lines. Measure 156 is indicated at the beginning of the first staff.

160

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is for a 10-part ensemble. The parts are arranged vertically. The top two parts, Aswj. and Agbr., are vocal parts in treble clef. They both have a melodic line in the first measure, followed by a rest for the next four measures. The next seven parts, Shek, Igba, Sakr., K.I, K.A, Akb., and Adm., are percussion parts in alto clef. They have various rhythmic patterns, including eighth notes, sixteenth notes, and rests. The bottom part, Agid., is a keyboard part in grand staff. It has a rhythmic pattern in the first measure, followed by a rest for the next four measures.

165

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (melodic line with a slur and an accent), Agbr. (empty), Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. (rhythmic patterns). The second system consists of a grand staff for Agid. (bass line with a rhythmic pattern). The score is divided into four measures by vertical bar lines.

169

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score for measures 169-173 is written for a large ensemble. The top two staves, Aswj. and Agbr., are in treble clef. The middle six staves (Shek, Igba, Sakr., K.I, K.A, Akb.) are in a simplified notation with a double bar line and a half note symbol, indicating a rhythmic pattern. The bottom staff (Adm.) is also in a simplified notation. The bottom-most staff, Agid., is a grand staff (treble and bass clef). The music is in a 2/4 time signature. Measures 169-173 show a progression of rhythmic patterns and melodic lines across the instruments.

174

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

179

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.



184

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. The second system includes staves for Agid. The Aswj. and Agbr. staves are in treble clef and feature melodic lines with triplets and slurs. The Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. staves are in a simplified notation with stems, beams, and 'x' marks. The Agid. staff is in grand staff (treble and bass clef) and features a rhythmic accompaniment. The score is marked with a measure number of 184 at the beginning of the first system.

189

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. The second system includes a grand staff for Agid. The music is in 2/4 time. Aswj. and Agbr. have melodic lines with triplets and slurs. Shek has a rhythmic pattern of eighth notes. Igba has a single eighth note per measure. Sakr., K.I, K.A, Akb., and Adm. have complex rhythmic patterns using eighth and sixteenth notes, often marked with 'x' for specific notes. Agid. has a bass line with eighth notes and a treble line with eighth notes and slurs.

194

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. The second system includes a grand staff for Agid. The music is in a key with two flats and a 4/4 time signature. The Aswj. part features a melodic line with a triplet and a long phrase. The Agbr. part has a similar melodic line. The Shek part consists of a rhythmic pattern. The Igba part is a single note. The Sakr., K.I, K.A, Akb., and Adm. parts are rhythmic accompaniment. The Agid. part is a grand staff with a melodic line and a bass line.

199

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score for page 41, starting at measure 199, consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef and feature a melodic line with a triplet in measure 202. The next five staves, Shek, Igba, Sakr., K.I, K.A, Akb., and Adm., are in soprano clef and feature various rhythmic patterns, including eighth and sixteenth notes. The bottom staff, Agid., is a grand staff and features a bass line with eighth notes. The score is divided into five measures by vertical bar lines.

204

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akb. (soprano clef), and Adm. (soprano clef). The second system consists of a grand staff for Agid. (treble and bass clefs). The music is in 2/4 time. The Aswj. and Agbr. parts are melodic, featuring eighth and sixteenth notes. The other parts provide harmonic and rhythmic support, with various patterns of eighth and sixteenth notes, and rests. The Agid. part is a grand staff with a treble and bass clef, featuring a steady eighth-note pattern in the bass and a more complex pattern in the treble.

209

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. The second system includes a grand staff for Agid. The music is in 4/4 time. The Aswj. part has a triplet of eighth notes in the final measure. The Agid. part consists of a continuous eighth-note melody in the right hand and a bass line in the left hand.

214

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

3

219

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. The second system includes a grand staff for Agid. The music is in 4/4 time. The Aswj. and Agbr. parts feature melodic lines with triplets. The Shek part has a steady eighth-note pattern. The Igba part is mostly silent. The Sakr., K.I, K.A, Akb., and Adm. parts have complex rhythmic patterns. The Agid. part has a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.



224

Aswj.

Agbr.

Shek.

Igba.

Sakr.

K.I.

K.A.

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek., Igba., Sakr., K.I., K.A., Akb., and Adm. The second system includes a grand staff for Agid. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests. The Aswj. and Agbr. parts are melodic, while the other parts are primarily rhythmic. The Agid. part is a grand staff with a treble and bass clef, featuring a steady eighth-note pattern in the bass and a more complex pattern in the treble.

229

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

3

3

234

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj., Agbr., Shek, Igba, Sakr., K.I, K.A, Akb., and Adm. The second system consists of a grand staff for Agid. The music is in 2/4 time. The Aswj. and Agbr. parts are melodic and feature a triplet of eighth notes. The Shek part is a rhythmic pattern of eighth notes. The Igba part is a simple rhythmic pattern of eighth notes. The Sakr., K.I, K.A, Akb., and Adm. parts are rhythmic patterns of eighth notes. The Agid. part is a grand staff with a melodic line in the treble and a rhythmic line in the bass.

238

Aswj.

Agbr.

Shek

Igba

Sakr.

K.I

K.A

Akb.

Adm.

Agid.

# SULE TAPA/ABUDU BENSON

Haruna Ishola  
Tr. Adeyemii Oladiran

♩ = 85

*mf*

Asiwaju

Agberin

Shekere

Igba

Kanango  
Isaaju

Kanango  
Atele

Agbamole

Adamo

*f*

♩ = 85

Agidigbo

*mp*

This musical score is for a piece titled "Sule Tapa/Abudu Benson" by Haruna Ishola, translated by Adeyemii Oladiran. The tempo is marked as 85 beats per minute (♩ = 85). The score is written for a 4/4 time signature and consists of nine staves, each representing a different instrument or vocal part. The instruments are: Asiwaju (melodic line), Agberin (melodic line), Shekere (rhythmic line), Igba (rhythmic line), Kanango Isaaju (rhythmic line), Kanango Atele (rhythmic line), Agbamole (rhythmic line), Adamo (rhythmic line), and Agidigbo (melodic line). The score is divided into three measures. The first measure shows the initial setup with rests for most instruments. The second measure shows the main rhythmic and melodic development. The third measure shows a continuation of the patterns. Dynamics are indicated throughout: *mf* (mezzo-forte) for Asiwaju and Agberin, *p* (piano) for Shekere, Igba, Kanango Isaaju, and Kanango Atele, *f* (forte) for Adamo, and *mp* (mezzo-piano) for Agidigbo. The notation includes various rhythmic values, rests, and articulation marks.

4

Aswj.

Agbr.

mf

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

4

6

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.





10

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.



14

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

*f*

The musical score is written for eight parts. The first measure (14) shows Aswj. and Agbr. with whole rests, while the other parts have various rhythmic patterns. The second measure (15) shows Aswj. and Agbr. with whole rests, while the other parts continue their patterns. A forte (f) dynamic marking is present in the second measure for the piano parts.

16 01:03'

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

18

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a multi-staff ensemble. The instruments are listed on the left: Aswj., Agbr., Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The score is for measures 18 and 19. The key signature has one flat (Bb). The time signature is 4/4. Aswj. and Agid. play a melodic line with a slur over measures 18 and 19. Agbr. is silent. Shek, Igba, K.I, K.A, B. D., and Adam. play a rhythmic pattern of eighth and sixteenth notes. The score is written in a single system with a repeat sign at the end of measure 19.

20

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score consists of nine staves, each representing a different instrument or voice part. The first two staves (Aswj. and Agbr.) are in treble clef. The remaining seven staves (Shek, Igba, K.I, K.A, B. D., Adam., and Agid.) are in a high register, indicated by the double bar line at the beginning of each staff. The score is divided into two measures. The first measure contains a melodic line for each part, with a slur over the second measure. The second measure contains a melodic line for each part, with a slur over the second measure. The notation includes various musical symbols such as notes, rests, and slurs.

22

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The second system consists of five staves: K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The notation includes various rhythmic values, accidentals, and articulation marks.

24

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 7-part ensemble. The first system contains staves for Aswj., Agbr., Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The second system contains staves for K.I, K.A, B. D., Adam., and Agid. The notation includes various musical symbols such as notes, rests, and accidentals.



26

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The second system consists of five staves: K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a double bar line. The first system contains staves for Aswj., Agbr., Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The second system contains staves for K.I, K.A, B. D., Adam., and Agid. The notation includes various musical symbols such as notes, rests, and accidentals.

28

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

30

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The second system consists of five staves: K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The notation includes various rhythmic values, accidentals, and articulation marks.

32

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

*f*

34

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system (measures 34-35) includes staves for Aswj., Agbr., Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The second system (measures 36-37) includes staves for Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The notation includes various rhythmic patterns, rests, and accidentals.

36

Aswj.

Agbr.

Shek

Igba

*mf*

K.I

K.A

B. D.

Adam.

Agid.

The musical score for measures 36 and 37 consists of seven staves. The top two staves, Aswj. and Agbr., are vocal parts and contain whole rests. The next two staves, Shek and Igba, are vocal parts with eighth-note patterns. The fifth staff, K.I, is a keyboard part with a complex rhythmic pattern and a mezzo-forte (mf) dynamic marking. The sixth staff, K.A, is a keyboard part with a complex rhythmic pattern. The seventh staff, B.D., is a keyboard part with a complex rhythmic pattern. The eighth staff, Adam., is a keyboard part with a complex rhythmic pattern. The ninth staff, Agid., is a guitar part with eighth-note patterns.

38

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score consists of eight staves. The first two staves, Aswj. and Agbr., are vocal parts with whole rests in both measures. The next four staves, Shek, Igba, K.I, and K.A, are percussion parts. Shek and Igba have eighth-note patterns. K.I and K.A have patterns with 'x' marks indicating specific notes. The fifth staff, B.D., is a percussion part with a pattern of eighth notes and rests. The sixth staff, Adam., is a percussion part with a pattern of eighth notes and rests. The seventh staff, Agid., is a vocal part with eighth-note patterns and rests. The score is divided into two measures by a vertical bar line.

40

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The second system consists of seven staves: Shek (soprano clef), Igba (soprano clef), K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The notation includes various musical symbols such as notes, rests, and accidentals.



42

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

44

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

46

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

3

48 02:36'

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

50

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

52

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

54

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The second system consists of five staves: K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems by a double bar line. The first system contains staves for Aswj., Agbr., Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The second system contains staves for K.I, K.A, B. D., Adam., and Agid. The notation includes various musical symbols such as notes, rests, and accidentals.

56

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.



58

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

60

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system (measures 60-61) includes staves for Aswj., Agbr., Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The second system (measures 62-63) includes staves for Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The notation includes various rhythmic values, rests, and articulation marks.

62

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of measures 62 and 63. In measure 62, Aswj. and Agbr. have whole rests. Shek plays a sequence of eighth notes with accents. Igba has a whole rest. K.I, K.A, B. D., and Adam. play complex rhythmic patterns with many eighth notes and rests. Agid. plays a sequence of eighth notes with accents. The second system consists of measures 64 and 65. In measure 64, Aswj. and Agbr. have whole rests. Shek continues the eighth-note pattern. Igba has a whole rest. K.I, K.A, B. D., and Adam. continue their complex rhythmic patterns. Agid. continues the eighth-note pattern. In measure 65, Aswj. has a whole rest. Agbr. has a whole rest. Shek plays a sequence of eighth notes with accents. Igba has a whole rest. K.I, K.A, B. D., and Adam. continue their complex rhythmic patterns. Agid. continues the eighth-note pattern.

64 03:25'

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

*f*

3

3

66

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

67

68

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

70

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The second system consists of five staves: K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The notation includes various musical symbols such as notes, rests, and accidentals.

72

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 36, measures 72-73, consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef and contain whole rests for both measures. The remaining six staves (Shek, Igba, K.I, K.A, B. D., and Adam.) are in soprano clef. Shek and Igba have a rhythmic pattern of eighth notes and rests. K.I, K.A, and B. D. have a complex pattern of eighth notes and rests, with some notes marked with 'x'. Adam. has a pattern of eighth notes and rests. The bottom staff, Agid., is in treble clef and has a rhythmic pattern of eighth notes and rests.



74

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

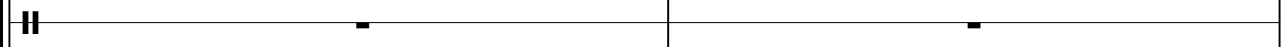
The musical score is written for a 7-part ensemble. The first system (measures 74-75) shows the initial entry of the instruments. The second system (measures 76-77) shows the continuation of the piece. The instruments are: Aswj. (soprano), Agbr. (alto), Shek (soprano), Igba (soprano), K.I (soprano), K.A (soprano), B. D. (soprano), Adam. (soprano), and Agid. (soprano). The notation includes various rhythmic values, rests, and accidentals.

76 04:04'

Aswj. 

Agbr. 

Shek 

Igba 

K.I. 

K.A. 

B. D. 

Adam. 

Agid. 

78

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

80

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

82

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 41, starting at measure 82, consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef and feature melodic lines with triplets. The next three staves, Shek, Igba, and K.I, are in soprano clef. Shek has a rhythmic pattern of eighth notes, while Igba and K.I have single notes. The next three staves, K.A, B. D., and Adam., are also in soprano clef and feature complex rhythmic patterns with many eighth notes. The bottom staff, Agid., is in treble clef and has a melodic line with eighth notes. The score is divided into two systems by a double bar line.

