

TITLE:

**USE OF VOCAL MUSIC AS BASIS FOR AFRICAN ART MUSIC COMPOSITION:
A CASE STUDY OF “BIGI MAN” BY AYO OLURANTI, “KABIYESI” BY LAWAL
OLAOLU AND “THANKSGIVING CONCERTO IN G” BY SEUN OWOAJE**

BY

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**BEING A PROJECT SUBMITTED IN THE DEPARTMENT OF MUSIC,
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CERTIFICATION

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DEDICATION

This project is dedicated to the Almighty God and my loving Mother.

ACKNOWLEDGEMENT

I thank the Almighty God for sustaining me and providing all necessary help needed for the successful completion of this work. I thank my loving mother, Mrs Olaide Adetoyinbo for her unending love, support and prevailing prayers. I sincerely appreciate my supervisor, Dr. Ayo Oluranti, for his time, patience, instructions, and discipline which he impacted me to get me to think creatively and get me out of my comfort zone, which has led to the successful completion of this work. I also sincerely appreciate Dr. Bayo Ogunyemi and all the staffs of the Music Department who have been of great assistance to me before, during and after this project.

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ABSTRACT

Nigerian composers from the 19th century till date have embraced musical quotation as a major compositional tool. 'Bigi Man' for SATB by Ayo Oluranti, 'Kabiyesi' for SATB by Olaoluwa Lawal and Thanksgiving Concerto for the orchestra by Seun Owoaje are representative of creative outputs that make extensive use of quotation. These works are subjected to analysis with theoretical findings compositionally applied in the creation of an original electroacoustic composition, which makes use of different sound worlds as building blocks in expounding the quoted materials.

1.0 INTRODUCTION

As the earliest form of musical expression, vocal music, has contributed to the development of musical compositions and formal artistic and academic documentation of music traditions. In African societies, there is a longstanding practice of music composition and musical documentation through oral tradition. Through the activities of the European missionaries, new Nigerian vocal music traditions have emerged in the churches since the mid-19th century. As a result, some religious tunes have been adapted as material in the composition of modern African art music (Omojola, 1995). This is because the general acceptance of Christianity in Nigeria and Christianity is a religion in which music is an integral part most traditional folk tunes and rhythmic patterns are being adapted for sacred purposes and quoted as a resource for modern African art music compositions. These adaptation and quotations are evident in the choral arrangements being analyzed in this study.

Writing about the history and development of modern Nigerian art music, Bode Omojola (1995:8) stated that:

European influenced musical idioms have been emerging in Nigeria since the beginning of this century. These idioms can be classified into four distinct categories: indigenous church music, urban syncretic popular forms, modern folk opera and Nigerian modern Art Music. The emergence of these forms is a result of an historical process which began in the middle of the nineteenth century.

This influence did not just affect music but also influence the individuals. This is a condition that facilitated the emergence of hybrid music culture. The influences were in education, religion and economy, which gave the indigene the opportunity to experience a new kind of music which they replicated using traditional materials and characteristics. The influence in music gave rise to the four categories of music listed above by Omojola. In Nigeria, before the arrival of European explorers, missionaries and colonialism, music in traditional Nigerian was primarily a religious or social affair. The concept of music as a purely contemplative tradition was not general. Although there were examples of traditional musical performances which took

place outside specific social or religious contexts, music was regarded as an integral part of social or ritual events. In addition, a musical performance was often conceived as part of a multimedia experience (Omojola, 1995: 8).

In this study, two vocal arrangements and one orchestra music will be analyzed to explore the usage of quotations in the compositions. The compositions are 'Bigi man' by Ayo Oluranti, 'Kabiyesi' by Lawal Olaolu, and 'Thanksgiving Concerto in G' by Seun Owoaje. Bent and Pople (2006) described music analysis as 'the interpretation of structures in music, together with their resolution into relatively simpler constituent elements, and the investigation of the relevant functions of those elements'. In musical analysis, the first step is to analyze the formal structures and then the surface detail to determine how the voice leading creates motif structures that create the melody. These are then placed in the context of a musical style. Once these have been accounted for, it will be shown that the underlying structures reveal patterns in root progressions that create the musical phrase structures. Through music analysis, understanding how the underlying phrase structures works are enabled. Also, the process of joining complete and incomplete structures in the music to form larger units would be better appreciated. Musical analysis helps us to evaluate why a piece of music is effective or not and, more importantly, what can be done to improve it. In other words, musical analysis is the key to understanding music, communicating effectively about it, offering constructive criticism and appreciation of music compositions.

