

**ÀJE KÚN 'YÀ (A CAPELLA FOR SATB):**  
**BI-CULTURALISM AS THEORETICAL FRAMEWORK FOR NIGERIAN**  
**ART MUSIC COMPOSITION**

**BY**

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## CERTIFICATION

This project was prepared and submitted by **ODEKU, DEBORAH EBUNOLUWA** in partial fulfilment of the requirements for the degree of **BACHELOR OF ARTS (Music)**, is hereby accepted.

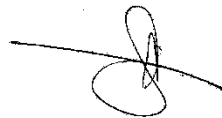


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## **DEDICATION**

This project is dedicated to the Almighty God.

## **ACKNOWLEDGEMENTS**

I thank the Almighty God for sustaining me and providing all necessary help needed for the successful completion of this work. I thank my parents, Mr. & Mrs. Solomon Oluwole Odeku, for all their love and support. I sincerely appreciate my supervisor, Dr. Oluranti, for all his patience, valuable guidance and in depth understanding that he has extended to me all through this work, which has led to its successful completion.

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## ABSTRACT

As a result of the advent of Christianity and the Colonial experience in the African landscape, Nigerian composers from the 19<sup>th</sup> century till date have embraced a bi-cultural approach to creating art music. *Gúnugún* for SATB by Olaolu Lawal is representative of the creative efforts that merge African and European musical forces together in art music composition. This work is subjected to analysis to bring to the fore the stylistic elements, structural components, resources and procedures that define these two musical traditions. The compositional tools unearthed are then applied in the creation of an original composition for SATB, *Àje kún 'yà* while spelling out through analysis how coherence is achieved within the applied bi-cultural framework.

**Keywords:** Bi-culturalism, Nigerian Art Music, Compositional framework.

## 1.0 INTRODUCTION

Music has existed in African culture for as long as the people themselves. In traditional Africa, music is an integral part of the life and culture of the people, functioning in every sphere from birth till death. Performance of traditional African music which consists of both vocal and instrumental music, is majorly a communal affair involving the actual performers and their participating audience. Traditional African music is described as “an aggregation of regionally, customary, culturally and ethnically constituted musical practices” (Mapaya, 2014: 1). 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).

The coming of the Christian missionaries and colonialism along with their cultures, changed the social, religious and political manner of existence of pre-colonial Nigerians. According to Omojola (1995: 17), since musical practices in traditional Nigerian Society are strongly tied to religious, social and political activities, the introduction of Christianity and European culture to Nigeria was bound to have a significant impact on Nigerian musical culture. Liturgical music used in the divine services, was the first encounter of traditional Nigerians with European music. Liturgical music was in two forms; chants and the hymns. The free rhythm, tempo rubato of the Roman Catholic plain chants had its parallel in the ritual chants of

African ceremonies of the south. However, the hymn, in contrast to the chant, had no parallel in traditional Nigerian ethnic musical systems operating before the advent of the missionaries.

The singing of European hymns therefore constituted a new musical experience for southern Nigerians Christian converts. The hymns were sung initially in European language (for the Roman Catholic churches, Latin, while the protestant churches were in English), which was not known to Nigerian converts who lacked Western education. This posed a problem for the missionaries who then decided to superimpose their Western tunes and metric system on the translated indigenous texts. This marked the beginning of the journey of Nigerian music into bi-culturalism. However, this idea proved unsuccessful. Vidal (2012: 4) says, “One striking feature with the hymn books translated into local languages was the attempt by missionaries to introduce along with the translations, the English concepts of rhymes and poetic meters. This experiment met with some disasters...the African concept of poetry... does not lend itself to the English concepts of rhymes and poetic metres. Moreover, the Nigerian languages are tonal while English is not”.

It is noted that the attempt to “Africanize” the hymn culture occurred within a larger struggle against European cultural dominance. There was the opposition to European authority, which took place in the church, since it was the most important focal point for educated Africans in 19<sup>th</sup> century Nigeria. Within the Church, African Christians agitated for missionary policies more sympathetic to their African customs and beliefs. One of the significant results of this agitation was the emergence, by the beginning of this century, of Nigerian hymnody (Omojola, 1995: 9). An example of Africanized church music is the hymn book by the late Rev. J.J. Ransome-Kuti, which contains 53 hymns that pairs new Yoruba texts to existing Yoruba melodies. Thus, by the

beginning of the 20<sup>th</sup> century, the foundation of Nigerian art music as a bi-cultural phenomenon combining African and European elements was established as a direct consequence of the surge within Nigerian church musicians to Africanize their works.