84

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score consists of eight staves. The first two staves, Aswj. and Agbr., are in treble clef and show melodic lines with slurs. The next four staves, Shek, Igba, K.I, and K.A, are in soprano clef. Shek has a rhythmic pattern of eighth notes. Igba has a whole rest. K.I, K.A, and B. D. have complex rhythmic patterns with many beamed notes. Adam. has a rhythmic pattern of eighth notes. The final staff, Agid., is in treble clef and shows a melodic line with slurs.

86

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score consists of eight staves. The first two staves, Aswj. and Agbr., are in treble clef and contain melodic lines with slurs. The next five staves, Shek, Igba, K.I, K.A, and B. D., are in soprano clef and contain rhythmic patterns with 'x' marks. The Adam. staff is also in soprano clef and contains a rhythmic pattern. The final staff, Agid., is in treble clef and contains a melodic line with slurs. The score is divided into two measures, 86 and 87, by a vertical bar line.

88

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef and contain melodic lines with slurs. The next five staves, Shek, Igba, K.I, K.A, and B. D., are in soprano clef and contain complex rhythmic patterns with many beamed notes and rests. The bottom staff, Adam., is in soprano clef and contains a melodic line with slurs and rests. The final staff, Agid., is in treble clef and contains a melodic line with slurs and rests. The score is divided into two measures, 88 and 89, by a vertical bar line.



90 04:46'

Aswj.

Agbr.

Shek

Igba

*mf*

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a multi-instrument ensemble. It is divided into two systems. The first system contains staves for Aswj., Agbr., Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The second system contains staves for Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The instruments are: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf'.

92

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

94

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score consists of eight staves. The first staff, Aswj., is in treble clef and contains a melodic line in measure 94. The second staff, Agbr., is also in treble clef and contains a melodic line in measure 95. The third staff, Shek, is in soprano clef and contains a rhythmic pattern. The fourth staff, Igba, is in soprano clef and contains a rhythmic pattern. The fifth staff, K.I, is in soprano clef and contains a rhythmic pattern. The sixth staff, K.A, is in soprano clef and contains a rhythmic pattern. The seventh staff, B. D., is in soprano clef and contains a rhythmic pattern. The eighth staff, Adam., is in soprano clef and contains a rhythmic pattern. The bottom staff, Agid., is in treble clef and contains a melodic line. The score is written in a single system with a repeat sign at the end of measure 95.

96

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

98

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

99

100

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 50, measures 100-101, consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef and contain whole rests for both measures. The remaining six staves (Shek, Igba, K.I, K.A, B. D., and Adam.) are in soprano clef. Shek and Igba have simple rhythmic patterns with eighth and quarter notes. K.I, K.A, and B. D. have more complex patterns with many eighth notes and rests. Adam. and Agid. have patterns with eighth and quarter notes. The bottom staff, Agid., is in treble clef and has a pattern of eighth and quarter notes.

102

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 51, starting at measure 102, consists of eight staves. The top two staves, Aswj. and Agbr., are vocal parts in treble clef, both containing whole rests. The third staff, Shek, is a percussion part in a single-clef staff with a rhythmic pattern of eighth notes and rests. The fourth staff, Igba, is a percussion part in a single-clef staff with whole rests. The fifth staff, K.I, is a percussion part in a single-clef staff with a complex rhythmic pattern of eighth notes and rests. The sixth staff, K.A, is a percussion part in a single-clef staff with a complex rhythmic pattern of eighth notes and rests. The seventh staff, B. D., is a percussion part in a single-clef staff with a complex rhythmic pattern of eighth notes and rests. The eighth staff, Adam., is a percussion part in a single-clef staff with a complex rhythmic pattern of eighth notes and rests. The bottom staff, Agid., is a vocal part in treble clef with a series of eighth notes and rests. The score is divided into two measures by a double bar line.

104

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.



106

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

108

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for measures 108 and 109 consists of eight staves. The first staff, labeled 'Aswj.', is a treble clef staff with whole rests in both measures. The second staff, labeled 'Agbr.', is a treble clef staff with a melodic line. The third staff, labeled 'Shek', is a percussion staff with eighth notes and rests. The fourth staff, labeled 'Igba', is a percussion staff with whole rests. The fifth staff, labeled 'K.I', is a percussion staff with complex rhythmic patterns. The sixth staff, labeled 'K.A', is a percussion staff with complex rhythmic patterns. The seventh staff, labeled 'B. D.', is a percussion staff with complex rhythmic patterns. The eighth staff, labeled 'Adam.', is a percussion staff with complex rhythmic patterns. The ninth staff, labeled 'Agid.', is a treble clef staff with eighth notes and rests.

110

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

112

Aswj.

Agbr.

Shek

Igba

*f*

K.I

K.A

B. D.

Adam.

Agid.

114

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves: Aswj. (treble clef, key of B-flat), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). The second system consists of five staves: K.I, K.A, B. D., Adam., and Agid. The notation includes various rhythmic values, accidentals, and a large slur over the first staff. The score is divided into two systems by a vertical bar line.

116

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 58, measures 116-117, consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef and feature melodic lines with slurs. The middle six staves, Shek, Igba, K.I, K.A, B. D., and Adam., are in soprano clef and feature rhythmic patterns with various note values and rests. The bottom staff, Agid., is in treble clef and features a rhythmic pattern with various note values and rests. The score is divided into two measures, 116 and 117, by a vertical bar line.

ABUDE BENSON

118

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

*f*

The musical score is written for a 7-part ensemble. The first two staves, Aswj. and Agbr., are in treble clef. The remaining five staves, Shek, Igba, K.I, K.A, and B. D., are in soprano clef. The last staff, Adam., is in soprano clef. The score is divided into three measures. The first measure contains melodic lines for Aswj. and Agbr., and rhythmic lines for Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The second measure continues the melodic lines for Aswj. and Agbr., and the rhythmic lines for Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The third measure contains rests for all parts. A dynamic marking 'f' is present above the Aswj. staff in the third measure.

121

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

*mp*

*mf*

*p*

*p*

*p*

*mf*

*mp*



124

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

127

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

130

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for measures 130-132 is presented on eight staves. The top two staves, Aswj. and Agbr., are vocal parts in treble clef. The middle six staves, Shek, Igba, K.I, K.A, B. D., and Adam., are instrumental parts. Shek and Igba are in alto clef, while K.I, K.A, B. D., and Adam. are in bass clef. The bottom staff, Agid., is an instrumental part in treble clef. The music consists of three measures. Aswj. and Agbr. have melodic lines with rests and slurs. Shek has a continuous eighth-note pattern. Igba has a pattern of eighth notes and rests. K.I, K.A, B. D., and Adam. have complex rhythmic patterns with many 'x' marks indicating specific notes. Agid. has a continuous eighth-note pattern.

133

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

136

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

139

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

142

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

145

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 68, measures 145-147, is written for eight staves. The top two staves, Aswj. and Agbr., are in treble clef. The middle six staves, Shek, Igba, K.I, K.A, B. D., and Adam., are in soprano clef. The bottom staff, Agid., is in treble clef. Measures 145 and 146 show Aswj. and Agbr. with melodic lines, while the other staves have rhythmic patterns. Measure 147 continues these patterns, with a triplet in the Igba staff.



148

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

3

150

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

152

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

155

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The second system includes staves for Shek, Igba, K.I, K.A, B. D., Adam., and Agid. The notation includes various rhythmic values, rests, and articulation marks. The Aswj. and Agbr. staves feature melodic lines with slurs and triplets. The Shek, Igba, K.I, K.A, B. D., and Adam. staves feature rhythmic patterns with slurs and articulation marks. The Agid. staff features a melodic line with slurs and articulation marks.

157

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef and feature a melodic line with eighth and sixteenth notes, including triplet markings. The middle six staves (Shek, Igba, K.I, K.A, B. D., Adam.) are in soprano clef and feature a rhythmic pattern of eighth and sixteenth notes, with some staves having 'x' marks above the notes. The bottom staff, Agid., is in treble clef and features a rhythmic pattern of eighth and sixteenth notes. The score is divided into three measures, with measure numbers 157, 158, and 159 indicated at the beginning of each measure.

160

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 74, measures 160-162, is written for seven parts. The top two parts, Aswj. and Agbr., are in treble clef and feature complex rhythmic patterns with triplets and sixteenth notes. The middle five parts, Shek, Igba, K.I, K.A, and B. D., are in soprano clef and feature complex rhythmic patterns with sixteenth notes and rests. The bottom part, Adam., is in soprano clef and features a complex rhythmic pattern with sixteenth notes and rests. The bottom staff, Agid., is in treble clef and features a continuous eighth-note pattern.

163

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for measures 163 and 164 consists of eight staves. The first two staves, Aswj. and Agbr., are in treble clef and feature triplets of eighth notes. The remaining six staves, Shek through Adam., are in soprano clef and feature various rhythmic patterns including eighth and sixteenth notes, rests, and accidentals. The final staff, Agid., is in treble clef and features a pattern of eighth and sixteenth notes. The score is divided into two measures, 163 and 164, by a vertical bar line.

165

Aswj.

Agbr.

3

3

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.



168

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score consists of eight staves. The first two staves, Aswj. and Agbr., are in treble clef and feature a key signature of one flat. They contain complex rhythmic patterns with many sixteenth and thirty-second notes, and rests. A large bracket spans the first four measures of these two staves. The next six staves, Shek, Igba, K.I, K.A, B. D., and Adam., are in various clefs (soprano, alto, tenor, and bass). They contain complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The Adam. staff has a unique notation with 'x' marks above some notes. The final staff, Agid., is in bass clef and contains a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests.

171

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

173

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

This musical score page contains measures 173 and 174. The staves are arranged vertically from top to bottom: Aswj. (treble clef), Agbr. (treble clef), Shek (soprano clef), Igba (soprano clef), K.I (soprano clef), K.A (soprano clef), B. D. (soprano clef), Adam. (soprano clef), and Agid. (treble clef). A brace groups the staves from Shek to Adam. Measure 173 features a melodic line in Aswj. and Agbr., and rhythmic patterns in the lower staves. Measure 174 continues the patterns, with a melodic line in Agid. and rhythmic patterns in the other staves. The notation includes various note values, rests, and articulation marks.

175

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

178

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

181

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

184

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

187

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.



190

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score consists of eight staves. The first two staves, Aswj. and Agbr., are in treble clef. The next six staves, Shek, Igba, K.I, K.A, B. D., and Adam., are in soprano clef. The final staff, Agid., is in treble clef. The score is divided into two measures by a bar line. In measure 190, Aswj. and Agbr. have melodic lines with slurs. Shek, Igba, K.I, K.A, B. D., and Adam. have rhythmic patterns with 'x' marks. In measure 191, the patterns continue. Agid. has a melodic line.

192

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 86, measures 192-193, consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef. Aswj. begins measure 192 with a quarter note, followed by eighth notes, and measure 193 with a triplet of eighth notes. Agbr. has rests in measure 192 and a triplet of eighth notes in measure 193. The next six staves (Shek, Igba, K.I, K.A, B. D., and Adam.) are in soprano clef. Shek plays a continuous eighth-note pattern. Igba has a pattern of eighth notes with many rests. K.I, K.A, and B. D. have complex patterns with many rests and accidentals. Adam. has a pattern of eighth notes with many rests. The bottom staff, Agid., is in treble clef and plays a steady eighth-note pattern throughout both measures.

194

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

197

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

200

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 89, starting at measure 200, consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef and feature melodic lines with some rests and ties. The middle six staves, Shek, Igba, K.I, K.A, B. D., and Adam., are in soprano clef and play rhythmic patterns, often using eighth and sixteenth notes. The bottom staff, Agid., is in treble clef and plays a steady eighth-note pattern. The score is divided into three measures by vertical bar lines.

203

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 90, measures 203-204, consists of seven staves. The top staff, Aswj., is in treble clef and contains a melodic line with a slur. The second staff, Agbr., is also in treble clef and is empty. The third staff, Shek, is in soprano clef and contains a rhythmic pattern of eighth notes. The fourth staff, Igba, is in soprano clef and contains a rhythmic pattern of eighth notes. The fifth staff, K.I, is in soprano clef and contains a rhythmic pattern of eighth notes with 'x' marks. The sixth staff, K.A, is in soprano clef and contains a rhythmic pattern of eighth notes with 'x' marks. The seventh staff, B. D., is in soprano clef and contains a rhythmic pattern of eighth notes with 'x' marks. The eighth staff, Adam., is in soprano clef and contains a rhythmic pattern of eighth notes with 'x' marks. The bottom staff, Agid., is in treble clef and contains a melodic line with a slur.

205

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 91, starting at measure 205, consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef and contain rests. The next six staves, Shek, Igba, K.I, K.A, B. D., and Adam., are in soprano clef. The bottom staff, Agid., is in treble clef. The music is in 2/4 time. Shek and Igba play eighth-note patterns. K.I, K.A, and B. D. play eighth-note patterns with 'x' marks above some notes. Adam. and Agid. play eighth-note patterns with 'x' marks above some notes. The score is divided into two measures by a double bar line.

207

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for page 92, starting at measure 207, consists of seven staves. The top two staves, Aswj. and Agbr., are in treble clef and contain whole rests. The remaining five staves, Shek, Igba, K.I, K.A, and B. D., are in alto clef. Shek plays eighth notes. Igba plays eighth notes with rests. K.I, K.A, and B. D. play eighth notes with 'x' marks above them. Adam. plays eighth notes with rests. Agid. plays eighth notes with rests. The score is divided into two measures by a bar line.



209

Aswj.