2.0 GENERAL CONCEPTS OF STUDY

2.1 QUOTATION

A musical quotation is a deliberate evocation within a composition of different musical work (Brickneil 2001:185). This could be self-referential or appropriated. It is, in other words, the act of quoting an existing music material in a new composition. Self-referential, as in a composer quoting his musical idea from another composition and appropriation when a composer copies a different composer's work in a new composition. It is also important to note that quotations could be done to depict a character in a composition. For instance, copying a national anthem to depict a national character or copying a popular war song to depict the battle. This is very evident in the three compositions being analyzed in this essay in which all quoted song materials were quoted in appropriation, as none of the composers own either of the original song materials but used them as borrowed materials in their composition.

2.2 AFRICAN MELODIC AND HARMONIC CONSTRUCTION

Harmonic characters of traditional west African music is based on the principles of homophonic parallelism (chords based around a leading melody that follow its rhythm and contour), homophonic polyphony (independent parts moving together), counter melody (secondary melody) and ostinato-variation (variations based on a repeated theme). Polyphony (contrapuntal and ostinato variation) is common in African music. Also, melodies are short, fragment and usually antiphonal, and heterophony (the voices move at different times) is a common technique.

2.3 VOCAL MUSIC AS BASIS OF INSTRUMENTAL MUSIC

Most Nigerian folk tunes or traditional melodies with unknown sources have been adapted and rearranged for solo instruments, instrumental ensembles and full orchestra. This has been a

dominant trend in Nigerian art music composition since the 20th century. Examples includes Fela Sowande's organ works like 'Oyigiyigi', 'Kyrie', 'Prayer', 'Obangiji', 'Gloria' and 'Ka Mura'. Sam Akpabot's 'Overture for Nigerian Ballet' is another composition based on local tunes.

2.4 TONALITY

Traditional Nigerian music, especially Yoruba music, follows the tonal inflections of the local language. This is very evident in 'Kabiyesi' by Lawal Olaolu which is in Yoruba language. Agu (1999: 40) observed that 'all sub-Saharan African songs conform to the principles guiding the relationship between speech-tone and melody'. Nigerian traditional languages like those of Yoruba and Igbo consists of three tonal levels: low (\\), mid (-) and high (/). These tones change different meanings to words with the same spelling. For example, in the Yoruba language, the four-letter word 'Igba' could mean different things based on the tonal inflection applicable to the desired meaning. Igbá (Calabash), Ìgbà (Time), Ìgbá (Garden egg), Igba (Two hundred). Another example in Igbo language is 'Akwa': Akwa' (cry), `akwa` (bed), ´akwa` (cloth), `akwa´ (egg).

In African music, details of the structure are also influenced by extrinsic factors such as verbal text. For example, the musicality of text is determined by musical components like pitch or rhythm in a piece of music. In some African traditions, songs are treated as speech utterances because it is believed that the integration of prosodic features of speech enhances musical expressions (Arom, 1991).

2.5 RHYTHMIC ORGANIZATION

The main features of African rhythms which is evident in most Nigerian art music, are polyrhythm and syncopation. On the one hand, polyrhythm could be explained as many rhythmic patterns that move independently and in a piece of music. On the other hand, syncopation is the displacement in a music piece (Arom, 1991). The polyrhythmic feature points to another rhythmic character, namely hemiola and cross-rhythms. Hemiola is known as

sesquialterain Latin is the ratio 3:2. Here is an example of Hemiola in a perfect 5th internal pitch and beats of three in the time of two in rhythm.



The terms hemiola, cross-rhythm and polyrhythm, could be used interchangeably because of their common similarities.

3.0 ANALYSIS I

ANALYSIS OF BIGI MAN BY AYO OLURANTI

Key: F major and ends on G major

Time: 12/8, 6/8

Form: Ternary

Medium: Choral

Ayo Oluranti’s ‘Bigi man’ is a medley of three popular Nigerian sacred songs in pidgin English with an unknown composer. The composition is an SATB Choral arrangement, with a combination of drumming patterns in some parts of the music. The arrangement follows the traditional western music forms, which is a ternary form (ABA) structure. It consists of three sections with distinctive song materials. Below is the overall layout of the piece.

Sections	A	B	C or reprise A
Bars	1-63	64-106	107-176

Table 1 Form of Bigi man

The song materials used in this arrangement are:

i. Jesus na Bigi man

Je sus na bi gi man Je sus na bi giman who no knowam call am sumall boy jesus na bi

8

gi man who no know am call am su mall boy

Detailed description: This figure shows the first two lines of musical notation for the song 'Jesus na Bigi man'. The first line contains the first six measures of the melody, with lyrics 'Je sus na bi gi man Je sus na bi giman who no knowam call am sumall boy jesus na bi'. The second line starts at measure 8 and contains the next four measures, with lyrics 'gi man who no know am call am su mall boy'. The music is written in a single treble clef staff with a key signature of one flat and a 6/8 time signature.