Bi-culturalism, continues to serve as a compositional framework for contemporary Nigerian composers. This project examines Olaolu Lawal's *Gúnugún*, for its bi-cultural components. These components are excavated through analysis and re-applied in composing a new work *Àje kún yà*. This project begins with a consideration of analytical concepts relevant to musical bi-culturalism as it applies to Nigerian Art Music. This is followed by the analysis of Lawal's *Gúnugún*, for which observations and learnings from the analysis are made. *Àje kún yà*, an original composition for SATB based on the theoretical learnings from *Gúnugún*, is then presented through analysis. Observations are made from this analysis. The last section summarizes the project.



## 2.0 ANALYTICAL CONCEPTS

This is an overview of musical components that form the basis for analysis in this project work.

### 2.1 Bi-Culturalism

This is the theoretical combination of stylistic elements, procedures, resources and structural components germane to any two distinctive musical cultures in the creation of a musical idiom.

### 2.2 Harmonic Language

Harmony primarily defines vertical and horizontal pitch organization in the space of time. Specifically, functional tonal harmony was first encountered in Africa by the singing of hymns in churches. It was embraced, adopted and employed by trained African musicians in creation of their works. While the language of harmony in pre-colonial Africa was largely tonal (non-functional), there are some features which are common to both African and European tonal cultures. These include, homophonic parallelism, counter melody, ostinato variation.

#### 2.1.1 Homophonic Parallelism

This occurs when a single melody line in one voice is accompanied by other voices singing parallel intervals of seconds, thirds, fourth, fifth, sixth or octave above or below the melody line. In African musical cultures, the choice of interval is usually determined by the scale the music is in.

### 2.1.2 Ostinato Variation

Ostinato variation occurs when one or more rhythmic patterns (ostinatos), are modified at each point of repetition either by addition, subtraction or elongation of a motivic cell. It occurs mostly in the instrumental sections of African music but can also be used in vocal music. It is the continual return of one or more themes, each moving in independent melodic and rhythmic patterns, in variations.

### 2.1.3 Counter Melody

A counter melody is a secondary melody played in counterpoint with a primary melody.

## 2.3 Form

Form specifies the overall organization of a musical composition. It is primarily defined by pitch organization, rhythmic structure, and material development in the common practice era. A cardinal feature of form in African music is the “call and response” antiphonal structure, which manifests in various forms within vocal and instrumental genres.

## 2.4 Text Tonality

According to Agu (1999: 40), “all sub-Saharan African songs conform to the principles guiding the relationship between speech-tone and melody”. Most indigenous languages found in sub-Saharan African tribes, have three tone levels: low (ˋ), mid (-) and high (/), however there are those with more and those with just two; low (ˋ) and high (/). For example Yoruba, commonly found in West Africa, makes use of the three tone level, while the Zulu of South Africa makes use of just two. These

tones change the meanings of different words all having the same spellings. For example, in the Yoruba language, the four letter “Igba” word can mean different words in the English language depending on the placement of the tone marks.

*Igbá* – Calabash

*Ìgbà* – Time

*Ígbá* – Garden egg

*Igba* – Two hundred

Another example is “Ojo”

*Òjò* – Rain

*Ojò* - Day

*Ọjó* – Name of a person

In African music, details of structure are also influenced by extrinsic factors such as verbal text. For the musicality of text, it assumes the potential of musical components such as pitch, rhythm, etc. in defining the structure of a piece of music. In African traditions, songs are treated as speech utterance because it is believed that the integration of prosodic features of speech enhance musical expressions.

### 3.0 ANALYSIS I: *Gúnugún*

The piece *Gúnugún* is structured using the ABACA song form. It consists of five sections; A<sup>1</sup>, B, A<sup>2</sup>, C, and A<sup>3</sup>. It has the overall layout:

**A<sup>1</sup> - B - A<sup>2</sup> - C - A<sup>3</sup>**

| Sections | A <sup>1</sup> | B       | A <sup>2</sup> | C        | A <sup>3</sup> |
|----------|----------------|---------|----------------|----------|----------------|
| Measures | 1 – 45         | 47 - 58 | 59 - 74        | 75 - 100 | 101 - 107      |

Table I - Overall Structure of *Gúnugún*

#### 3.1 Section A<sup>1</sup>

This section is responsorial. The call is “*Gúnugún Ì kú lé-we*” and the refrain is “*Dan dan má kàsàì d'àrugbo dan dan*”. An example of this is seen in mm 1, where we have the call in the Soprano voice and from mm. 2-4, the refrain is sung by all the voice parts.