Agbr.

Shek

Igba

K.I

K.A

B. D.

Adam.

Agid.

The musical score for measures 209-211 consists of eight staves. The top two staves, Aswj. and Agbr., are in treble clef and contain whole rests in all three measures. The middle six staves, Shek through Adam., are in soprano clef. Shek and Igba play eighth-note patterns. K.I, K.A, and B. D. play sixteenth-note patterns with 'x' marks above some notes. Adam. plays eighth-note patterns with 'x' marks above some notes. The bottom staff, Agid., is in treble clef and plays eighth-note patterns. Measure 211 shows rests for all parts.

TI ABA LOWO KA JE'UN

Haruna Ishola  
Tr. Adeyemi Oladiran

Asiwaju

Agberin

Igba

Shekere

Sakara

Kannago  
Isaaju

Kanango  
Atele

Agbamole  
Akuba

Adamo

Agidigbo

80

*f*

*f*

*mp*

*p*

*mp*

*mp*

*mp*

*f*

*mf*

Rhythmic Theme

The musical score is written for a 4/4 ensemble. The top two staves, Asiwaju and Agberin, are in treble clef and feature melodic lines with a forte (f) dynamic. The middle section consists of seven percussion staves: Igba, Shekere, Sakara, Kannago/Isaaju, Kanango/Atele, Agbamole/Akuba, and Adamo. These staves are in a simplified notation with a 4/4 time signature. The Adamo staff includes a 'Rhythmic Theme' marked with a forte (f) dynamic. The bottom staff, Agidigbo, is a grand staff (treble and bass clef) with a mezzo-forte (mf) dynamic. The tempo is indicated as 80 beats per minute. The score is divided into three measures, with various dynamics and articulations throughout.

4

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba

Adamo

Agid.

This musical score is for a multi-staff ensemble. The top two staves, Aswj. and Agbr., are in treble clef. The middle seven staves, Igba., Shek., Sakr., K.I., K.A., and Akuba, are in alto clef. The bottom two staves, Adamo and Agid., are in bass clef. The score is divided into three measures. The Aswj. part begins with a measure rest followed by a melodic line. The Agbr. part begins with a measure rest followed by a melodic line. The Igba. part is a whole rest. The Shek. part is a rhythmic pattern. The Sakr. part is a rhythmic pattern. The K.I. part is a rhythmic pattern. The K.A. part is a rhythmic pattern. The Akuba part is a rhythmic pattern. The Adamo part is a rhythmic pattern. The Agid. part is a rhythmic pattern.

7

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba.

Adamo.

Agid.

*f*

7

10

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a multi-instrument ensemble. It consists of two systems of staves. The first system includes parts for Aswj. (melodic), Agbr. (melodic), Igba. (drum), Shek. (drum), Sakr. (drum), K.I (drum), K.A (drum), Akuba (drum), and Adamo (drum). The second system includes a part for Agid. (melodic). The notation uses various musical symbols including notes, rests, and drum-specific symbols like 'x' for drum hits. The score is written in a 3/4 time signature.

13

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

16

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score consists of ten staves. The first two staves, Aswj. and Agbr., are in treble clef and feature melodic lines with slurs. The middle six staves, Igba., Shek., Sakr., K.I, K.A, and Akuba, are in alto clef and feature rhythmic patterns with 'x' marks. The bottom staff, Agid., is in bass clef and features a complex rhythmic pattern. The score is divided into three measures. The first measure starts with a '16' marking. The second and third measures continue the patterns established in the first measure.

19

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves, each representing a different instrument or voice part. The second system consists of a grand staff for the Agid. part. The music is written in 2/4 time. The Aswj. part has a melodic line with a rest in the first measure. The Agbr. part has a melodic line with a rest in the first measure. The Igba. part has a rhythmic pattern of eighth notes. The Shek. part has a rhythmic pattern of eighth notes. The Sakr. part has a rhythmic pattern of eighth notes. The K.I part has a rhythmic pattern of eighth notes. The K.A part has a rhythmic pattern of eighth notes. The Akuba part has a rhythmic pattern of eighth notes. The Adamo part has a rhythmic pattern of eighth notes. The Agid. part has a melodic line in the right hand and a bass line in the left hand.



21

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first system consists of nine staves, each with a label to its left: Aswj., Agbr., Igba., Shek., Sakr., K.I., K.A., Akuba, and Adamo. The second system consists of a single grand staff labeled Agid. The music is written in a 12/8 time signature. The Aswj. and Agbr. parts are in treble clef, while the others are in alto or bass clef. The Agid. part is a grand staff with treble and bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Agid. part has a more complex, syncopated rhythm. The overall texture is dense and rhythmic.

24

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The parts are arranged vertically. The top two parts, Aswj. and Agbr., are in treble clef and have whole rests. The remaining parts (Igba., Shek., Sakr., K.I, K.A, Akuba, Adamo, and Agid.) are in various clefs and contain rhythmic notation. Igba. is in a high register with a few notes. Shek. is in a high register with eighth notes. Sakr., K.I, K.A, and Akuba are in a high register with dense sixteenth-note patterns. Adamo is in a high register with eighth notes. Agid. is in a high register with eighth notes. The score is divided into three measures by vertical bar lines.

27 01:24'

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first system consists of two staves: Aswj. (top) and Agbr. (bottom), both in treble clef. The second system consists of seven staves: Igba. (top), Shek., Sakr., K.I, K.A, Akuba, and Adamo (bottom), all in various clefs. The third system consists of two staves: Agid. (top) in treble clef and a bass line in bass clef. The score is marked with a time signature of 27 and a duration of 01:24'.

30

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

33

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

36

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

This musical score is for a 10-part ensemble, with measures 36, 37, and 38. The parts are: Aswj. (treble clef), Agbr. (treble clef), Igba. (percussion), Shek. (percussion), Sakr. (percussion), K.I (percussion), K.A (percussion), Akuba (percussion), Adamo (percussion), and Agid. (grand staff). Measures 36 and 37 are marked with a repeat sign. The percussion parts (Igba. through Adamo) feature complex rhythmic patterns, often indicated by 'x' marks for specific notes. The vocal parts (Aswj. and Agbr.) have melodic lines with some grace notes. The Agid. part has a steady bass line with eighth-note patterns.

39

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba

Adamo

Agid.

The musical score for measures 39-41 is written for a large ensemble. The first two staves, Aswj. and Agbr., are in treble clef and contain whole rests. The remaining staves are in soprano clef. Igba. and Shek. play eighth notes, while Sakr., K.I., K.A., Akuba, and Adamo play sixteenth notes. Agid. is written for a grand staff (treble and bass clefs) and plays eighth notes. The score is divided into three measures, with a repeat sign at the end of the first measure.

42

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first system (measures 42-44) features Aswj. and Agbr. in treble clef, and Igba. in a single line. The second system (measures 45-47) features Shek., Sakr., K.I, K.A, Akuba, and Adamo in a grand staff with two staves each. The third system (measures 48-50) features Agid. in a grand staff with two staves. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



45

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first two staves, Aswj. and Agbr., are in treble clef and play a melodic line of eighth notes. The remaining staves are in percussion clef. Igba. and Shek. play a rhythmic pattern of eighth notes. Sakr., K.I, K.A, Akuba, and Adamo play a complex rhythmic pattern of eighth notes. Agid. plays a melodic line of eighth notes in the treble clef and a rhythmic pattern of eighth notes in the bass clef.

48 02:29'

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba.

Adamo.

Agid.

51

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

54

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

This musical score page contains measures 54, 55, and 56. The staves are arranged vertically as follows: Aswj. (treble clef), Agbr. (treble clef), Igba. (soprano clef), Shek. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akuba (soprano clef), Adamo (soprano clef), and Agid. (grand staff). Measures 54 and 55 are marked with a common time signature 'C'. Measure 56 is marked with a 3/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and clefs.

57

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Igba., Shek., Sakr., K.I, K.A, Akuba, and Adamo. The second system includes staves for Agid. The music is written in a 12/8 time signature. The Aswj. and Agbr. parts feature melodic lines with triplets and slurs. The Igba. part is a single note. The Shek. part is a steady eighth-note pattern. The Sakr., K.I, K.A, and Akuba parts are complex, featuring many beamed notes and slurs. The Adamo part is a simple eighth-note pattern. The Agid. part is a complex, fast-moving melodic line with many slurs and ties.

60

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first two staves, Aswj. and Agbr., are in treble clef and contain whole rests. The next six staves, Igba., Shek., Sakr., K.I, K.A, and Akuba, are percussion staves with various rhythmic patterns. The bottom staff, Agid., is a grand staff (treble and bass clef) with a complex rhythmic pattern. The tempo is marked 60.

63

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba

Adamo

Agid.

66

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.



69

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

72

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

This musical score page contains measures 72 through 75 for a 10-part ensemble. The parts are arranged vertically: Aswj. (treble clef), Agbr. (treble clef), Igba. (percussion), Shek. (percussion), Sakr. (percussion), K.I (percussion), K.A (percussion), Akuba (percussion), Adamo (percussion), and Agid. (grand staff). Measures 72 and 73 feature melodic lines for Aswj. and Agbr. with various rhythmic patterns and accidentals. Measures 74 and 75 show a continuation of these melodic lines. The percussion parts (Igba. through Adamo) provide a steady rhythmic accompaniment using a variety of note values and rests. The Agid. part at the bottom provides a harmonic and rhythmic foundation with a complex pattern of eighth and sixteenth notes.

75

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

78

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is for a 10-part ensemble. It begins at measure 78. The parts are arranged vertically. Aswj. and Agbr. are in treble clef. Igba. is a single note. Shek., Sakr., K.I, K.A, and Akuba are in alto clef. Adamo is in bass clef. Agid. is in grand staff. The score is divided into three measures. Aswj. and Agbr. have melodic lines with some slurs. Igba. has a single note. Shek., Sakr., K.I, K.A, and Akuba have rhythmic patterns with many 'x' marks. Adamo has a simple rhythmic pattern. Agid. has a complex rhythmic pattern.

81

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

84

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba

Adamo

Agid.

87

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

90

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.



93

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

96

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

99

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Igba., Shek., Sakr., K.I, K.A, Akuba, and Adamo. The second system includes staves for Agid. The music is written in 2/4 time with a key signature of one sharp (F#). The Aswj. and Agbr. parts are melodic, while the other parts are primarily rhythmic, using various note values and rests. The Agid. part is a piano accompaniment with a steady bass line and a more active treble line.

102 05:18'

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba

Adamo

Agid.

105

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

108

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

This musical score is for a 10-part ensemble, with measures 108, 109, and 110. The parts are: Aswj. (treble clef), Agbr. (treble clef), Igba. (percussion), Shek. (treble clef), Sakr. (treble clef), K.I (treble clef), K.A (treble clef), Akuba (treble clef), Adamo (treble clef), and Agid. (grand staff). The score is divided into three measures. In measure 108, Aswj. and Agbr. have melodic lines with slurs. Igba. is silent. Shek. has a steady eighth-note pattern. Sakr., K.I, K.A, and Akuba have complex rhythmic patterns with many 'x' marks indicating specific notes. Adamo has a pattern of eighth and sixteenth notes. Agid. has a melodic line in the treble and a bass line. In measure 109, the patterns continue. In measure 110, the patterns conclude. The notation includes various musical symbols such as clefs, notes, rests, slurs, and 'x' marks for specific notes.

III

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The parts are arranged in a system with a brace on the left. The parts are: Aswj. (Soprano), Agbr. (Alto), Igba. (Tenor), Shek. (Tenor), Sakr. (Bass), K.I (Bass), K.A (Bass), Akuba (Bass), Adamo (Bass), and Agid. (Bass). The score is divided into three measures. The first two measures show the vocal parts (Aswj., Agbr.) and the instrumental parts (Igba., Shek., Sakr., K.I, K.A, Akuba, Adamo) playing a continuous melody. The third measure shows the vocal parts (Aswj., Agbr.) and the instrumental parts (Igba., Shek., Sakr., K.I, K.A, Akuba, Adamo) playing a different melody. The Agid. part is a separate line at the bottom, playing a rhythmic pattern.

114 05:58'

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba

Adamo

Agid.



117

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

120

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

123

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

126

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score for page 43, starting at measure 126, consists of nine staves. The top two staves, Aswj. and Agbr., are in treble clef. Aswj. has a melodic line with a rest in the first measure, followed by a series of eighth notes and a quarter note in the second measure, and a rest in the third measure. Agbr. has a rest in the first two measures, followed by a series of eighth notes in the third measure. The next five staves, Igba., Shek., Sakr., K.I, and K.A, are in percussion notation. Igba. has a whole rest. Shek. has a rhythmic pattern of eighth notes and rests. Sakr., K.I, and K.A have complex rhythmic patterns with many eighth notes and rests. The next two staves, Akuba and Adamo, are also in percussion notation. Akuba has a rhythmic pattern of eighth notes and rests. Adamo has a rhythmic pattern of eighth notes and rests. The bottom staff, Agid., is in grand staff (treble and bass clef). It has a melodic line in the treble and a bass line in the bass.

129

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is for a 10-part ensemble. The parts are arranged vertically. The first two parts, Aswj. and Agbr., are in treble clef and play a melodic line starting at measure 129. The next four parts, Igba., Shek., Sakr., and K.I, are in alto clef and play a steady eighth-note pattern. The next three parts, K.A, Akuba, and Adamo, are in alto clef and play a complex rhythmic pattern with many rests. The last part, Agid., is in treble clef and plays a melodic line with a corresponding bass line in bass clef. The score is divided into three measures.