Figure 1

ii. Jesus na you biko

Je sus na u__ bi ko O ga pa ta pa ta na u__ bi ko- O ga pa ta pa ta

Detailed description: This figure shows a single line of musical notation for the song 'Jesus na you biko'. The melody is written in a single treble clef staff with a key signature of one flat. The lyrics are 'Je sus na u__ bi ko O ga pa ta pa ta na u__ bi ko- O ga pa ta pa ta'. The notation includes a fermata over the first measure and a final double bar line at the end.

Figure 2

iii. Na so so wonder Jesus de do

Na so so won der je sus deydo Na so so won der je sus deydo Eh He hasdone it for me

9

Eh_____ He hasdone it for me Eeh_____ He hasdone it for me Na so so won

16

der je sus dey do

Detailed description: This figure shows three lines of musical notation for the song 'Na so so wonder Jesus de do'. The first line contains the first six measures, with lyrics 'Na so so won der je sus deydo Na so so won der je sus deydo Eh He hasdone it for me'. The second line starts at measure 9 and contains the next six measures, with lyrics 'Eh_____ He hasdone it for me Eeh_____ He hasdone it for me Na so so won'. The third line starts at measure 16 and contains the final three measures, with lyrics 'der je sus dey do'. The music is written in a single treble clef staff with a key signature of one flat.

Figure 3

And lastly drumming pattern:



The entrance was somewhat percussive because of the effect achieved with accented staccato quaver notes being alternated in the voices.

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 12/8 time and features accented staccato quaver notes. The lyrics are "Bi-gi" and "bi-gi". The score is marked with a forte dynamic (*f*). The Soprano part starts with a rest, followed by accented staccato quaver notes. The Alto part starts with accented staccato quaver notes, followed by a rest. The Tenor part starts with a rest, followed by accented staccato quaver notes. The Bass part starts with accented staccato quaver notes, followed by a rest. The lyrics are "Bi-gi" and "bi-gi".

Figure 5

The major compositional techniques employed in this section are:

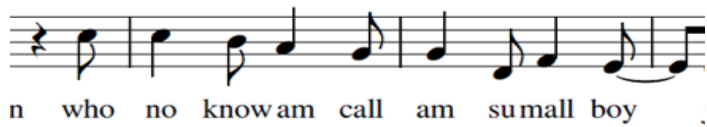
3.1.1 UNISON

As observed some parts sounded same note at some point in the entrance.

3.1.2 HOMOPHONIC HARMONIZATION

Subsequently, the basses and tenor were harmonized before the altos and sopranos were included giving rise to a four parts homophonic harmonization in bars 11-12 in a mini contrapuntal style.

3.1.3 CALL AND RESPONSE



A new material with another motif from the original composition is added in 6/8 and in bar 12 giving rise to a 2-part harmony call by sopranos with the response in other parts.

This introductory section ended with a partial modulation to C major or alternatively a V/V-I progression.

Figure 6

A² from bar 23 kicked off with drum-like tonality in the basses which gives a vocal percussive effect while the tenors and alto come in at the interval, the whole introduction has a resemblance of Gangan ensemble in a call and response style.

23 **Tempo primo** ♩ = 90 *f*

A. Yes yes yes yes yes

T. Yes yes yes yes yes

B. Je-sus na bi-giman Je-sus na bi-giman na bi-gi bi-giman He

Figure 7

3.1.4 OSTINATO

From bars 36, there is an ostinato in the bass which maintains the drum-like intonation, however in the altos and tenors, a new material with this motif from the third song material, namely ‘Jesus na you biko ’was introduced.

O ga pa ta pa ta na u_ bi ko- O ga pa ta pa ta

The whole subsection is built around this motif.

37

S. Who no know am

A. ga pa-ta - pa - ta, na you bi - ko_ O - ga pa-ta - pa - ta_

T. ga pa-ta - pa - ta, na you bi - ko_ O - ga pa-ta - pa -

B. bi-gi man-u Je-su-si o bi-gi man-u Je-su-si o bi-gi man-u Je-su - si o

Figure 8

Section A ends with a perfect cadence in bars 61-63.