##### 3.1.1 Antiphonal singing

Antiphonal singing is used in two ways in this section. The first is the call and response as explained above. The second, is the alternation of the call between two voice parts, which are the Soprano and the Bass. For example in mm. 1, 4 & 8, the call “*Gúnugún Ì kú lé-we*” is in the Soprano voice but in mm. 12 & 16, the call is in the Bass voice. This antiphonal singing is repeated all through this section.

### 3.1.2 Modulation

This occurs at mm. 29, the music which was previously in F Major from mm. 1, was modulated to G Major.

### 3.1.3 Homophonic harmonization

Occurs from mm. 33-41, the soprano calls were harmonized by the alto voices in a homophonic style i.e. they had the same rhythm motion and text but different pitch.

### 3.2 Section B

This section begins with four motifs; M1, M2, M3 and M4.

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nu-gun, ku le-we

Gu nu gun. nu-gun, ku le-we Gu nu gun.

ku le-we

gu nu gun. ku le-we gu nu gun

Gu nu gun ku

Gu nu gun ku le-we gu nu gun ku le-we

ku le-we

Gun Gun Gun ku le-we Gun Gun

Figure I

### 3.2.1 Interlocked Rhythms

The four motifs outlined above are arranged in counterpoint. When sung together, it creates a single and continuous line of music having a staggered entry or hopping effect. This is clearly expressed in the piece from mm. 47-49, in the SATB voices.

### 3.2.2 Modulation.

The four phrases modulate from G major to A major from mm. 50-57, then end on B major in mm. 58, which is the end of the section.

### 3.3 Section A<sup>2</sup>

This section is a restatement of A<sup>1</sup>. The distinction between A<sup>1</sup> and A<sup>2</sup>, is that for A<sup>1</sup>, the call is alternated between the Soprano and Bass voices. While in A<sup>2</sup>, the call remains in the Soprano voice, as seen in mm. 59, 63, 67 & 71 where all the calls appear in this section.

### 3.4 Section C

#### 3.4.1 Ostinato

This section begins with the use of ostinatos in the SATB voices. The ostinato, “*dan dan, dan dan, dan dan*”, begins from mm. 75, and continues throughout the section. The solo voice introduces a new text “*á ò ní kú lé-we o*” as well as a new rhythmic pattern.

8 73

Ostinato material.

dan ma ka sai d'a-ru-gbo dan dan, dan dan, dan dan,

dan ma ka sai d'a-ru-gbo dan dan, dan dan, dan dan,

dan ma ka sai d'a-ru-gbo dan dan, dan dan, dan dan,

dan ma ka sai d'a-ru-gbo dan dan, dan dan, dan dan,

Figure II

### 3.4.2 Polyrhythm

Polyrhythm occurs from mm. 89-90, the first new rhythm (R1), is introduced in the alto voice, in place of the ostinato formerly occurring. The second new rhythm occurs in the tenor voice from mm. 90. The tenor splits into two to accommodate both the new rhythm (R2), and the already occurring ostinato (O1). The third new rhythm (R3), is introduced in the Bass voice from mm. 89-98. The last new rhythm (R4), is introduced in the Soprano voice from mm. 98-100.

R1-R4 are new rhythms introduced that are different from the ostinato material occurring simultaneously in some voices.

O1- is the ostinato material occurring in the SATB voices from mm. 75

Figure III

Figure IV

### 3.5 Section A<sup>3</sup>

This section is a summary of sections A<sup>1</sup>, B and C.

The section began with a call and response reminiscent of section A<sup>1</sup> and A<sup>2</sup> as seen from mm. 101-104. From mm. 102-104, the response to the call, is arranged using the same counterpoint technique employed in section B. This section features a soloist/solo voice part like section C but taken by the whole part.



## 4.0 OBSERVATION

### 4.1 Contrast

The composer is able to create contrast in each section by developing the folk song theme using various techniques. The creation of contrast is considered from the microscopic and macroscopic points of view. The microscopic view point looks at the creation of contrast within each section, while the macroscopic aspect focuses on the creation between the sections. The table below shows both microscopic and macroscopic aspects of contrast creation.