132

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is organized into three measures. The first measure shows the initial entry of the instruments. The second measure continues the rhythmic development. The third measure concludes the section. The notation for the middle instruments (Igba. to Adamo) is simplified, using stems and 'x' marks to indicate specific rhythmic points or accents. The Agid. part at the bottom provides a harmonic and rhythmic foundation for the ensemble.

135

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The top two staves, Aswj. and Agbr., are in treble clef. The middle six staves, Igba., Shek., Sakr., K.I, K.A, and Akuba, are in alto clef. The bottom staff, Adamo, is in bass clef. The Agid. staff is in treble clef. The score is divided into three measures. The first measure contains a repeat sign. The second measure contains a repeat sign. The third measure contains a repeat sign. The score features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests. The Agid. staff has a complex, syncopated rhythm. The Adamo staff has a simple, steady rhythm. The other staves have more complex, syncopated rhythms. The score is written in a single system with a repeat sign at the end of the first measure.

138

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

This musical score page contains measures 138, 139, and 140. The staves are arranged as follows from top to bottom: Aswj. (treble clef), Agbr. (treble clef), Igba. (percussion), Shek. (treble clef), Sakr. (treble clef), K.I (treble clef), K.A (treble clef), Akuba (treble clef), Adamo (treble clef), and Agid. (grand staff). Measures 138 and 139 are marked with a repeat sign. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and complex rhythmic figures in the lower staves. The Agid. part at the bottom features a complex rhythmic pattern in the bass line.



141

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba.

Adamo.

Agid.

144

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score for measures 144-146 consists of ten staves. The first two staves, Aswj. and Agbr., are vocal parts and contain whole rests throughout the measures. The remaining eight staves represent various instrumental parts. Igba. and Shek. are percussion parts, with Igba. playing a steady eighth-note pattern and Shek. playing a more complex rhythmic pattern. Sakr., K.I, K.A, Akuba, and Adamo are keyboard parts, each playing a complex rhythmic pattern. Agid. is a guitar part, playing a melodic line with a repeating eighth-note pattern. The score is divided into three measures, with a repeat sign at the end of the third measure.

147 07:44'

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The parts are: Aswj. (Soprano), Agbr. (Alto), Igba. (Tenor 1), Shek. (Tenor 2), Sakr. (Bass 1), K.I (Bass 2), K.A (Bass 3), Akuba (Bass 4), Adamo (Bass 5), and Agid. (Piano/Double Bass). The score is divided into three measures. The first measure (measures 147-148) shows Aswj. and Agbr. with whole rests, while Igba., Shek., Sakr., K.I, K.A, Akuba, and Adamo play rhythmic patterns. The second measure (measures 149-150) continues these patterns. The third measure (measures 151-152) shows Aswj. and Agbr. with a melodic phrase, while the other parts continue their patterns. The Agid. part at the bottom is a continuous melodic line.

150

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

153

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score for page 52, measures 153-155, is presented in a multi-staff format. The staves are labeled as follows: Aswj. (treble clef), Agbr. (treble clef), Igba. (soprano clef), Shek. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akuba (soprano clef), Adamo (soprano clef), and Agid. (grand staff, treble and bass clefs). The score is divided into three measures. Aswj. and Agbr. have melodic lines with slurs. Igba. and Shek. have rhythmic patterns. Sakr., K.I, K.A, and Akuba have complex rhythmic patterns with many 'x' marks. Adamo has a simple rhythmic pattern. Agid. has a complex rhythmic pattern in both hands.

156

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is for a 10-part ensemble. The parts are arranged vertically. The top two parts, Aswj. and Agbr., are in treble clef. The next five parts, Igba., Shek., Sakr., K.I, and K.A, are in drum notation. The next two parts, Akuba and Adamo, are also in drum notation. The bottom part, Agid., is a piano accompaniment in treble and bass clef. The score starts at measure 156. The first measure shows Aswj. and Agbr. with melodic lines. Igba. has a rest. Shek. has a drum line. Sakr., K.I, K.A, and Akuba have complex rhythmic patterns. Adamo has a drum line. Agid. has a piano accompaniment. The second and third measures continue the patterns.

159

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

162

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

3



165

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

Detailed description: This musical score is for a 10-part ensemble. The first nine parts (Aswj., Agbr., Igba., Shek., Sakr., K.I, K.A, Akuba, Adamo) are written on a grand staff with a common time signature. The tenth part (Agid.) is written on a grand staff with a 4/4 time signature. The score consists of three measures. In the first measure, Aswj. has a whole note, Agbr. has a half note, Igba. has a whole note, Shek. has a half note, Sakr. has a half note, K.I has a half note, K.A has a half note, Akuba has a half note, and Adamo has a half note. In the second measure, Aswj. has a whole note, Agbr. has a half note, Igba. has a whole note, Shek. has a half note, Sakr. has a half note, K.I has a half note, K.A has a half note, Akuba has a half note, and Adamo has a half note. In the third measure, Aswj. has a whole note, Agbr. has a half note, Igba. has a whole note, Shek. has a half note, Sakr. has a half note, K.I has a half note, K.A has a half note, Akuba has a half note, and Adamo has a half note.

168

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

Detailed description: This musical score page contains measures 168, 169, and 170. The instruments and voices are arranged vertically. Aswj. (top) is in treble clef with a whole rest in measure 168 and a half note in 169. Agbr. is in treble clef with a melodic line in 168 and a whole note in 169. Igba. is in alto clef with a whole rest in 168 and a melodic line in 169. Shek. is in alto clef with a continuous eighth-note pattern. Sakr. is in alto clef with a continuous eighth-note pattern. K.I is in alto clef with a continuous eighth-note pattern. K.A is in alto clef with a continuous eighth-note pattern. Akuba is in alto clef with a continuous eighth-note pattern. Adamo is in alto clef with a continuous eighth-note pattern. Agid. (bottom) is in grand staff with a continuous eighth-note pattern. The score is written in a single system with three measures.

171

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

This musical score page contains measures 171 through 173. The staves are arranged as follows from top to bottom: Aswj. (treble clef), Agbr. (treble clef), Igba. (percussion), Shek. (treble clef), Sakr. (treble clef), K.I (treble clef), K.A (treble clef), Akuba (treble clef), Adamo (treble clef), and Agid. (grand staff). The Aswj. and Agbr. staves show melodic lines with various note values and rests. The Igba. staff is mostly silent. The Shek. staff has a rhythmic pattern. The Sakr., K.I, K.A, Akuba, and Adamo staves feature complex rhythmic patterns with many beamed notes and rests. The Agid. staff has a bass line with many beamed notes and rests. The score is divided into three measures by vertical bar lines.

174

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score for page 59, starting at measure 174, consists of nine staves. The first two staves, Aswj. and Agbr., are in treble clef and show a melodic line with a slur over the first measure. The remaining seven staves, Igba. through Adamo, are in a different clef (likely alto or bass) and show a rhythmic pattern with many 'x' marks. The bottom staff, Agid., is in treble clef and shows a melodic line with a slur over the first measure. The score is divided into three measures by vertical bar lines.

177 09:14'

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first system includes staves for Aswj., Agbr., Igba., Shek., Sakr., K.I, K.A, Akuba, and Adamo. The second system includes staves for Agid. and a grand staff. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Aswj. and Agbr. parts have melodic lines with slurs. The Igba. part is mostly rests. The Shek., Sakr., K.I, K.A, Akuba, and Adamo parts have more complex rhythmic patterns. The Agid. part has a melodic line with slurs. The grand staff at the bottom has a complex rhythmic pattern in the bass clef.

180

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba

Adamo

Agid.

183

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The parts are arranged vertically from top to bottom: Aswj., Agbr., Igba., Shek., Sakr., K.I, K.A, Akuba, Adamo, and Agid. The first two parts, Aswj. and Agbr., are in treble clef. The remaining parts are in alto or bass clef. The score is divided into three measures by vertical bar lines. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The Agid. part at the bottom is a double bass line with a treble clef staff above it. The score is divided into three measures by vertical bar lines.

186

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.



189

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is for a 10-part ensemble. The first system consists of nine staves, each representing a different part: Aswj., Agbr., Igba., Shek., Sakr., K.I, K.A, Akuba, and Adamo. The second system consists of two staves, Agid. The notation is in a mix of treble and bass clefs. The first system has 9 staves, and the second system has 2 staves. The total number of staves is 11. The score is for a 10-part ensemble, with each part having a unique name. The notation includes various rhythmic patterns, rests, and accidentals. The time signature is 4/4. The key signature is one flat (B-flat). The score is for a 10-part ensemble, with each part having a unique name. The notation is in a mix of treble and bass clefs. The first system has 9 staves, and the second system has 2 staves. The total number of staves is 11.

192

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

Detailed description: This musical score is for a 10-part ensemble. The parts are Aswj. (Treble clef), Agbr. (Treble clef), Igba. (Alto clef), Shek. (Alto clef), Sakr. (Alto clef), K.I (Alto clef), K.A (Alto clef), Akuba (Alto clef), Adamo (Alto clef), and Agid. (Treble and Bass clefs). The score consists of three measures. Aswj. starts with a melodic phrase in measure 192, followed by a rest in 193, and then a triplet in 194. Agbr. is silent throughout. Igba. has a rest in 192 and 193, then a melodic phrase in 194. Shek. has a continuous melodic line. Sakr. has a continuous melodic line with many beamed sixteenth notes. K.I and K.A have continuous melodic lines with many beamed sixteenth notes. Akuba has a continuous melodic line with many beamed sixteenth notes. Adamo has a continuous melodic line with many beamed sixteenth notes. Agid. has a continuous melodic line with many beamed sixteenth notes.

195

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The top two staves, Aswj. and Agbr., are in treble clef. The next six staves, Igba., Shek., Sakr., K.I, K.A, and Akuba, are in alto clef. The bottom two staves, Adamo and Agid., are in bass clef. The music is divided into three measures. The Aswj. staff has a large slur over the third measure. The Agid. staff has a complex, repeating rhythmic pattern in the bass line.

198

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first two staves, Aswj. and Agbr., are in treble clef. The remaining staves, Igba. through Adamo, are in a simplified notation with a single line and a double bar line. The final staff, Agid., is in bass clef. The score is divided into three measures. The first measure (measures 198-200) shows the initial entry of the instruments. The second measure (measures 201-203) shows a continuation of the patterns. The third measure (measures 204-206) shows a variation in the patterns. The instruments are: Aswj. (melodic line), Agbr. (melodic line), Igba. (drum), Shek. (drum), Sakr. (drum), K.I (drum), K.A (drum), Akuba (drum), Adamo (drum), and Agid. (bass line).

201

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score for measures 201-203 is written for nine staves. The first two staves, Aswj. and Agbr., are vocal parts in treble clef. The third staff, Igba., is a percussion part with a single note. The fourth staff, Shek., is a percussion part with a rhythmic pattern of eighth notes. The fifth staff, Sakr., is a percussion part with a rhythmic pattern of eighth notes. The sixth staff, K.I, is a percussion part with a rhythmic pattern of eighth notes. The seventh staff, K.A, is a percussion part with a rhythmic pattern of eighth notes. The eighth staff, Akuba, is a percussion part with a rhythmic pattern of eighth notes. The ninth staff, Adamo, is a percussion part with a rhythmic pattern of eighth notes. The tenth staff, Agid., is a keyboard part with a complex rhythmic pattern. The score is divided into three measures by vertical bar lines.

204

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

207

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is arranged in ten staves. The first two staves, Aswj. and Agbr., are in treble clef and feature melodic lines with eighth and sixteenth notes. The next seven staves, Igba. through Adamo, are in alto or bass clef and feature more rhythmic, often syncopated, patterns with many rests. The final staff, Agid., is a grand staff with both treble and bass clefs, showing a complex rhythmic accompaniment. The score is divided into three measures by vertical bar lines. Measure 207 is indicated at the top left.

210

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.



213

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is organized into three measures. The top two staves, Aswj. and Agbr., are in treble clef. The middle seven staves, Igba., Shek., Sakr., K.I, K.A, Akuba, and Adamo, are in a simplified notation with a double bar line and a vertical line. The bottom staff, Agid., is in a grand staff (treble and bass clef). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Agid. part has a complex, syncopated rhythm. The Adamo part has a steady eighth-note pattern. The other parts have various rhythmic figures, some with accents and some with ties. The overall style is traditional African music notation.

216

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

This musical score page, numbered 73, contains measures 216 through 218. It features ten staves, each representing a different instrument or voice part. The parts are labeled on the left: Aswj. (top), Agbr., Igba., Shek., Sakr., K.I, K.A, Akuba, Adamo, and Agid. (bottom). The notation is as follows: Aswj. and Agbr. are in treble clef; Igba. is a whole rest; Shek., Sakr., K.I, K.A, and Akuba are in alto clef with a C-clef; Adamo is in bass clef; and Agid. is a grand staff (treble and bass clef). Measures 216 and 217 are marked with a common time signature 'C'. Measure 218 begins with a key signature change to one sharp (F#) and continues in common time. The score includes various musical notations such as eighth notes, sixteenth notes, rests, and dynamic markings like 'f' and 'p'.

219

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

222

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

225

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is organized into three measures. The top two staves, Aswj. and Agbr., are in treble clef. The middle six staves, Igba., Shek., Sakr., K.I, K.A, and Akuba, are in a simplified notation with stems and 'x' marks. The bottom staff, Agid., is in a grand staff (treble and bass clef). The music features complex rhythmic patterns and melodic lines across the ensemble.