3.2 SECTION B

3.2.1 MODULATION

Section B started with a modulation to the supertonic key in bars 64 with a return of this



motif Na so so won der reiterated by altos and tenors with the sopranos improvising with vowels sound over the bass ostinato.

3.2.2 POLYRHYTHM

From bars 77-83, an interesting rhythmic pattern is observed between female (soprano/alto) and male (Tenor/Bass) voices, female voices against male voices, each group maintaining an independent rhythmic pattern. In bar 84, sopranos reiterated this motif



Na so so won der, however the other parts continue polyrhythmically. Homophony harmonization returns by all parts from bar 86.

74

f

S. Je - su - si ge - ti pow - er, Him pow - er sup - er pow - er, Je - su - si

A. Je - sus dey do. Him pow - er sup - er pow - er, Je - su - si

T. Je - sus dey do. He get am He get am for pow - er, Sup - er

B. He ——— dey do o. He get am He get am for pow - er, Sup - er

80

S. pow - er big o, Him pow - er sup - er, sup - er. Na so so won - der Je - sus dey

A. pow - er big o, Him pow - er sup - er, sup - er pow - er. Na so so won -

T. pow - er, Na Him ——— be sup - er pow - er. Sup - er, Sup - er, Na so so

B. pow - er, Na Him ——— be sup - er pow - er. Pow - er, Pow - er,

Figure 9

3.3 FINAL SECTION

The final section consists of three motifs. it began with a motif from bar 9 where the emphasized quavers were used in a group of threes.

Bi gi man Bi gi man

He bi - gi He bi - gi He

The whole structure gave rise to a tenor/bass ostinato which became the driving force of the section.

The Tenor/Bass call and response ostinato were constant, while numerous other short melodic motifs from over the previous section were introduced in the sopranos and altos.

Figure 10

Figure 11

3.3.1 POLYPHONY

Bar133 began with a polyphonic texture as the bass is seen with a new rhythmic motif: tenors with the previous ostinato rhythm. The altos repeat the melodic motif that was sung earlier from bar 115 and the sopranos continued with an emphasized melody of the lyrics ‘O- ga pa ta pa ta’.

157 *cresc.*

S. ta O - ga pa-ta pa - ta, O - ga, O - ga, O - ga, o - ga,

A. *cresc.* bi-gi man, Je - sus na bi-gi man, Je - sus na bi-gi man, bi-gi man,

T. *cresc.* bi - gi man bi - gi man bi - gi man bi-gi man bi - gi man bi-gi man

B. *cresc.* per pow-er Su - per pow-er Su - per su-per pow - er He

Figure 12

The section ends in an accented homophonic movement of all parts.

3.3.2 CODA

This arrangement ended with a short coda from bar 167. The coda started contrapuntally but ended in homophony in bar 174.

S. bi - gi man bi - gi man bi -

A. gi man Bi - gi man Na bi - gi bi - gi man, bi -

T. Bi - gi man Na bi - gi bi - gi man, bi -

B. He bi - gi Na bi - gi bi - gi man, bi -

172

allarg. *ff* *mf* *a tempo* ♩ = 80

S. *ff* *mf*
 gi bi - gi man, bi - gi bi - gi man bi - gi man.

A. *ff* *mf*
 gi bi - gi man, bi - gi bi - gi man bi - gi man.

T. *ff* *mf*
 gi bi - gi man, bi - gi bi - gi man bi - gi man.

B. *ff* *mf*
 gi bi - gi man, bi - gi bi - gi man bi - gi man.

Figure13

4.0 ANALYSIS II

ANALYSIS OF KABIYESI BY LAWAL OLAOLU

Key: G major

Time: 4/4

Lawal Olaolu's 'Kabiyesi' is based on a dundun drumming tradition used as greeting to monarchs in Yoruba tradition and a song material of Yoruba origin. The song material is a traditional piece with an unknown source which may have been derived from the words and tone of the drumming pattern and passed down by oral tradition as most African folk songs. The dundun rhythmic pattern in this content formed the thematic material of the composition. Below is the drumming material:

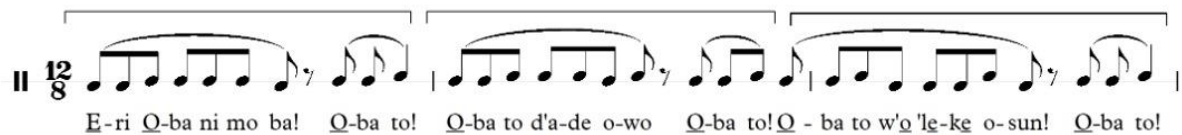


Figure 14 shows a musical notation for a drumming material in 12/8 time. The notation consists of three measures, each with a bracket above it. The lyrics are: E-ri Q-ba ni mo ba! Q-ba to! Q-ba to d'a-de o-wo Q-ba to! Q - ba to w'o 'le-ke o-sun! Q-ba to!