| A <sup>1</sup>           | B            | A <sup>2</sup>           | C                    | A <sup>3</sup>       |
|--------------------------|--------------|--------------------------|----------------------|----------------------|
| ANTIPHONAL SINGING       | -            | ANTIPHONAL SINGING       | -                    | ANTIPHONAL SINGING   |
| HOMOPHONIC HARMONIZATION | -            | HOMOPHONIC HARMONIZATION | -                    | -                    |
| -                        | COUNTERPOINT | -                        | -                    |                      |
| MODULATION               | MODULATION   | -                        | MODULATION           | MODULATION           |
| -                        | -            | -                        | OSTINATO             | -                    |
| -                        | -            | -                        | POLY-RHYTHM          | -                    |
| -                        | -            | -                        | SOLOISTIC VOICE PART | SOLOISTIC VOICE PART |

Table II

### 4.2 Prayer Mode as a Structural Component

The text “*Gúnugún Ì kú lé-we, dan dan má kàṣàì d'àrugbo dan dan*”, is a prayer of longevity which is recited antiphonally. In African traditional religions, prayer is a part of worship which involves a dialogue between one individual and another individual or between a group and another. This text is an example of such. An

individual or as in this case a group gives the call; “*Gúnugún Ì kú lé-we*” and the other groups reply with; “*dan dan má kàṣàì d'àrugbo dan dan*”. The music is structured to reflect the antiphonal nature of prayer in Yoruba traditional religions.

#### 4.3 Textual analysis

In African music, the structure is sometimes influenced by extrinsic factors such as verbal text. Most African languages are tonal and so it is believed that integrating the metric system of speech to music enhances musical expressions.

The Yoruba language makes use three tone levels: low (˘), mid (-) and high (/). These tone levels impact the meaning of words having the same ‘spelling’.

In *Gúnugún*, the melodic organization is determined by the text. The inherent tone of the text is reflected as much as possible in order to maintain the meaning of the text.

| <b>Yoruba text</b>        | <b>English translation</b>   |
|---------------------------|------------------------------|
| <i>Gúnugún Ì kú lé-we</i> | The vulture never dies young |
| <i>Dan dan</i>            | Surely                       |
| <i>Má kàṣàì d'àrugbo</i>  | I shall live to old age      |
| <i>Dan dan</i>            | Surely                       |

#### 4.5 Summary

The piece as a whole is built on one folk song theme. The use of just one melody line repeated throughout the music ordinarily suggests monotony but the composer is able to drive the music linearly and cancel monotony by creating contrast. Contrast is created by modulation, changing of techniques in each section, structuring the music to reflect the antiphonal nature of prayer in traditional African religions and text tonality.

Section A<sup>3</sup> is a summary of the distinctions in each section. The antiphonal nature of A<sup>1</sup> and A<sup>2</sup>, the contrapuntal texture in B and the solo of C, are reflected in the coda section of the music. The coda shows how one section transitions into the next creating a gradual build up which then climaxes in the coda and also anticlimaxes in the coda.

Bi-culturalism is articulated in this piece by combining and reflecting both European and African use of musical components such as harmony and form, in recreating a traditional African folk song.

## 5.0 ANALYSIS II

The piece *Àje kún yà*, has overall form ABCD.

| Sections | A      | B       | C       | D       |
|----------|--------|---------|---------|---------|
| Measures | 1 - 28 | 29 - 55 | 57 - 72 | 73 - 98 |

Table III

### 5.1 Section A

The drum text theme “*àje kún yà ni ó je*” is introduced from mm. 1.

#### 6.1.1 Homophonic harmonization

This occurs from mm. 1-20 between the tenor and bass, singing “*àje kún yà ni ó je*”.

Homophonic harmonization also occurs between the soprano and alto singing “*iyà*”.

The third appearance of homophonic harmonization occurs from mm. 20-28, where all voices sing “*iyà*”.

#### 5.1.2 Call and Response

The call “*àje kún yà ni ó je*” is sung by the tenor and bass voices, which is then responded to by the soprano and alto singing “*iyà*”. This occurs from mm.1-20

#### 5.1.3 Modulation

This occurs from mm. 20-28, where all voices sing “*iyà*”.

### 5.2 Section B

This section is a development on the drum text theme, introduced in section.

### 5.2.1 Ostinato

Section B begins with an ostinato “*iyà ni ó je*” which is first introduced by the tenor and bass voices at mm.29, then the alto voice is introduced at mm. 31 and finally the soprano voice at mm. 32. The second ostinato material “*iyà*”, is introduced into the bass voice from mm. 33.

### 5.2.2 Solo

A solo is introduced in the bass voice at mm. 36. The solo part appears four times, each having different texts. The solo is accompanied by the ostinato “*iyà ni ó je*” in the soprano, alto and tenor voices.

| Solo                     | Ostinato           |
|--------------------------|--------------------|
| <i>Omo àláyì gbọ̀ràn</i> | <i>iyà ni ó je</i> |
| <i>Kí ló je ò</i>        |                    |
| <i>iyà ni ó je ó</i>     |                    |
| <i>Ànisé, kí ló je</i>   |                    |

Table IV

## 5.3 Section C

### 5.3.1 Homophonic Harmonization

This occurs from mm. 57-72, in the soprano, alto, tenor and bass voices.