228

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

231

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

234

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.



237 12:19'

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

240

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

242

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a multi-instrument ensemble. It begins at measure 242. The instruments and their parts are as follows:

- Aswj.**: Treble clef, melodic line with sixteenth and thirty-second notes, and rests.
- Agbr.**: Treble clef, melodic line with sixteenth and thirty-second notes, and rests.
- Igba.**: Percussion, marked with a double bar line and a rest.
- Shek.**: Percussion, marked with a double bar line and a rest.
- Sakr.**: Percussion, marked with a double bar line and a rest.
- K.I**: Percussion, marked with a double bar line and a rest.
- K.A**: Percussion, marked with a double bar line and a rest.
- Akuba**: Percussion, marked with a double bar line and a rest.
- Adamo**: Percussion, marked with a double bar line and a rest.
- Agid.**: Treble and bass clefs, melodic line with sixteenth and thirty-second notes, and rests.

245

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is organized into a system of ten staves. The first two staves, Aswj. and Agbr., are in treble clef. The next seven staves, Igba., Shek., Sakr., K.I, K.A, Akuba, and Adamo, are in a percussion-like notation with a double bar line and a vertical line. The final staff, Agid., is in a grand staff (treble and bass clef). The score is written in a system with three measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

248

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The parts are arranged vertically from top to bottom: Aswj. (treble clef), Agbr. (treble clef), Igba. (percussion clef), Shek. (treble clef), Sakr. (treble clef), K.I (treble clef), K.A (treble clef), Akuba (treble clef), Adamo (treble clef), and Agid. (grand staff). The score begins at measure 248. The first measure shows Aswj. and Agbr. with a melodic line, Igba. with a single note, and the other parts with a rhythmic pattern. The second measure shows Aswj. and Agbr. with a melodic line, Igba. with a single note, and the other parts with a rhythmic pattern. The third measure shows Aswj. and Agbr. with a melodic line, Igba. with a single note, and the other parts with a rhythmic pattern.

251

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The top two staves, Aswj. and Agbr., are in treble clef. The middle six staves, Igba., Shek., Sakr., K.I, K.A, and Akuba, are in alto clef. The bottom two staves, Adamo and Agid., are in bass clef. The music is divided into three measures. The Aswj. and Agbr. parts have a melodic line with eighth and sixteenth notes. The Igba. part is mostly rests. The Shek. part has a steady eighth-note pattern. The Sakr., K.I, K.A, and Akuba parts have a complex, syncopated rhythm with many rests. The Adamo part has a steady eighth-note pattern. The Agid. part has a complex, syncopated rhythm with many rests.

254

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The parts are labeled on the left: Aswj., Agbr., Igba., Shek., Sakr., K.I, K.A, Akuba, Adamo, and Agid. The score is divided into three measures. The top part, Aswj., is in treble clef and has a key signature of one sharp (F#). It features a triplet of eighth notes in the third measure. The second part, Agbr., is in treble clef and is mostly silent. The third part, Igba., is in alto clef and is mostly silent. The fourth part, Shek., is in alto clef and features a rhythmic pattern of eighth notes with accents. The fifth part, Sakr., is in alto clef and features a rhythmic pattern of eighth notes with accents. The sixth part, K.I, is in alto clef and features a rhythmic pattern of eighth notes with accents. The seventh part, K.A, is in alto clef and features a rhythmic pattern of eighth notes with accents. The eighth part, Akuba, is in alto clef and features a rhythmic pattern of eighth notes with accents. The ninth part, Adamo, is in alto clef and features a rhythmic pattern of eighth notes with accents. The tenth part, Agid., is in bass clef and features a rhythmic pattern of eighth notes with accents.

257

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.



260

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a multi-instrument ensemble. It begins at measure 260. The parts are as follows:

- Aswj.:** Melodic line in treble clef, featuring eighth and sixteenth notes with a slur.
- Agbr.:** Melodic line in treble clef, featuring eighth and sixteenth notes with a slur.
- Igba.:** Percussion part in alto clef, featuring a series of eighth notes.
- Shek.:** Melodic line in alto clef, featuring a series of eighth notes.
- Sakr.:** Melodic line in alto clef, featuring a series of eighth notes.
- K.I:** Melodic line in alto clef, featuring a series of eighth notes.
- K.A:** Melodic line in alto clef, featuring a series of eighth notes.
- Akuba:** Melodic line in alto clef, featuring a series of eighth notes.
- Adamo:** Melodic line in alto clef, featuring a series of eighth notes.
- Agid.:** Bass line in bass clef, featuring a series of eighth notes.

263

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first system (measures 263-265) includes parts for Aswj. (treble clef), Agbr. (treble clef), Igba. (soprano clef), Shek. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akuba (soprano clef), Adamo (soprano clef), and Agid. (treble and bass clefs). The second system (measures 266-268) includes parts for Igba. (soprano clef), Shek. (soprano clef), Sakr. (soprano clef), K.I (soprano clef), K.A (soprano clef), Akuba (soprano clef), and Adamo (soprano clef). The third system (measures 269-271) includes parts for Agid. (treble and bass clefs). The music is written in a 12/8 time signature. The first system shows a melodic line for Aswj. and Agbr., a rhythmic pattern for Igba., and a complex rhythmic pattern for Shek., Sakr., K.I, K.A, Akuba, and Adamo. The second system continues the rhythmic patterns for Igba., Shek., Sakr., K.I, K.A, Akuba, and Adamo. The third system shows a melodic line for Agid. and a rhythmic pattern for Adamo.

266

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

269

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score for page 91, starting at measure 269, consists of ten staves. The top staff, Aswj., is in treble clef and features a melodic line with a long slur. The second staff, Agbr., is also in treble clef but is empty. The third staff, Igba., is a percussion staff with a single note. The fourth staff, Shek., is a percussion staff with a rhythmic pattern. The fifth staff, Sakr., is a percussion staff with a complex rhythmic pattern marked with 'x'. The sixth staff, K.I, is a percussion staff with a rhythmic pattern. The seventh staff, K.A, is a percussion staff with a rhythmic pattern. The eighth staff, Akuba, is a percussion staff with a rhythmic pattern. The ninth staff, Adamo, is a percussion staff with a rhythmic pattern. The bottom staff, Agid., is a grand staff with a melodic line in the treble and a bass line with 'x' marks.

271

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba

Adamo

Agid.

274

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score for measures 274-276 consists of nine staves. The top two staves, Aswj. and Agbr., are vocal parts in treble clef. The next three staves, Igba., Shek., and Adamo, are percussion parts in alto clef. The following four staves, Sakr., K.I, K.A, and Akuba, are keyboard parts in alto clef. The bottom staff, Agid., is a grand staff. The score shows various rhythmic patterns and melodic lines for each part across the three measures.

277

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is for a 10-part ensemble. The parts are arranged vertically. The top two parts, Aswj. and Agbr., are in treble clef. The next four parts, Igba., Shek., Sakr., and K.I, are in treble clef. The next three parts, K.A, Akuba, and Adamo, are in treble clef. The bottom part, Agid., is in grand staff. The score shows three measures of music. Aswj. and Agbr. have melodic lines with some rests. Igba. is a percussion part with a single note. Shek. has a steady eighth-note pattern. Sakr., K.I, K.A, and Akuba have complex rhythmic patterns with many beamed notes and rests. Adamo has a pattern of eighth notes and rests. Agid. has a complex rhythmic pattern in the grand staff.

280

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.



283

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

286

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

289

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score for measures 289-291 consists of nine staves. The first two staves, Aswj. and Agbr., are vocal parts in treble clef. The third staff, Igba., is a percussion part with a single note. The fourth staff, Shek., is a percussion part with a rhythmic pattern of eighth notes. The fifth staff, Sakr., is a percussion part with a rhythmic pattern of eighth notes. The sixth staff, K.I, is a percussion part with a rhythmic pattern of eighth notes. The seventh staff, K.A, is a percussion part with a rhythmic pattern of eighth notes. The eighth staff, Akuba, is a percussion part with a rhythmic pattern of eighth notes. The ninth staff, Adamo, is a percussion part with a rhythmic pattern of eighth notes. The tenth staff, Agid., is a keyboard part with a complex rhythmic pattern. The score is divided into three measures by vertical bar lines.

292

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

This musical score page contains measures 292 through 294. It features ten staves, each representing a different instrument or voice part. The staves are labeled on the left: Aswj., Agbr., Igba., Shek., Sakr., K.I, K.A, Akuba, Adamo, and Agid. The notation is as follows: Aswj. and Agbr. are in treble clef with a key signature of one sharp (F#); Igba. is a whole rest; Shek. is in treble clef with a key signature of one sharp; Sakr., K.I, K.A, and Akuba are in alto clef with a key signature of one sharp; Adamo is in bass clef with a key signature of one sharp; and Agid. is in grand staff (treble and bass clefs) with a key signature of one sharp. The music consists of rhythmic patterns, including eighth and sixteenth notes, and rests, organized into three measures.

295

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is written for a 10-part ensemble. The first two parts, Aswj. and Agbr., are in treble clef and feature a melodic line with a triplet of eighth notes. The remaining eight parts (Igba., Shek., Sakr., K.I, K.A, Akuba, Adamo, and Agid.) are in bass clef and feature a rhythmic pattern of eighth and sixteenth notes. The Agid. part is a double bass line with a complex rhythmic pattern. The score is written in a single system with a vertical brace on the left side.

298

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

301

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

304

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.



307

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score is for a 10-part ensemble. The parts are arranged vertically. The first two parts, Aswj. and Agbr., are in treble clef. The remaining eight parts, Igba. through Adamo, are in piano (H) clef. The final part, Agid., is in grand staff (treble and bass clef). The score begins at measure 307. Aswj. and Agbr. have melodic lines with a triplet in the first measure. Igba. has a simple rhythmic pattern. Shek. has a more complex rhythmic pattern with accents. Sakr., K.I, K.A, and Akuba have dense, fast-moving rhythmic patterns. Adamo has a simple rhythmic pattern. Agid. has a complex rhythmic pattern in the grand staff.

310

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

313

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

316

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

319

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

322

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

325

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I.

K.A.

Akuba

Adamo

Agid.

328

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.



331

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

Detailed description of the musical score: The score is for a 10-part ensemble. The top part, Aswj., is in treble clef and features a melodic line with a slur over the first two measures and a final flourish. The second part, Agbr., is in treble clef and is mostly silent, with a final flourish. The third part, Igba., is in alto clef and is mostly silent. The fourth part, Shek., is in alto clef and features a steady eighth-note rhythm. The fifth part, Sakr., is in alto clef and features a steady eighth-note rhythm with 'x' marks above the notes. The sixth part, K.I, is in alto clef and features a steady eighth-note rhythm with 'x' marks above the notes. The seventh part, K.A, is in alto clef and features a steady eighth-note rhythm with 'x' marks above the notes. The eighth part, Akuba, is in alto clef and features a steady eighth-note rhythm with 'x' marks above the notes. The ninth part, Adamo, is in alto clef and features a steady eighth-note rhythm with 'x' marks above the notes. The tenth part, Agid., is in bass clef and features a steady eighth-note rhythm with 'x' marks above the notes.

334

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

337

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

340

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

343

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

The musical score for page 116, measures 343-345, is presented below. The score is written for ten staves, each representing a different instrument or voice part. The staves are labeled as follows: Aswj., Agbr., Igba., Shek., Sakr., K.I, K.A, Akuba, Adamo, and Agid. The notation includes various musical symbols such as notes, rests, slurs, and rhythmic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures, with measure numbers 343, 344, and 345 indicated at the top. The Aswj. and Agbr. staves have a melodic line that spans across measures 343 and 344, ending with a slur. The Igba. staff is a rest. The Shek. staff has a steady eighth-note pattern. The Sakr., K.I, K.A, and Akuba staves have complex rhythmic patterns with many 'x' marks. The Adamo staff has a pattern of eighth notes and rests. The Agid. staff has a complex rhythmic pattern in the grand staff.

346

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

349

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.

352

Aswj.

Agbr.

Igba.

Shek.

Sakr.

K.I

K.A

Akuba

Adamo

Agid.



# APPENDIX 2

## Original Compositions

### TimeTags

Adeyemi Oladiran

♩ = 85  
pizz.

Violin 1

Violin 2

Viola

Violoncello

Double Bass

*p* *mf* *f*

*p* *mf* *mf*

col legno

Col Legno

*mf* *mf*

5

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf* *f*

*mf* *f*

9

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*sim.*

*f*

*ff*

*p*

*pizz.*

*f* mute string by placing finger on open string without pressing

accel. . . . . ♩ = 110

13

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

*ff*

*arco*

*p subito*

*ff*

*ff*

**A**

17

arco

II...

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

22

*mf*

*mf*

*mf*

*f* *espress.*

*mf*

pizz.

Db.

27

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

32

Vln. 1

Vln. 2

*f espress.*

Vla.

*mf*

Vc.

*f*

Db.

*f*

36

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf arco*

*mf*

40

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*ff*

*ff*

*f*

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

II...

45

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*mp*

*f*

pizz.

50

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

*mf*

*f*

*mf*

*f*

*f*

55

Vln. 1

Vln. 2

Vla.

Vc.

Db.

6

59

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

63

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*f*

*mf*

*ff*

*f*

*mf*

*ff*

*mf*

*mf*

*ff*

*mf*

*mf*

pizz.

68

Vln. 1

Vln. 2

Vla.

Vc.

Db.

rit.