Figure 14

The song material is outlined thus:



Figure 15 shows two staves of musical notation for the song material. The first staff has lyrics: Ki le n-fQ-ba pe? Q - ba o, Q - ba 'la-se Q - ba! Ki le n-fQ-ba pe? Q - ba o, Q - ba 'la-se Q - ba! The second staff has lyrics: Q-ba to d'a-de o-wo, Q-ba o, Q-ba 'la-se Q-ba! Q-ba to w'e-wu o-sun, Q-ba o, Q-ba 'la-se Q-ba!

Figure 15

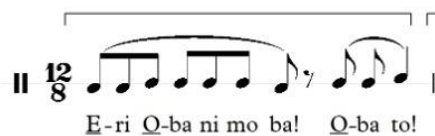
This arrangement by Lawal Olaolu did not follow the standardized western musical forms. However, it consists of different sections. Below is the overall structure of the piece.

Sections	A	B	Bridge	C
Bars	01-22	23-80	81-90	91-174

Table 3 Form of Kabiyesi

4.1 SECTION A:

The first section of this arrangement was based on a motif from the drumming pattern. The pattern ‘Eru Oba ni mo ba Oba to’ is from the dundun drumming tradition. It is a praise greeting used for Yoruba monarchs; therefore, it is part of the drum language/poetry used by the lead drummer.



This motif is expounded by Olaolu applying different composition techniques in the development of section A. The drum intonation is transcribed to vocal solfege to make it more singable since it is a vocal composition.

Soprano
E-ru O-ba ni mo ba, O-ba to E-ru O-ba ni mo ba, O-ba to

Alto
E-ru O-ba ni mo ba, O-ba to E-ru O-ba ni mo ba, O-ba to

Tenor
E-ru O-ba ni mo ba, O-ba to E-ru O-ba ni mo ba, O-ba to

Bass
E-ru O-ba ni mo ba O-ba to E-ru O-ba ni mo ba, O-ba to

Figure 16

This section starts with all parts (SATB) singing in unison in the first theme. The lyrics ‘E-ru O-ba ni mo ba, O-ba to’ were reiterated simultaneously in all parts before the soprano takes the

lead, singing the same melody while the other parts accompany humming. The major compositional techniques employed in this section are;

4.1.1 Unison

As seen in bars 1-6, all parts are singing the same single-line melody or notes.

4.1.2 Homophonic harmonization

As seen in ATB in bars 7-22, the lower parts harmonized with the same rhythmic pattern.

7

S. E-ru O-ba ni mo ba, O-ba to E-ru O-ba ni mo

A. uh uh uh

T. uh uh uh

B. uh uh

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Figure 17

4.2 SECTION B

Section B is built entirely on the song material of the original tune with slight variations in the responsorial of each constituting mini section.

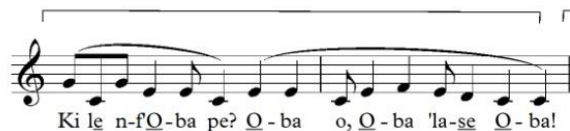
Ki le n-fO-ba pe? O-ba o, O-ba 'la-se O-ba! Ki le n-fO-ba pe? O-ba o, O-ba 'la-se O-ba!

O-ba to d'a-de o-wo, O-ba o, O-ba 'la-se O-ba! O-ba to w'e-wu o-sun, O-ba o, O-ba 'la-se O-ba!

Figure 18

4.2.1 Antiphonal singing

In bars 23-34, the soprano calls while the other parts respond in homophonic harmonization style.



In bars 32-34, this short phrase is employed in totality with the sopranos calling and the other parts responding.

In 34-49, the alto takes the lead, maintaining the same antiphonal singing style in other parts with this motif.



The response was varied with new rhythms in all parts and in reiteration of the word 'O-ba'



The tenors and sopranos alternated this motif in bars 50-65 though there was an element of polyrhythm in the responses. These words: 'fO-ba pe o-ba' were reiterated severally, and the phrase ended in homophonic harmonization. Bars 34-49 were reprised ending the section. After section B, a new musical idea not related to the original tune was introduced.

4.2.2 BRIDGE/TRANSITION

Before the final section of the piece, an eight-bar phrase in a different tonality was introduced. The bridge and a section of the original composition has the same lyrics: 'O-ba t'o d'a-de o wo'. The bridge maintained an antiphonal singing style led by the soprano, and the response is homophonic with pedal notes.