### 5.3.2 Polyrhythm

From mm. 61 of the tenor voice, and mm. 62-64 of the bass voice, a new rhythm is introduced in the tenor voice which moves simultaneously with the already existing rhythm in the soprano, alto and bass voices.

## 5.4 Section D

### 5.4.1 Call and Refrain

The folk song theme “*àje kún yà ni ó je*” is reintroduced at mm. 74, in the tenor and bass voices, as the refrain. The call “*eni tí ò tó ní nà, t’ón dè nà d’eni*”, is introduced at mm. 81

### 5.4.2 Counterpoint

From mm. 75-78, all voice part are introduced in a contrapuntal style. The first entry is by the tenor and bass voices at mm. 75. The second entry is by the alto voice at mm. 76. The last entry is by the soprano voice at mm. 77.

### 5.4.3 Homophonic Harmonization

This begins at mm. 78 immediately after the contrapuntal entry of all voice parts. It continues in the soprano, alto and tenor voice parts.

## 6.0 OBSERVATION

### 6.1 Contrast

Microscopically, each section consists of a theme and continuous repetition of that theme throughout that section. In order to create contrast some elements such as dynamics, modulation, etc., were introduced to keep the music lively and avoid monotony. Table V shows a clear picture of the elements used, and the sections they appear.

|              | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> |
|--------------|----------|----------|----------|----------|
| Dynamics     | Yes      | Yes      | Yes      | Yes      |
| Modulation   | Yes      | -        | -        | -        |
| Tempo change | -        | -        | Yes      | Yes      |

Table V

The creation of contrast macroscopically looks at distinct characteristics of each section as a whole.

| A                        | B                    | C                        | D                        |
|--------------------------|----------------------|--------------------------|--------------------------|
| ANTIPHONAL SINGING       | -                    | -                        | ANTIPHONAL SINGING       |
| HOMOPHONIC HARMONIZATION | -                    | HOMOPHONIC HARMONIZATION | HOMOPHONIC HARMONIZATION |
| -                        | -                    | -                        | COUNTERPOINT             |
| MODULATION               | -                    | -                        |                          |
| -                        | OSTINATO             | -                        | -                        |
| -                        | -                    | POLY-RHYTHM              | -                        |
| -                        | SOLOISTIC VOICE PART | -                        | -                        |

Table VI

The summary of contrast for each section is as shown in table VII

| <b>A</b>              | <b>B</b>                        | <b>C</b>                              | <b>D</b>              |
|-----------------------|---------------------------------|---------------------------------------|-----------------------|
| ANTIPHONAL<br>SINGING | SOLO AND VOCAL<br>ACCOMPANIMENT | IMPROVISATION<br>AND<br>ACCOMPANIMENT | ANTIPHONAL<br>SINGING |

Table VII



## 7.0 CONCLUSION

In this compositional study, the concept of bi-culturalism as the basis of Nigerian Art Music is visited. The root of bi-culturalism is traced to the 19<sup>th</sup> century church musicians who began to “Africanize” their works in order to incorporate and properly reflect their indigenous culture in divine services. In most works of contemporary Nigerian composers, the concept of bi-culturalism continues to serve as a compositional framework, which provides freedom to combine stylistic elements, structural components, resources and procedures germane to African traditional music and European art musical culture. An example of such works is Olaolu Lawal’s *Gúnugún*, which was examined. Bi-cultural compositional elements, such as harmonic language, form and text tonality, etc. excavated through the examination were re-applied in the creation of an original composition *Àje kún yà*.

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# ÀJE KÚN YÀ

ORIGINAL COMPOSITION

Arr. by Ebunoluwa Odeku

♩ = 110 A

SOPRANO  
ALTO  
TENOR  
BASS

*mf*  
A je ku ya ni o je A je ku ya ni o je A

4

S.  
A.  
T.  
B.

*mf*  
I ya  
I ya I ya I ya  
je ku ya ni o je A je ku ya ni o je A je ku ya ni o je A  
je ku ya ni o je A je ku ya ni o je A je ku ya ni o je A

7

S.  
A.  
T.  
B.

*mp*  
I ya I ya I ya  
I ya I ya I ya  
je ku ya ni o je A je ku ya ni o je A je ku ya ni o je A  
je ku ya ni o je A je ku ya ni o je A je ku ya ni o je A