*mp*

*p*

*mp*

*p*

*mp*

*p*

arco

**B** ♩ = 85

73

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*pp*

*mp*

*pp*

*pp*

77 **accel.**  $\text{♩} = 100$

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*mp*

*mp*

*mf*

*mp*

81

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

85

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*mf* sub.

arco col legno arco sim.

arco col leg. arco col leg. sim.

arco col leg. arco col leg. sim.

arco col leg. arco col leg. sim.

*ff*

*mf*

*ff*

*mf*

*ff*

*ff*

90

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

arco pizz.

*ff*



[illegible][illegible]

102

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f* *ff* *ff* *ff* *ff*

arco

*ff*

Detailed description: This block contains the musical notation for measures 102 through 105. The score is for a string ensemble consisting of Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measures 102 and 103 feature a crescendo from *f* to *ff* across all parts. Measures 104 and 105 show a rest for measures 104 and a return to *ff* for measures 105. The double bass part is marked 'arco' in measure 105.

106

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p* *p* *p* *p* *p*

Detailed description: This block contains the musical notation for measures 106 through 109. The score is for a string ensemble consisting of Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measures 106 and 107 feature a rest for measures 106 and a return to *p* for measures 107. Measures 108 and 109 continue the *p* dynamic.

**D**

♩ = 112

110

Vln. 1 *f*

Vln. 2 *f*

Vla. *ff* pizz. *mp* *mf*

Vc. *f* *p* *mp*

Db. *f* *p* *mp*

113

Vln. 1 *f* *ff*

Vln. 2 *f* *ff* pizz. *ff*

Vla. *f* *ff* pizz. *ff*

Vc. *mf* *f* *ff*

Db. *mf* *f* *ff*

116

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*mp*

*mf*

*f*

arco

arco

119

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*ff*

*ff*

*ff*

*ff*

pizz.

pizz.

pizz.

♩ = 115

122

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

arco

arco

pizz.

125

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

128

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*mf*

131

Vln. 1

Vln. 2

Vla.

Vc.

Db.

131 132 133

134

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

arco

134 135 136

**E** Più mosso

137

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *p sub.*

Db. *ff*

140

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mf*

Db. *mf*

143

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*ff*

*ff*

146

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

*f*

149

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*mf*

*mf*



152

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*f*

*ff*

*f*

*f*

pizz.

arco

155

Vln. 1

Vln. 2

Vla.

Vc.

Db.

158

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*ff*

*ff*

*ff*

*ff*

161

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

*sfz*

*ff*

*mf*

*f*

*sfz*

*ff*

*mf*

*f*

*sfz*

*ff*

*mf*

*f*

*sfz*

*ff*

*mf*

*f*

*sfz*

*ff*

# LOCKS

Adeyemi Oladiran

$\text{♩} = 105$  Driving

Violin 1

Violin 2

Viola

Violoncello

Double Bass

This musical score system is for the first system of the piece 'LOCKS'. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The time signature is 4/4. The tempo is marked as 105 beats per minute with a quarter note. The mood is 'Driving'. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes and quarter notes, with dynamics ranging from *ff* to *sf*. The Viola part plays a similar pattern. The Violoncello and Double Bass parts play a pattern of eighth notes and quarter notes, with dynamics ranging from *sfz mf* to *sf*. The system ends with a double bar line.

5

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score system is for the second system of the piece 'LOCKS'. It features five staves: Vln. 1, Vln. 2, Vla., Vc., and Db. The time signature is 4/4. The tempo is marked as 105 beats per minute with a quarter note. The mood is 'Driving'. The Vln. 1 and Vln. 2 parts play a rhythmic pattern of eighth notes and quarter notes, with dynamics ranging from *ff* to *sf*. The Vla. part plays a similar pattern. The Vc. and Db. parts play a pattern of eighth notes and quarter notes, with dynamics ranging from *f* to *sf*. The system ends with a double bar line.

9

Vln. 1 *mf*

Vln. 2

Vla. *mf*

Vc. *mf*

Db. *pp sub.*

*pp sub.*

13

Vln. 1 *ff*

Vln. 2 *ff* *col legno* *pp* *f*

Vla. *ff* *col legno* *pp* *mf* *f*

Vc. *ff* *pizz.* *pp* *mf* *f*

Db. *ff* *pizz.* *mf*

**A** ♩ = 95

17

Vln. 1 *f*

Vln. 2 *p* *col legno*

Vla. *p* *col legno*

Vc. *f*

Db. *f*

20 arco col legno

Vln. 1 *mf*

Vln. 2

Vla.

Vc. *mf*

Db.

23

Vln. 1 *f* *mf*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *arco* *mf*

Db. *f*

26 pizz.

Vln. 1 *mf*

Vln. 2

Vla.

Vc. *mf*

Db. *f*

29 1:1 arco

Vln. 1 *f*

Vln. 2 *col legno* *p*

Vla. *col legno* *p*

Vc. *f*

Db. arco

32

Vln. 1 *f*

Vln. 2 *p*

Vla. *p* pizz.

Vc. *f* pizz.

Db. *f* pizz.

35

Vln. 1

Vln. 2

Vla. arco

Vc. arco

Db. arco

**B**

5

38

Vln. 1 *ff f* arco col leg arco sim. arco

Vln. 2 *ff f* arco col leg arco sim. arco

Vla. *ff f* arco col leg arco sim. arco

Vc. *ff f* col legno arco col leg. arco sim. arco

Db. *ff f*

42

Vln. 1 arco sim. arco sim. arco

Vln. 2 arco sim. arco sim. arco

Vla. arco sim. arco sim. arco

Vc. arco sim. arco sim. arco

Db.

46

Vln. 1

Vln. 2

Vla.

Vc.

Db.

C

50

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*ff*

*ff mp*

*ff*

*f*

*f*





62

Vln. 1

Vln. 2

Vla.

Vc.

Db.

First system of musical notation (measures 62-64) for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The time signature is 3/4. The score includes dynamic markings (*sf*, *pp sub.*) and articulation marks (accents, slurs). The Viola part consists of a steady eighth-note accompaniment. The Violoncello and Double Bass parts feature a rhythmic pattern of eighth and sixteenth notes.

65

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Second system of musical notation (measures 65-67) for the same five instruments. The notation continues with similar dynamic and articulation markings. The Viola part continues its eighth-note accompaniment. The Violoncello and Double Bass parts maintain their rhythmic patterns, with some melodic development in measure 67.

68 **D**

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

72

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

76

Vln. 1 *sf sf pp sub. sf sf pp sub.*

Vln. 2 *sf sf sf sf p sub. sf sf p sub.*

Vla. *sf sf pp sub. sf sf pp sub.*

Vc. *sf sf p sub. sf sf p sub.*

Db. *sf sf pp sub. sf sf pp sub.*

79

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*sf sf pp sub. sf sf sf*

*sf sf p sub. sf sf sf sf sf*

*mf mf*

82

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*sf p p p mf sf sf sf sf sf*

*sf sf sf p p p sf sf sf sf sf*

*mf sf sf sf sf sf*

85  $\text{♩} = 70$  11

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*ff*

*ff*

*ff*

*ff*

**E** 2:2 89

col legno

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

*mf*

*mf*

pizz.

*mf*

92

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *f* sul tasto *pizz.*

Db.

95

Vln. 1 *arco* *pizz.* *pp*

Vln. 2 *arco* *pizz.* *pp*

Vla. *pp*

Vc. *arco* *pizz.* *arco* *pizz.* *pp*

Db. *arco* *sul tasto* *f* *espress.*

**F**

98 arco  
sim.

Vln. 1

Vln. 2

Vla.

Vc.

arco  
sim.

Db.

*f* *ff*

101 **G** col legno  
*mp*

Vln. 1

Vln. 2

col legno  
*mp*

Vla.

col legno  
*mp*

Vc.

sul tasto  
*ff*

Db.

pizz.  
*mf*

104

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

arco

arco col leg.

arco

col leg.

*p*

*p*

*p*

*p*

*ff*

Detailed description: This block contains the musical notation for measures 104, 105, and 106. Vln. 1 and Vln. 2 play staccato chords in the right hand. Vla. plays staccato chords in the right hand. Vc. starts with a pizzicato chord (pizz.  $\phi$ ) in measure 104, then switches to arco in measure 105. Db. plays a continuous eighth-note pattern. Dynamics include *p* (piano) and *ff* (fortissimo). Performance markings include 'arco col leg.' (arco, colla legatura) and 'arco'.

107 arco sim.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

sim.

rit.

Detailed description: This block contains the musical notation for measures 107, 108, and 109. Vln. 1 and Vln. 2 play arco sim. Vln. 2 plays arco sim. Vla. plays arco sim. Vc. plays arco sim. Db. plays arco sim. Dynamics include *p* (piano) and *ff* (fortissimo). Performance markings include 'arco' and 'rit.' (ritardando).



**H** ♩ = 105

110

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp* col legno

Vc. *pp*

Db. *pp*

114

Vln. 1

Vln. 2 *pizz.*

Vla. *pp*

Vc. arco *ff*

Db. arco *ff*

117

Vln. 1 arco *mp* *mf* *f*

Vln. 2 *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *sf* *sf* *sf*

Db. *sf* *sf* *sf*

120 1: 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*arco*

*ff*

*ff*

124

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*mf*

*f*

*arco*

*col legno*

*col legno*

*f*



134 **I** ♩ = 108

Vln. 1

Vln. 2 pizz. *pp*

Vla. pizz. *pp*

Vc.

Db.

136 arco

Vln. 1 *mp* *mf*

Vln. 2

Vla.

Vc.

Db.

138

Vln. 1 *mp* *mf* *mp* *mf*

Vln. 2

Vla.

Vc. arco *mp* *mf* *mp* *mf*

Db.

140

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*  $\triangleleft$  *ff* *mf*

arco

arco

*mf*

*f*  $\triangleleft$  *ff* *mf*

142

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*  $\triangleleft$  *mf* *f*  $\triangleleft$

*mp*

*mp*

*mp*  $\triangleleft$  *mf* *f*  $\triangleleft$

145

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

148

Vln. 1 *col legno*  
*mp* *mf*

Vln. 2 *col legno*  
*mp* *mf*

Vla. *col legno*  
*mp* *mf*

Vc. *pizz.*  
*pp* *p*

Db. *pizz.*  
*pp* *p*

151

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* arco

Db. *ff* arco

153

Vln. 1

Vln. 2

Vla.

Vc.

Db.

# HEMIS GROUND

Adeyemi Oladiran

$\text{♩} = 30$

Violin 1

Violin 2

Viola

Violoncello

Double Bass

*f* *espress.* *ff* *pp* *f* *espress.* *ff* *ppp*

3

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp* *f* *espress.* *pp* *f* *espress.* *f* *espress.* *pp* *mf* *f* *espress.* *mf*



rit.  $\text{♩} = 22$  **A**  $\text{♩} = 80$

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*ff*

*f*

*mp*

*f*

6:4 (pulse in viola and cello)

7

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f staccato*

*f staccato*

*f staccato*

*f staccato*

9

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*ff*

Detailed description: This system contains measures 9 and 10. Measures 9-10 show a transition from a steady eighth-note pattern to a more complex, accented pattern. Dynamics include *mf* and *ff*.

11

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This system contains measures 11 and 12. Measures 11-12 continue the complex, accented pattern. Dynamics include *mf*.

13

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*sfz*

*f*

III

Detailed description: This system contains measures 13 and 14. Measures 13-14 show a transition from a steady eighth-note pattern to a more complex, accented pattern. Dynamics include *pp*, *sfz*, and *f*. A triple bar line (III) is present in measure 14.

15

Vln. 1

Vln. 2

Vla.

Vc.

Db.

17

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*marcato*

*marcato*

*marcato*

*marcato*

*ff*

19

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*ff*

21

Vln. 1 *f staccato*

Vln. 2 *f staccato*

Vla. *f staccato*

Vc. *f*

Db. *f*

23 **B**

Vln. 1 *p marcato*

Vln. 2 *p marcato*

Vla. *mp marcato*

Vc. *ff marcato*

Db. *mp staccato*

25

Vln. 1

Vln. 2

Vla.

Vc.

Db.

27

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

29

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*ff*

*f*

*ff*

*f*

*ff*

*fff*

*f*

*ff*

31 **C**  $\text{♩} = 40$   
DB sets pulse

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. pizz. *f* arco *mf*

Db. *f* pizz.

33  $\text{♩} \text{♩}$   
3:6 (pulse in cello)

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *f*

Db. *mf* arco

39

**D**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*pp*

*f*

*pizz.*

*pp*

42

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

44

(pulse in cello and violin 2)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*mf*

*f*

*mf*

*mf*

arco



46

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*f*

*f*

*f*

48

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*mf*

*mf*

*mf*

*mf*

50  $\text{♩} = 35$  **E**

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *pizz.* *f*

53 **F**  $\text{♩} = 130$

Vln. 1 *ppp* *p*

Vln. 2 *ppp* *p*

Vla. *pp* *mp*

Vc. *pp* *mp*

Db. *pp*

12 56 3:4 (pulse in cello and Viola)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

arco

61 (pulse in DB and cello)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

*mf*

*pizz.*

*mf*

*f*

*accel.*

66

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*mf*

*mf*

*mf*

♩. = 135

71

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp*

Vc. *f*

Db. arco *f*

75 **G**

Vln. 1 *p*

Vln. 2 *p*

Vla. *f*

Vc. *mp*

Db. pizz. *mp*

79

Vln. 1

Vln. 2

Vla.

Vc.

Db.

83

Vln. 1

Vln. 2

Vla.

Vc.