10.0 Modulation: The music in this section modulated from the tonic to the sub-mediant major, i.e., G major to E major.

11.0 Pedal notes (inverted): These are notes sustained over changing harmonies.

The image shows a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in G major and consists of 8 bars. The lyrics are: 'O-ba t'o d'a-de o - wo' (Soprano), 'ba ba d'a - de o d'a - de o d'a - de O - ba' (Alto), 'a a o a' (Tenor), and 'ba ba d'a - de o d'a - de o d'a - de O - ba' (Bass). The Soprano part has a first ending (1.) and a second ending (2.). The Alto and Bass parts have a first ending (1.) and a second ending (2.). The Tenor part has a first ending (1.) and a second ending (2.). The score is marked with a key signature of one sharp (F#) and a common time signature (C). The Soprano part starts with a treble clef and a key signature of one sharp. The Alto, Tenor, and Bass parts start with a bass clef and a key signature of one sharp. The Soprano part has a first ending (1.) and a second ending (2.). The Alto and Bass parts have a first ending (1.) and a second ending (2.). The Tenor part has a first ending (1.) and a second ending (2.).

Figure 19

4.3 SECTION C

The final section consists of three miniature sections. The section is divided as follows:

This final section in bars 91-107 start with the soprano leading with the lyrics 'O-lo- ri a - ye' followed by the other parts successively using the same motif in a contrapuntal style. The same pattern was repeated with different words. But, the section concluded with a homophonic harmonization in all parts.

Figure 20 is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in G major and 4/4 time. The Soprano part begins with a dynamic marking of *mf* and has the lyrics "O-lo-ri a - ye" followed by "A-ko-da a-". The Alto, Tenor, and Bass parts enter later in the measure with the lyrics "O-lo-ri a - ye".

Figure 20

4.3.1 Homophonic ostinato

Figure 21 is a musical score for five vocal parts: Soprano Solo (S. Solo), Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in G major and 4/4 time. The Soprano Solo part has a dynamic marking of *f* and the lyrics "E-ru O-ba ni mo". The other four parts (S, A, T, B) sing the lyrics "Mi-mo" in a homophonic ostinato pattern. The lyrics for the other parts are: S: "Mi-mo Mi-mo Mi mo___ Mi-mo, Mi-mo Mi-mo, Mi - mo"; A: "Mi-mo Mi-mo Mi mo___ Mi-mo Mi-mo Mi-mo, Mi - mo"; T: "Mi-mo Mi-mo Mi mo___ Mi-mo Mi-mo Mi-mo, Mi - mo"; B: "Mi-mo Mi-mo Mi mo___ Mi-mo Mi-mo Mi-mo, Mi - mo".

Figure 21

In bars 108-159, there is an ostinato. The ostinato is peculiar as it is in all parts and forms an homophonic harmonization in which a soprano solo line was added. An ostinato is a short-repeated motif sung over by one or more parts.

The music ends with a reprise of 34-49 with variation in the final few bars, which gave rise to a more definite end.

In conclusion, this table shows the summary of compositional techniques employed in each section of the piece.

Section A	Section B	Bridge	Section C
Unison, Homophonic harmonization	Antiphony, Homophonic harmonization, Polyrhythm	Modulation Pedal notes	Counterpoint, Ostinato, Antiphony, Homophonic harmonization

Table 4 Compositional techniques of Kabiyesi

5.0 ANALYSIS III

ANALYSIS OF the 1ST MOVEMENT of PIANO CONCERTO IN G (THANKSGIVING CONCERTO) BY SEUN OWOAJE

Key: G major

Time: 4/4, 12/8

Form: Sonata Allegro or First Movement form.

Medium: Orchestra

Seun Owoaje's concerto is a typical example of the use of vocal music as material and basis for an instrumental composition. This piano concerto has its basic source material from sacred songs of Yoruba origin, namely:

i. O seun Baba, O se o, Jesu.

Figure 22 shows two staves of musical notation in G major. The first staff is in 4/4 time and contains the lyrics: "E seun o ba ba E se o je su ki la ma fi san o re re bi o ti po to la ye mi e". The second staff is in 12/8 time and contains the lyrics: "gbe run a hon o ma to to yin re e se o je su".

Figure 22

ii. Ará e òdè, e ba mi jo.