10

S. — I ya — I ya — I ya —

A. — I ya — I ya — I ya —

T. je ku ya ni o je A je ku ya ni o je A je ku ya ni o je A

B. je ku ya ni o je A je ku ya ni o je A je ku ya ni o je A

13

S. — I ya — I ya — I ya —

A. — I ya — I ya — I ya —

T. je ku ya ni o je A je ku ya ni o je A je ku ya ni o je A

B. je ku ya ni o je A je ku ya ni o je A je ku ya ni o je A

16

S. — I ya — I ya — I ya —

A. — I ya — I ya — I ya —

T. je ku ya ni o je A je ku ya ni o je A je ku ya ni o je A

B. je ku ya ni o je A je ku ya ni o je A je ku ya ni o je A

19

S. *I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_*

A. *I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_*

T. *je ku ya ni o je A je ku ya ni o je I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_*

B. *je ku ya ni o je A je ku ya ni o je I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_*

23

S. *I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_*

A. *I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_*

T. *I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_*

B. *I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_*

28 **B**

S. *I ya ni o je\_\_\_\_\_ I ya ni o je\_\_\_\_\_*

A. *I ya ni o je\_\_\_\_\_ I ya ni o je\_\_\_\_\_*

T. *I ya ni o je\_\_\_\_\_ I ya ni o je\_\_\_\_\_ I ya ni o je\_\_\_\_\_ I ya ni o je\_\_\_\_\_*

B. *I ya ni o je\_\_\_\_\_ I ya ni o je\_\_\_\_\_ I ya ni o je\_\_\_\_\_ I ya ni o je\_\_\_\_\_*

33

S. *mp*  
I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

A. *mp*  
I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

T. *mp*  
I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

B.  
I ya I ya I ya

36

S. *p*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

A. *p*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

T. *p*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

B. *mf*  
O mo a la yi gbo ran\_\_\_\_\_ I ya I ya

39

S. *mp*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

A. *mp*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

T. *mp*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

B.  
Ki lo je o\_\_\_\_\_ I ya

42

S. *p*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

A. *p*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

T. *p*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya

B.  
I ya I ya I ya ni o

45

S. *mf*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya I ya ni o je, I ya ni o je,

A. *mf*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya I ya ni o je, I ya ni o je,

T. *mf*  
ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya, I ya ni o je, I ya ni o je,

B.  
je o I ya

48

S. *mp* *p*  
I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je,

A. *mp* *p*  
I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je I ya ni o je, I ya ni o je,

T. *mp* *p*  
I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je,

B. *mp*  
I ya I ya I ya



51

S. *mp* *mf*  
I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je,

A. *mp* *mf*  
I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je,

T. *mp* *mf*  
I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je, I ya ni o je,

B. *mf*  
A ni se, ki lo je o\_\_\_\_\_ I ya I ya

54

S. *mp*  $\text{♩} = 80$  **C**  
I ya ni o je, I ya ni o je, I ya I ya I ya ni o je I ya lo ma je\_\_\_\_\_ I ya\_

A. *mp*  
I ya ni o je, I ya ni o je, I ya I ya I ya ni o je I ya lo ma je\_\_\_\_\_ I ya

T. *mp*  
I ya ni o je, I ya ni o je, I ya I ya I ya ni o je I ya lo ma je\_\_\_\_\_ I ya\_

B. *mp*  
I ya I ya I ya I ya ni o je I ya lo ma je\_\_\_\_\_ I ya\_

59

S. *p*  
I ya\_\_\_\_\_ I ya\_\_\_\_\_

A. *p*  
I ya lo ma je\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_

T. *p*  
I ya. I ya lo ma je\_\_\_\_\_ o\_\_\_\_\_ I ya\_\_\_\_\_ I ya I ya\_

B. *p*  
I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya I ya I ya\_