Db.

87

Vln. 1

Vln. 2

Vla.

Vc.

Db.

91 **H** 3:6:4 (pulse in viola and DB)

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f*

Vc. *f*

Db. *f* arco

Measures 91-93. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 3:6:4. A rehearsal mark 'H' is at measure 91. The tempo/mood is indicated as 'pulse in viola and DB'. Dynamics include 'ff' for Violins, 'f' for Viola and Cello, and 'f' for Double Bass. The Double Bass part is marked 'arco'.

94

Vln. 1 *p sub.*

Vln. 2 *p sub.*

Vla. *ff*

Vc. *ff* pizz.

Db. *fff*

Measures 94-96. The score continues for the same five instruments. The time signature changes to 6/4 at measure 94. Dynamics include 'p sub.' for Violins, 'ff' for Viola and Cello, and 'fff' for Double Bass. The Cello part is marked 'pizz.' (pizzicato).

97 **I**

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf*

Vc. *arco* *mf*

Db. *ff*

99

Vln. 1 *pizz.* *sfz* *sfz* *sfz* *sfz*

Vln. 2 *pizz.* *sfz* *sfz* *sfz* *sfz*

Vla. *col legno* *f* *< ff* *f* *< ff* *f* *< ff* *f* *< ff*

Vc. *col legno* *f* *< ff* *f* *< ff* *f* *< ff* *f* *< ff*

Db. *sfz* *sfz* *sfz* *sfz*

101

Vln. 1 arco *sfz pp* pizz.

Vln. 2 arco *sfz pp* pizz. *mp*

Vla. *f* *mf* arco *pp* col leg *p*

Vc. *f* *mf* arco *pp*

Db. *sfz*

104

Vln. 1 arco *pp*

Vln. 2 arco *pp*

Vla. *mp* arco *mf*

Vc. pizz. *p*

Db.

**J**



106

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*mp*

Measure 106: Vln. 1 and 2 play eighth notes with various accidentals. Vla. plays eighth notes with accents. Vc. plays eighth notes with accents. Db. is silent. Measure 107: Vln. 1 and 2 continue. Vla. continues. Vc. continues. Db. is silent. Dynamics: *mp* for Vln. 2 and Vla. in measure 107.

108

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

*f*

*arco*

*mf*

*mf*

Measure 108: Vln. 1 and 2 play eighth notes with various accidentals. Vla. plays eighth notes with accents. Vc. plays eighth notes with accents. Db. is silent. Dynamics: *mf* for Vln. 1 and 2, Vla., and Db. in measure 108. Measure 109: Vln. 1 and 2 continue. Vla. continues. Vc. continues. Db. continues. Dynamics: *f* for Vla. in measure 109. *arco* for Vc. in measure 109.

110

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf sub.*

Vc. *mf sub.*

Db. *ff* *mf*

Measures 110-111. Vln. 1 and 2 play rapid sixteenth-note passages with accents. Vla. and Vc. play eighth-note patterns with accents. Db. plays a triplet of eighth notes followed by a half note, then a triplet of eighth notes, and finally a triplet of eighth notes with a flat. Dynamics range from *ff* to *mf*.

112

Vln. 1

Vln. 2

Vla.

Vc.

Db. 3 3 3 3

Measures 112-113. Vln. 1 and 2 continue with rapid sixteenth-note passages. Vla. and Vc. continue with eighth-note patterns. Db. plays a triplet of eighth notes, then a triplet of eighth notes with a flat, and finally two triplets of eighth notes. Dynamics are consistent with the previous section.

114

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*ff*

*ff*

*f*

This block contains the musical notation for measures 114 and 115. The score is written for five parts: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). Measure 114 features a dense texture of sixteenth notes and triplets across all parts. Measure 115 continues this texture, with some parts showing a change in dynamics to *ff* (fortissimo). The Double Bass part includes a triplet of eighth notes in measure 114 and a triplet of quarter notes in measure 115.

116

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

This block contains the musical notation for measures 116 and 117. The score is written for five parts: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). Measure 116 continues the complex rhythmic pattern of sixteenth notes and triplets. Measure 117 shows a continuation of the texture, with some parts featuring a change in dynamics to *ff* (fortissimo). The Double Bass part includes a triplet of eighth notes in measure 116 and a triplet of quarter notes in measure 117.

118

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3

3

3

Detailed description: This system contains measures 118, 119, and 120. Vln. 1 and 2 play a melodic line starting on G4, moving to F#4, then E4, and finally D4. Vla. and Vc. play a rhythmic pattern of eighth notes. Db. plays a bass line with triplets. The key signature is one sharp (F#).

119

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*sfz*

*fff*

*fff*

*fff*

*fff*

*fff*

Detailed description: This system contains measures 119 and 120. Vln. 1 and 2 play a melodic line with accents. Vla. and Vc. play a rhythmic pattern. Db. plays a bass line with triplets. The key signature is one sharp (F#). Dynamics include *sfz* and *fff*.

# IPE ATI IDAHUN

Adeyemi Oladiran

$\text{♩} = 102$

Violin 1  
*ff sfz*  
*pizz.*  
*pp sub.*

Violin 2  
*ff sfz*  
*pizz.*  
*pp*

Viola  
*f*  
*ff*

Violoncello  
*f*  
*ff*

Double Bass  
*f*  
*ff*

8

Vln. 1  
*sfz*  
*p*  
*mf*

Vln. 2  
*sfz*  
*p*  
*arco*

Vla.  
*f*  
*p*

Vc.  
*f*  
*p*

Db.  
*f*  
*p*

Example 1

Measures 21-26

Instrument parts: Vln. 1, Vln. 2, Vla., Vc., Db.

Dynamic markings: *ff*, *mf*.

Annotations: Type C

## A Type C

27

Vln. 1 *f* *mf* *f* *p sub. pizz.*

Vln. 2 *f* *sfz* *mf* *f* *p* *col legno*

Vla. *f* *mf* *f* *p sub. pizz.*

Vc. *f* *sfz* *mf* *f* *pizz.*

Db. *f* *arco* *sfz* *mf* *f* *pizz.*

34

Vln. 1 *f* *sfz* *mf* *f* *pizz.* *col legno*

Vln. 2 *f* *sfz* *mf* *f* *pizz.* *col legno*

Vla. *f* *sfz* *mf* *f* *p* *col legno*

Vc. *f* *sfz* *mf* *f* *p* *col legno*

Db. *f* *sfz* *mf* *f* *ff* *f*

40

Vln. 1 *f* *sfz* *mf* *f* *p* *f*

Vln. 2 *f* *sfz* *mf* *f* *p* *f*

Vla. *f* *sfz* *mf* *f* *arco* *p* *f*

Vc. *f* *sfz* *mf* *f* *p* *f*

Db. *f* *sfz* *mf* *f* *p* *f*

46

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col leg.

arco

*f*

*pp*

*mf*

col leg.

arco

*f*

*pp*

*mf*

col leg.

arco

*f*

*pp*

*mf*

52

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col leg.

arco

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*mf*

col leg.

arco

*f*

*pp*

*f*

*pp*

*f*

*pp*

*mf*

col leg.

arco

*f*

*pp*

*f*

*pp*

*f*

*pp*

*mf*

58

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col leg.

arco

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*mf*

col leg.

arco

*f*

*pp*

*f*

*pp*

*f*

*pp*

*mf*

col leg.

arco

*f*

*pp*

*f*

*pp*

*f*

*pp*

*mf*



64

Vln. 1 *col leg. pp* *arco f* *col leg. pp* *arco f* *col leg. pp sub.* *p*

Vln. 2 *arco f* *col legno pp subito* *arco f* *col legno pp subito* *f ff*

Vla. *ff* *p*

Vc. *ff*

Db. *ff*

5

70 Type D

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db.

76

Vln. 1 *sf f* *arco pp* *col leg. f sub.*

Vln. 2 *f* *col legno pp subito* *arco f* *col legno pp subito*

Vla. *f* *mf* *pizz. mf*

Vc. *f* *pizz. mf*

Db. *mf*

82

Vln. 1

col leg. *pp* *f* *pp* *f* col leg. *p*

Vln. 2

arco *f* col legno *pp subito* *f* *pp subito* arco *f* *ff*

Vla.

*ff* *p*

Vc.

*ff*

Db.

*ff*

88

Vln. 1

*ff* *mf*

Vln. 2

*mf* *ff* *mf*

Vla.

arco *ff* *mf*

Vc.

*mf* arco *ff* *mf* pizz.

Db.

*ff* *mf* pizz.

94 **B**  $\text{♩} = 96$  Type B  
col legno

Vln. 1 *ff*

Vln. 2 *pizz.* *sfz* *sfz* *f*

Vla. *f* *pizz.* *sfz* *f*

Vc. *f* *Col Legno* *pp*

Db. *f* *col legno* *pp*

100

Vln. 1

Vln. 2 *arco* *sfz* *sfz*

Vla. *arco* *sfz*

Vc.

Db.

8  $t$  

Vln. 1

The musical score for Violin 1 consists of three measures. Each measure contains four eighth notes, all beamed together. The notes are G4, A4, B4, and C5. Above the first measure is the number 112.

118

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Measures 118-123: Vln. 1 and 2 play melodic lines with various accidentals (flats, naturals, sharps). Vla. plays a rhythmic pattern of eighth notes. Vc. and Db. play a steady eighth-note accompaniment.

124

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Measures 124-129: Vln. 1 and 2 continue their melodic lines. Vla., Vc., and Db. are silent.

130

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

*mp*

Measures 130-135: Vln. 1 and 2 continue their melodic lines. Vla., Vc., and Db. are silent. An 'arco' marking appears in measure 132, and a dynamic marking 'mp' is present below the Db. staff.

136

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf* arco

pizz.

*mf* *espress.* *f* *mf* *p*

*p*

142

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p* *f* *pp*

148

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp* *mp* *mp* *arco* *pizz.* *pp*

154

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*ff*

160

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*arco*

*pp*

*mp*

*mf*

*pp*

166

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pizz.*

*mp*

*mf*

*f*

*pizz.*

*arco*

*p espress.*

*f*

*ff*

*f*

*p*

*f*

*p*

*pp*

*ppp*

*fp*

*f*

*C* ♩ = 55

172

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p* *mf* *f* *ff* *mp* *ppp* *pp*

*col leg.* *arco* *col leg.* *arco*

*ppp* *mf* *ff* *ppp* *mf* *ff*

176

Type A

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p* *mf* *mf* *f*

*arco col leg.* *arco* *arco* *arco col leg.*

*ppp* *mf* *mf* *f*



[illegible][illegible]

[illegible]

[illegible]

♩ = 65

189

Vln. 1

*mf* *f* *ff* *pp*

pizz.

Vln. 2

*f* *pp* *mf* *f* *ff*

pizz.

Vla.

*pp* *mf* *f* *ff*

arco

pizz.

Vc.

*pp* *mf* *f*

pizz.

Db.

*mf* *f* *ff*

pizz.

**D**

Musical score for measures 197-202. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The tempo is marked as  $\text{♩} = 100$  and the playing style is *arco*. The key signature has one sharp (F#).

Measure 197: Vln. 1 has a whole rest. Vln. 2 has a quarter rest followed by a half note G4. Vla. has a half note F#3. Vc. has a half note F#2. Db. has a whole rest.

Measure 198: Vln. 1 has a half note G4. Vln. 2 has a half note G4. Vla. has a half note F#3. Vc. has a half note F#2. Db. has a whole rest.

Measure 199: Vln. 1 has a half note G4. Vln. 2 has a half note G4. Vla. has a half note F#3. Vc. has a half note F#2. Db. has a whole rest.

Measure 200: Vln. 1 has a half note G4. Vln. 2 has a half note G4. Vla. has a half note F#3. Vc. has a half note F#2. Db. has a whole rest.

Measure 201: Vln. 1 has a half note G4. Vln. 2 has a half note G4. Vla. has a half note F#3. Vc. has a half note F#2. Db. has a whole rest.

Measure 202: Vln. 1 has a half note G4. Vln. 2 has a half note G4. Vla. has a half note F#3. Vc. has a half note F#2. Db. has a whole rest.

Dynamics and articulation: *sfz* (sforzando) and *f* (forte) are marked in measures 198-202. *ff* (fortissimo) is marked in measure 201. *pizz.* (pizzicato) is marked in measures 198-200. *arco* (arco) is marked in measures 197-202.

203

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*fff* *ff* *pp* *f*

*col leg.* *arco*

*col leg.* *arco*

*col legno* *arco* *col legno*

*pp* *f* *pp sim.*

*fff* *f* *pizz.* *f*

209

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp* *f* *pp* *f* *pp* *f*

*col leg.* *arco* *col leg.* *arco* *col leg.* *arco*

*col legno* *arco* *col leg.* *arco* *col legno* *arco*

*f* *pp* *f* *pp* *f* *pp*

*col legno* *arco* *col legno* *arco* *col legno* *arco*

18

215

col leg. arco

Vln. 1

*pp* *f* *f*

col leg, arco arco

Vln. 2

*pp* *f* *f* *pp* *f*

arco col legno arco

Vla.

*f* *pp* *f* *pp* *f* *pp*

col legno arco

Vc.

*f*

Db.

[illegible]

# Ko Sile

Adeyemi Oladiran

Violin 1

Violin 2

Viola

Violoncello

Double Bass

$\text{♩} = 105$

*sfz f*

*sfz*

Più mosso

pizz.

arco

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

A tempo

 $\text{♩} = 108$ 

8

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*sfz*

*sfz*

*sfz*

*sfz f*

*ff*

arco

*ffz*

11

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Più mosso

pizz.

pizz.

pizz.

pizz.

pizz.

arco

*ffz*

*mf*

*mf*



15

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

pizz.