Figure 23 shows three staves of musical notation in G major. The first staff is in 6/8 time and contains the lyrics: "A ra e di de e bami jo e niyan mi e bami yo o lu wa mi lo gbemi ga ni nu e gungun". The second staff is in 4/4 time and contains the lyrics: "ogbami nu ni nu e gungun o mu mi ye kin lo wa ye mi bi koso pe o pe ni te mi lo jo Gbogbo". The third staff is in 4/4 time and contains the lyrics: "A ra e di de e bami jo e niyan mi e bami yo o lu wa mi lo gbe mi ga".

Figure 23

iii. O se Oluwa, O se Oluwa, ife re si wa o po, O se Olu



Figure 24

iv. And a fragment of Thelonious Monk's 'Round Midnight'.



Figure 25

This concerto follows the standardized form of sonata-allegro, which comprises exposition, development, and recapitulation.

Exposition	Development	Recapitulation	Coda
Bars 1-87	Bars 88-115	Bars 116-176	Bars 177-241

Table 5 Structure of composition

5.1 EXPOSITION

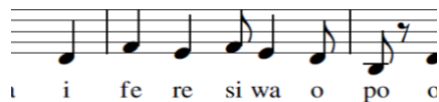
The music started in bars 1-5 with a grounded homophonic sequential variation of this motif in the piano with a short introduction with Akuba drums using the same motif.



The orchestra responds at intervals applying the call and responds technique or concerto grosso style in which a small group (concertino) is against a large group ripieno, tutti, concerto grosso.

From bar 6, a quartet comprising Oboe, Clarinet, Bassoon and solo Violin play the first source material ‘O seun Baba, O se o, Jesu’. Accompanied by the string instruments, the Piano repeats the same song from bar 13. From bars 22-37 is a dance style powered by the orchestra’s percussion section, with fragments of the song being played by different instruments subsequently with different short melodic and rhythmic sequences. This section leads to a new tonality in minor in bar 37 with the same source song played by the solo viola and a return of the major tonality with the tutti repeating the song. A short-imitated cadenza from bar 47 by different groups in the orchestra leads to the second source material in bar 53 in 12/8 time.

In bar 54, the piano plays the source song ‘Ará e dide, e ba mi jo’ in a subtle manner on a woodwind choir accompaniment by the. In bars 60, the melody (ornamented) moves to the lower strings accompanied by the piano and percussive instruments. In bar 63, the varied piano lines and the slower strings continue in bar 66.



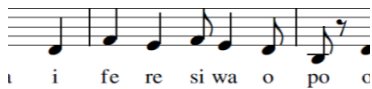
From bar 71 is a dance-based motif from the third source material ‘O se Oluwa, O se Oluwa, ife re si wa o po, ‘O se Oluwa ’with the melody in the bassoon and ornamented passage in the flute in the dominant key of D major. The orchestra continued with the same melodic motif till bar 80.

In bars 82-87 is a sequential transitional passage to A major in 6/8 based on an inverted woodwind melody in bar 79.



5.2 DEVELOPMENT

In the development of this first movement, the piano plays in bars 88-96 a sequential passage passing through the key of A major to the home key of G major. In the last two beats of bar 96, the orchestra joins in a retrograde inversion of the previous two beats of the piano.



This motif returns in bars 97 in a highlife groove though varied but fades away in bar 109, passing through different tonalities. In bars 110-115, an imitation between the piano and orchestra was very dominant, which led to the reprise of 'O seun Baba, O se o, Jesu'.

5.3 RECAPITULATION

Bars 116-176, which started in G major and ended in C major, saw the total return of the theme song 'O seun Baba, O se o, Jesu'. This return is with other musical motifs are used in the exposition in bars 6-78. The basic structure and music elements from the exposition and recapitulation remain the same except for a more extensive and decorated piano and inner orchestral parts.

The cadenza continuing in C major started with variations on the last orchestra figure in bar 176 and continued with the development of this motif till a modulation to G flat major in bar 192 with an arpeggiated introduction of a motif from Thelonious Monk's 'Round Midnight' in bar 194.

The cadenza continued in bar 197 with a reintroduction of this motif from the orchestra which developed into a scalic passage in bar 199 that led to the reintroduction of *O seun Baba, O se o, Jesu* at the end of the cadenza in last half beat of bar 200.

The final tutti was an extensive development on the introductory motif with an introduction of a new motif which was repeated extensively in the final lap of the concerto.

6.0 COMPARATIVE ANALYSIS

A comparative analysis on the usage of quotations in the analyzed compositions.

6.1 QUOTATION

Quotation in Kabiyesi was strictly phrasal; the composer quotes complete phrases from the source materials as a call and writes a suitable response to it. An example is the alto's lead in bar 66. The format was replicated by different parts at points.