64

S. *pp*  
ni o I ya ni o

A. *pp*  
ni o I ya ni o

T. *pp*  
I ya ni o I ya lo ma je o I ya I ya I ya I ya ni o

B. *pp*  
I ya ni o I ya I ya I ya I ya ni o

69

$\text{♩} = 100$

S. *mf* **D**  
ni o I ya I ya lo ma je, I

A. *mf*  
ni o I ya I ya lo ma je, I

T.  
I ya I ya I ya ni o

B.  
I ya I ya I ya ni o

74

S.  
ya lo ma je I ya I ya

A. *mf*  
ya lo ma je I ya I ya A

T. *mf*  
A je kun ya ni o je A je kun ya ni o je A

B. *mf*  
A je kun ya ni o je A je kun ya ni o je A

77  $\text{♩} = 110$  *mf* *mp*

S. A je kun ya ni o je A je kun ya ni o je A

A. je kun ya ni o je A je kun ya ni o je A je kun ya ni o je A

T. je kun ya ni o je A je kun ya ni o je A je kun ya ni o je A

B. je kun ya ni o je A je kun ya ni o je A je kun ya ni o je A

80

S. je kun ya ni o je A je kun ya ni o je A je kun ya ni o je A

A. je kun ya ni o je A je kun ya ni o je A je kun ya ni o je A

T. je kun ya ni o je A je kun ya ni o je A je kun ya ni o je I ya\_\_\_\_\_

B. je kun ya ni o je I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_

83 *p*

S. je kun ya ni o je A je kun ya ni o je A je kun ya ni o je A

A. je kun ya ni o je A je kun ya ni o je A je kun ya ni o je A

T. I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_

B. I ya\_\_\_\_\_ I ya\_\_\_\_\_ I ya\_\_\_\_\_

86  $\text{♩} = 100$

S. je kun ya ni o je A je kun ya ni o je A je kun ya ni o je A

A. je kun ya ni o je A je kun ya ni o je A je kun ya ni o je A

T. I ya\_\_\_\_\_ I ya\_\_\_\_\_

B. I ya\_\_\_\_\_ I ya\_\_\_\_\_

89

S. je kun ya ni o je I ya I ya I ya ni o je!

A. je kun ya ni o je I ya I ya I ya ni o je!

T. E ni ti o to ni na, t'on de na de ni I ya I ya I ya ni o je!

B. E ni ti o to ni na, t'on de na de ni I ya I ya I ya ni o je!

# GUNUGUN

Arr., Olaolu Lawal

**A**


SOPRANO   
Gu nu gun i ku le we dan dan ma ka sai da ru gbo dan dan gu nun gun I

ALTO   
dan dan ma ka sai d'a ru gbo dan dan


TENOR   
dan dan ma ka sai d'a ru gbo dan dan


BASS   
dan dan ma ka sai d'a ru gbo dan dan


**B**

5   
dan ma ka sai d'a ru gbo dan dan ma ka sai dan Gu nu gun i ku le-we dan

**A**

  
dan dan dan dan

  
dan dan dan dan

  
dan dan dan ku le-we ku le

10

dan ma ka sai d'a ru gbo dan dan dan dan ma ka sai d'a ru gbo dan

dan ma ka sai d'a ru gbo dan dan dan dan ma ka sai d'a ru gbo dan

dan ma ka sai d'a ru gbo dan dan dan dan ma ka sai d'a ru gbo dan

we ma ka sai d'a ru gbo dan dan Gu nu gun i ku le we dan dan ma ka sai d'a ru gbo dan

16

dan dan dan ma ka sai d'a ru gbo dan dan Ma ka sai d'a ru gbo dan

dan dan dan ma ka sai d'a ru gbo dan dan dan

dan dan dan ma ka sai d'a ru gbo dan dan dan

dan Gu nu gun i ku le-we dan dan ma ka sai d'a ru gbo dan dan dan

22

dan ma ka sai dan Gu nu gun i ku le-we, dan dan ma ka sai d'a ru gbo dan dan

dan dan dan dan ma ka sai d'a ru gbo dan dan

dan dan dan dan ma ka sai d'a ru gbo dan dan

dan dan ku le-we ku le - we ma ka sai d'a ru gbo dan dan

28

d'a ru gbo dan dan Gu nu gun i ku le-we dan dan ma ka sai d'a ru gbo dan

d'a ru gbo dan dan dan dan ma ka sai d'a ru gbo dan

d'a ru gbo dan dan dan dan ma ka sai d'a ru gbo dan

d'a ru gbo dan dan dan dan ma ka sai d'a ru gbo dan

33

dan Gu nu gun i ku le-we dan dan ma ka sai d'a ru gbo dan dan Gu nu gun i ku le-we dan

dan Gu nu gun i ku le-we dan dan ma ka sai d'a ru gbo dan dan Gu nu gun i ku le-we dan

8 dan dan dan ma ka sai d'a ru gbo dan dan ku le-we dan

dan dan dan ma ka sai d'a ru gbo dan dan dan

39

dan ma ka sai d'a-ru-gbo dan dan Gu nu gun i ku le-we dan dan ma ka sai d'a-ru- gbo\_

dan ma ka sai d'a-ru-gbo dan dan Gu nu gun i ku le-we dan dan ma ka sai d'a-ru- gbo\_

dan ma ka sai d'a-ru-gbo dan dan ku le-we dan dan ma ka sai d'a-ru- gbo\_

dan man ka sai d'a-ru-gbo dan dan ku le-we dan dan ma ka sai d'a-ru- gbo\_



45 5

Gu nu gun... nu-gun ku le-we, Gu nu gun...