*ffz*

*mf*

pizz.

*mf*

col legno

*f*

col legno

*f*

col legno

*f*

19

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**A**

$\text{♩} = 100$

*ff*

*ff*

pizz.

Finger mute arco

*ff sub. mp*

pizz.

Finger mute arco

*mp*

pizz.

Finger mute arco

*ff*

*mp*

23

Finger mute arco

*mp*

*mf*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

26

spiccato

*ff*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

29

spiccato

*f*

spiccato

Vln. 1

Vln. 2

Vla.

Vc.

Db.

32

Vln. 1

Vln. 2

Vla.

Vc.

Db.

spiccato

*f*

35

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

38

Vln. 1

Vln. 2

Vla.

Vc.

Db.

41

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz. arco

pizz. arco

pizz. arco

pizz. arco

44

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz. arco

pizz. arco

pizz. arco

pizz. arco

*f*

*f*

*f*

*f*

47

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. pizz. arco *mf*

Db. pizz. arco *mf*

50

Vln. 1 rit. *trm*

Vln. 2 *trm*

Vla.

Vc. pizz. arco

Db. arco pizz.

52 (tr)

Vln. 1 *f* *sfz*

Vln. 2 *f* *sfz*

Vla. *f* *sfz*

Vc. pizz. arco *f* *sfz f*

Db. arco *f* *ff*

55  $\text{♩} = 60$

Vln. 1 *sfz*

Vln. 2 *sfz*

Vla. *sfz*

Vc. *sfz f* pizz. *f*

Db. *fff* arco *ff* *fff* *pp*

61 **B** ♩ = 65

Vln. 1

Vln. 2

Vla.

Vc. pizz. *p*

Db. pizz. *p* *mf*

64

Vln. 1

Vln. 2 col legno arco *mf* *pp* col leg. arco *mf* *pp*

Vla. col legno arco *pp* *mf* *pp* col leg. *mf*

Vc. *mp*

Db. *mp*

66

Vln. 1

Vln. 2 col leg. arco *mf* *pp* col leg. arco *mf* *pp* col legno arco *mf* *pp* col leg. arco *mf* *pp*

Vla. arco col leg. arco col leg. *pp* *mf* *pp* col legno arco col leg. *pp* *mf* *pp* *mf*

Vc.

Db.

68

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col leg. arco col leg. arco

*mf* *pp* *mf* *pp*

col legno arco col leg. arco

*mf* *pp* *mf* *pp*

arco col leg. arco col leg.

*pp* *mf* *pp*

col legno arco col leg.

*pp* *mf* *pp* *mf*

*mp*

70

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col leg. arco col leg. arco

*mf* *pp* *mf* *pp*

col legno arco col leg. arco

*mf* *pp* *mf* *pp*

arco col leg. arco col leg.

*pp* *mf* *pp*

col legno arco col leg.

*pp* *mf* *pp* *mf*

*mf*

72

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col leg. arco col leg. arco

*mf* *pp* *mf* *pp*

col legno arco col leg. arco

*mf* *pp* *mf* *pp*

arco col leg. arco col leg.

*pp* *mf* *pp*

col legno arco col leg.

*pp* *mf* *pp* *mf*

*f*



74

Vln. 1 *mf* *f*

Vln. 2 *col leg.* *arco* *col leg.* *arco* *col legno* *arco* *col leg.* *arco*  
*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *arco* *col leg.* *arco* *col leg.* *col legno* *arco* *col leg.*  
*pp* *mf* *pp* *mf* *pp* *mf*

Vc.

Db.

76 *Meno mosso* ♩ = 60

Vln. 1 *mf* *pp*

Vln. 2 *col leg.* *arco* *col leg.* *arco*  
*mf* *pp* *mf* *pp* *p*

Vla. *arco* *col leg.* *arco* *col leg.* *pizz.*  
*pp* *mf* *pp* *p*

Vc. *arco*  
*pp*

Db. *p*

78

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

80 Più mosso

♩ = 65

Vln. 1 *mp* *f*

Vln. 2 *mp* *mf* *pp* *mf* *pp*

Vla. *mp* *pp* *mf* *pp* *mf*

Vc. *mp*

Db. *mf*

82 *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *pp* *mf* *pp* *mf* *pp* *mf*

Vc.

Db.

84 *mf* *p*

Vln. 1 *mf* *p*

Vln. 2 *mf* *pp* *mf* *pp* *p*

Vla. *pp* *mf* *pp* *pizz.* *p*

Vc. *p*

Db. *p*

86 **accel.**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

**mf**

13

88  $\text{♩} = 105$  **C**  $\text{♩} = 60$

Vln. 1 *ff* *sub. p* *pp* *ppp*  $\text{3/4}$

Vln. 2 *ff* *ppp*  $\text{3/4}$

Vla. *arco* *ff* *ppp*  $\text{3/4}$

Vc. *arco* *ff* *ppp*  $\text{3/4}$

Db. *ff* *pizz.* *pp* *ppp*  $\text{3/4}$

95

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp* *mf* *sim.* *pp* *mf* *pp* *mf*

104

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p* *mf*

*mp* *mf* *mf* *mf* *mf* *mf* *f* *f*

*f* *f*

112

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

*f*

*f*

arco

*pp*



125

Vln. 1

*sfz*

Vln. 2

*mf*

Vla.

*mf*

Vc.

pizz. arco

*mf*

Db.

arco pizz.

*mf*

128

Vln. 1

*mf*

Vln. 2

*f*

Vla.

*mf* *f*

Vc.

pizz. arco

*f*

Db.

pizz. arco

*f*

130

Vln. 1

*f*

*ff*

*sfz*  
arco

Vln. 2

*ff*

*sfz*

Vla.

*ff*

*fff*

*sfz*

Vc.

pizz.

arco

*ff*

*sfz*

Db.

arco

pizz.

*ff*

*sfz*

# Village Dance

Adeyemi Oladiran

♩. = 115

Violin 1

*sfz f* *ff*

Violin 2

Viola

Violoncello

Double Bass

pizz. *ff*

5

Vln. 1

*sfz f* *ff*

Vln. 2

Vla.

Vc.

Db.



9

Vln. 1

Vln. 2

Vla.

Vc.

Db.

finger arco  
mute sim.

*mf pp mf pp mf*

finger  
mute arco sim.

*pp mf*

*ff*

*f*

13

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*sfz f*

*ff*

*f*

arco

arco

*ff*

17

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sim.

*mf pp*

sim.

*pp mf*

*ff*

*f*

21

Vln. 1

Vln. 2

Vla.

Vc.

Db.

25 **A**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

29

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

arco

*mf*

arco

*mf*

33

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f* *mf*

37

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f* *p* *f* *p*

41

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf* *mf* *mf* arco *f*

45

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**B**

Measure 45: Vln. 2 and Vla. enter with eighth-note patterns. Vc. and Db. play sixteenth-note patterns. Dynamics: *fff* for Vln. 2, Vla., and Vc. in measure 46.

Measure 46: Continuation of patterns. Dynamics: *f* for Vln. 2, *fff* for Vla. and Vc.

Measure 47: Vln. 2 and Vla. continue. Dynamics: *fff* for Vln. 2, *f* for Vla. and Vc.

Measure 48: Vln. 2 and Vla. continue. Dynamics: *fff* for Vln. 2, *f* for Vla. and Vc.

49

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Measure 49: Vln. 1 and Vln. 2 enter with sixteenth-note patterns. Vla. and Vc. play eighth-note patterns. Dynamics: *f* for Vln. 1, *fff* for Vln. 2, Vla., and Vc.

Measure 50: Continuation of patterns. Dynamics: *f* for Vln. 1, *fff* for Vln. 2, Vla., and Vc.

Measure 51: Vln. 1 and Vln. 2 continue. Dynamics: *f* for Vln. 1, *fff* for Vln. 2, Vla., and Vc.

Measure 52: Vln. 1 and Vln. 2 continue. Dynamics: *f* for Vln. 1, *fff* for Vln. 2, Vla., and Vc.

53

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Measure 53: Vln. 1 and Vln. 2 enter with sixteenth-note patterns. Vla. and Vc. play eighth-note patterns. Dynamics: *ff* for Vln. 1, *f* for Vln. 2, Vla., and Vc.

Measure 54: Continuation of patterns. Dynamics: *ff* for Vln. 1, *f* for Vln. 2, Vla., and Vc.

Measure 55: Vln. 1 and Vln. 2 continue. Dynamics: *ff* for Vln. 1, *f* for Vln. 2, Vla., and Vc.

Measure 56: Vln. 1 and Vln. 2 continue. Dynamics: *ff* for Vln. 1, *f* for Vln. 2, Vla., and Vc.

[illegible]

Violins 1 and 2, Viola, Violoncello, and Double Bass, measures 65-7. The score is in D major (two sharps) and 4/4 time. The key signature is D major. The tempo is marked 'f' (forte). The score shows the following notes:

- Violins 1 and 2:** Both play the same melody. Violins 1 and 2 play a series of eighth notes, starting on D5 and moving up to A5, then down to G4, and finally to D4. The melody is: D5, E5, F#5, G5, A5, G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4.
- Viola:** Plays a series of eighth notes, starting on D4 and moving up to A4, then down to G3, and finally to D3. The melody is: D4, E4, F#4, G4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.
- Violoncello and Double Bass:** Both play the same melody. The melody is: D3, E3, F#3, G3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

[illegible]

73

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

pizz.

*mf*

77

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

81

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

*f*

*f*

*f*

*tr*

85

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

arco

*tr*

89

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*f*

*tr*

pizz.

93

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*f*

*ff*

*f*

*p*

*p*

*p*

*p*

*tr*



97

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*p*

*p*

*mf*

arco

*mf*

101

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*f*

*f*

*f*

*f*

105

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*ff*

*f*

*ff*

*ff*

arco

*ff*

arco

*ff*

**D**

109

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f* *mf* *mf* *p* *mp*

*f* *mf* *mf* *p* *mp*

*f* *mf* *mf* *p* *mp*

*mf* *p*

*mf* *p*

113

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

*f*

117

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*ff*

E

Detailed description: This system contains measures 117 to 120. Violins 1 and 2, Viola, and Double Bass play a rhythmic pattern of eighth notes. Violoncello and Double Bass play a melodic line. Dynamics include *ff* and a box labeled E.

121

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

Detailed description: This system contains measures 121 to 124. Violins 1 and 2, Viola, and Double Bass play a rhythmic pattern of eighth notes. Violoncello and Double Bass play a melodic line. Dynamics include *p*.

125

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*p*

*pp*

*p*

Detailed description: This system contains measures 125 to 128. Violins 1 and 2, Viola, and Double Bass play a rhythmic pattern of eighth notes. Violoncello and Double Bass play a melodic line. Dynamics include *pp* and *p*.

130

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*mp*

*mf*

*f*

*mp*

*pizz.*

*p*

*mf*

*f*

135

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*f*

*pp*

*f*

*p*

*mp*

*pp*

*f*

*mf*

*p*

140

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*p*

*mp*

*pp*

*mp*

*mp*

*pizz.*

*p*

145

Vln. 1 *pp*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

rit.

*mf*

*arco*

*mf*

$\text{♩} = 57$

149

Vln. 1 *f* *pp* *ppp*

Vln. 2 *f* *pp* *ppp*

Vla. *f* *pp*

Vc. *f* pizz. *mf* *p*

Db. *f* *pp* pizz.

**F**

153

Vln. 1 *ppp* *pp* *p*

Vln. 2 *ppp*

Vla.

Vc. *pp* *p*

Db.

157

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*mf*

*p*

*mp*

*p*

161

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*tr*

*tr*

*tr*

*tr*

*p sub, f pp*

*mf*

*f pp*

*mf*

*f*

*arco*

*mf*

*f*

*arco*

*f*

*mf*

*f*

164

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*ppp*

*p*

*pizz.*

*p*

*p*

167

Vln. 1

Vln. 2

Vla.

Vc.

Db.

171

Vln. 1

Vln. 2

Vla.

Vc.

Db.

174

G

Vln. 1

Vln. 2

Vla.

Vc.

Db.

178

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*ff* *f*

*ff*

*ff*

182

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*fff*

*ff*

*fff*

186

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f* *fff* *f* *fff*

*f* *fff* *f* *fff*

*fff*

*fff*

*fff*



18

Vln. 1

Vln. 2

Vla.

Vc.

Db.

190

**H**

*f* *fff* *f* *f*

*f* *fff* *f* *f*

*f* *f*

*f* *f*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

194

*f*

198 19

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**I**

*ff* *p*

202

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pizz.* *mf*

206

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf* *tr*

210

Vln. 1 *mf* *tr*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db.

214

Vln. 1 *f* *tr*

Vln. 2 *tr*

Vla. *tr*

Vc. *tr*

Db.

218

Vln. 1 *sfz*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

222 **J**

Vln. 1 *f*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

226

Vln. 1 *ff*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f* arco

230

Vln. 1

*fff*

*sfz*

*sfz*

Vln. 2

*ff*

*sfz*

*sfz*

Vla.

*ff*

*sfz*

*sfz*

Vc.

*ff*

*sfz*

Db.

*ff*

234

Vln. 1

*sfz*

*sfz*

Vln. 2

*fff*

*sfz*

*sfz*

Vla.

*fff*

*sfz*

*sfz*

Vc.

*fff*

Db.

*fff*