6

65 **A t** Bar 66 is a verbatim quotation from the source material while the rest of the passage was composed in response to the call by altos.

S. O-ba o o O-ba t'o w'e-wu i-

A. e O-ba O-ba to d'a-de o - wo o o O-ba

T. e O-ba O-ba o o O-ba a

B. e O-ba O-ba o o O-ba

Figure 26

In 'Bigi man', quotations were more complicated than the previous composition. Quotation, as used by Oluranti, could be divided into two, Fragmental quotation (motif) and Phrasal quotation. It is also worth noting that these quotations were used simultaneously at some point in the composition. For example, in bars 134.

7.0 ANALYSIS OF ELECTROACOUSTIC MUSIC BY ADENIRAN ADETOYINBO

Key: C Major

Time: 4/4

Form: Ternary Form

Genre: Electronic Music

This composition is a typical example of vocal music forming the basis for electroacoustic instrumental music. My intention is to combine sounds from different sound sources to manipulate timbres that will typically conceptualize my ideas in an African idiom. This music

Has its basic source or quoted material from two sacred songs of Yoruba origin:

i). Gbi gbe ga

GBI GBE GA

The image displays two staves of musical notation in C Major, 4/4 time. The first staff contains the main melody with lyrics: "O ba ta le yi pa da i yin lo ye o O Gbigbega Gbigbega O ba ta le yi pa da". The second staff, starting with a measure rest, continues the melody with lyrics: "i yin lo ye o O".

Figure 28

ii). Eru Olorun bami

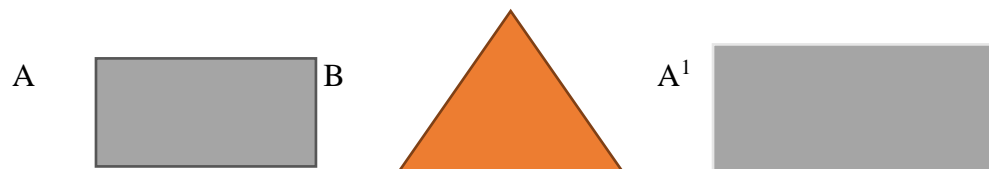
Eru olorun bami



Figure 29

The composition follows the standardized form, which is the ternary form (ABA) structure.

The ternary form consists of two distinct sections and the reprise of the A section.



7.1 Section A

For this section, the instruments I used were marimbas and very rare pad sounds from different sound banks to exact my creativity. Most of the sounds used in this section are combinations and mixes of different sounds from various sources. In essence, I blended so many tones to achieve the rich tone I intended. One can find ostinato in the percussion as it played the same

rhythm from start to finish in this section. I got it percussive sound from a vst plugin named chromaphone, as it gave me a synthetic conga sound which was appreciated to get the desired result. The main melodic materials I used in this section are from the quoted source; each material was quoted verbatim following improvisations in few bars after the materials had been established. The first melodic material was stated by the combination of bells and chimes. In contrast, I added an ice pad from Korg synthesizers to the second material to add some presence as it was not very pronounced.

7.2 Section B

This section is a percussive section exploring the synthetic parts of African drums with some pitched sounds in the background. These sound sounds include pads, melodic leads and marimbas. They were used predominantly to enhance and add spice to the performance. My main intention here was to achieve a blend between pitched and unpitched sounds, playing different materials. I also used some sampled sounds like the traditional conga sound, which I added reverb and a bit of delay for the beauty or aesthetics of the performance, a sampled whistling sound and a fire sample loop from KSHMR.

7.3 SECTION A¹

Materials from the previous section A are recapitulated here but with the addition of some sampled synthetic percussion loops and two additional synthesized sounds, TG evergreen from nexus and the flute which played the final melodic material that ended the music.

8.0 CONCLUSION

In this compositional study, the use of quotation as basis for African art music composition is observed in Ayo Oluranti's 'Bigi man', Lawal Olaolu's 'Kabiyesi' and Seun Owoaje's 'Thanksgiving Concerto in G'. The study has explored different quotation was used and how standard compositions was developed applying different compositional techniques dominant in African musical styles. Like these pieces, most quotations used in Nigerian art music compositions are usually folk tunes or sacred tunes with unknown composers which may have been passed down through oral tradition. The introduction of Christianity in the 19th century to the Nigerian societies played important roles in the development of the type of compositions (modern African art music) in this study. While using European musical forms and occasionally harmonic vocabulary, composers of Africa art music maintained impressively African tonal, melodic and harmonic compositional characteristics throughout their composition.

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