Gu nu gun... ku le-we... gu nu gun

Gu nu gun ku le-we

ku le-we

49

nu-gun, ku le-we Gu nu gun. nu-gun, ku le-we Gu nu gun...

ku le-we gu nu gun... ku le-we... gu nu gun

Gu nu gun ku Gu nu gun ku le-we gu nu gun ku le-we

ku le-we Gun Gun Gun ku le-we Gun Gun

53

nu-gun, ku le-we Gu nu gun\_ nu-gun, ku le-we Gu nu gun\_

ku le-we o gu-nu gun\_ ku le-we gu nu gun

Gu nu gun ku Gu nu gun ku le-we gu nu gun ku le-we Gu nu gun ku le-we

Gun ku le-we Gun Gun Gun ku le-we Gun Gun

57

**A**

nu-gun ku le-we ku - le - we Gu nu gun i ku le-we dan dan ma ka sai

ku le-we ku - le - we dan dan ma ka sai

Gu nu gun, ku - le - we dan dan ma ka sai

Gun ku le-we ku - le - we dan dan ma ka sai

62

d'a-ru-gbo dan dan Gu nu gun i ku le-we dan dan ma ka sai d'a-ru-gbo dan

d'a-ru-gbo dan dan Gu nu gun i ku le-we dan dan ma ka sai d'a-ru-gbo dan

d'a-ru-gbo dan dan dan dan ma ka sai d'a-ru-gbo dan

d'a-ru-gbo dan dan dan dan ma ka sai d'a-ru-gbo dan

67

dan Gu nu gun i ku le-we dan dan ma ka sai d'a-ru-gbo dan dan Gu nu gun i ku le-we dan

dan Gu nu gun i ku le-we dan dan ma ka sai d'a-ru-gbo dan dan Gu nu gun i ku le-we dan

dan ku le-we dan

dan ku le we dan

8<sup>73</sup>

ku

dan ma ka sai d'a-ru-gbo dan dan, dan dan, dan dan, dan dan, dan

dan ma ka sai d'a-ru-gbo dan dan, dan dan, dan dan, dan dan, dan

dan ma ka sai d'a-ru-gbo dan dan, dan dan, dan dan, dan dan, dan

dan ma ka sai d'a-ru-gbo dan dan, dan dan, dan dan, dan dan, dan

80

a o ni ku le - we o ku

dan, dan dan, dan dan, dan dan, dan dan, dan

dan, dan dan, dan dan, dan dan, dan dan, dan

dan, dan dan, dan dan, dan dan, dan dan, dan

dan, dan dan, dan dan, dan dan, dan dan, dan

87

Musical score for measures 87-93, featuring five staves: vocal line and four accompaniment staves. The key signature has five sharps (F#, C#, G#, D#, A#).

a o ni ku le - we o \_\_\_\_\_

dan, dan dan, dan dan, \_\_\_\_\_ dan dan, dan dan, dan dan, \_\_\_\_\_

dan, dan dan, dan dan, \_\_\_\_\_ dan dan, dan dan, dan dan, \_\_\_\_\_

dan, dan dan, dan dan, oo \_\_\_\_\_

dan, dan dan, dan dan, \_\_\_\_\_ dan dan, dan dan, dan dan, \_\_\_\_\_

94

Musical score for measures 94-100, featuring five staves: vocal line and four accompaniment staves. The key signature has five sharps (F#, C#, G#, D#, A#).

ku \_\_\_\_\_ a o ni ku le - we o \_\_\_\_\_

dan dan, dan dan, dan dan \_\_\_\_\_ dan dan, dan dan

\_\_\_\_\_ dan dan, dan dan, dan dan, \_\_\_\_\_ dan dan, dan dan

\_\_\_\_\_ dan dan, dan dan, dan dan, \_\_\_\_\_ dan dan, dan dan



100

dan, dan dan Gu nu gun i ku le- we dan

dan, dan dan. ku le - we.

dan ku le- we.

dan, dan dan. ku le-we

105

dan ma ka sai

dan

dan

dan

d'a - ru - gbo dan dan

dan

dan