

**A STUDY OF THE APPLICATION OF GUITAR IN SELECTED WORKS OF
KING SUNNY ADE AND OLIVER DE COQUE**

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DEDICATION

This project is dedicated to the Almighty God

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I thank God Almighty for guiding and providing me with the necessary strength needed for me to complete this work. I thank my mum, Mrs Busola Akintoye for being so supportive and helpful. 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. I also sincerely appreciate all the staff of the Music Department who have been of great assistance to me before, during and after this project.

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1.0 INTRODUCTION

The guitar has played a significant role in the development of African popular music. The distinctive approaches to the guitar throughout Africa provide insight into Africa's musical diversity. The guitar gained prominence in the late 19th century through the activities of the colonial government in Africa. As its influence grew, the guitar was adapted by Africans who used it as supplements in traditional ensembles. By the mid-20th century, the guitar had gained wider appeal in African town and cities music, facilitating varied musical styles and approaches that fused indigenous, European, Caribbean and Arabic elements.

The processes of guitar adaptation since the mid-20th century have contributed to the development of urban dance music in many African societies. Musicians in Africa have expanded the instrument's technical and expressive potential in several ways. First, they have demonstrated the creative potential of the non-chord driven approaches, just like the widely used "two-finger" technique, which interweaves single line parts in cyclical patterns that capture distinctively African musical interplay (Waterman, 1990: 84). Secondly, they have shown how the guitar can embody the melodic and percussive language of an outsized range of other instruments, just like the xylophone (ex. Mande balafon), spike lute (ex. Mande ngoni), harp (ex. Akan seperewa), and thumb piano (ex. Shona mbira). Third, African guitarists have developed an approach that expanded the guitar's sonic palette with a range of techniques like finger-style, percussive palm-muted, electric lead, and funky chords and riffs.

In Nigeria, guitar was introduced to Juju music by Isaiah Kehinde Dario in 1950. The guitar later became a prominent instrument of the genre. The role of the guitar in

Juju music was a central point of interest for its audiences. In Juju music, the leader of the band, usually the one with the lead guitar, is referred to as the “captain” or “master instrumentalist”. The captain leads and directs the performance of the music. Waterman (1990: 185) explained that “a competent Juju band captain controls biographical information concerning each important guest at a given celebration”. The captain of the Juju band determines the success or failure of the music performance. It is the sole responsibility of the captain to direct the flow of the performance with the use of a collection of short phrases that are common to the rest of the band members. Adegbite (2006) also noted the significance and essence of the role of a leader as regards the success of performance in an African context. According to him, a good performance is often appreciated when the creative ability of the master instrumentalist is displayed in such a performance.

Like Adegbite’s explanations of good music performance in an African context, exploring the question: “How does it work?”, music theorist Ian Bent explained that music analysis “is the means of answering the question directly (Bent 1987, 5). In other words, music analysis helps understand a good music performance and the techniques that shape such music performance. In this project, few selected works of King Sunny Ade (KSA) and Oliver De Coque will be analysed. These works include KSA’s “Oluwa lo yan mi”, “Eni binu wa” and “E dide e mujo”. It also includes Oliver De Coque’s “Identity” and “Mbuluba Uwa (Destiny)”. The purpose of analysing these works is to explore the guitar techniques used and how each technique was used in these works. These techniques are re-applied in the composition of a new work “Ayo mi ti de Ayo m ti de”, an original composition for band instruments. A few African instruments and male voices based on the songs studied is then presented through analysis and the observations made are clearly stated.

2.0 BACKGROUND OF THE MASTER GUITARISTS

2.1 Musical Background Of King Sunny Ade

Chief Sunday Adeniyi Adegeye (born September 22, 1946) is a Nigerian juju singer, songwriter, and multi-instrumentalist known as King Sunny Ade. He has been considered one of the most influential musicians and regarded as one of the first African pop musicians to achieve international fame. Sunny Ade's family was of royal descent from Ondo. His mother, Maria Adegeye (née Adesida), was a trader, while his father was a church organist. Ade started playing drums in juju bands alongside Sunday Ariyo and Idowu Owoeye when he was a teenager. Despite being the son of a Methodist preacher, he dropped out of college in 1963 to pursue his musical interests.

Sunny Ade began his musical career in Lagos. He first joined a travelling musical comedy troupe, and by 1964, he was leading Moses Olaiya Adejumo's Federal Rhythm Dandies on lead guitar. After temporarily playing with Tunde Nightingale, he started a band, Sunny Adé and His High Society Band in 1965. The following year, he renamed his band the Green Spots, possibly as a cheeky homage to the famed Juju band I.K Dairo's Blue Spots from the 1950s.

According to the Guinness Encyclopedia of Popular Music, the Green Spots played "a rapid yet comfortable type of Juju distinguished by tight vocal harmonies and beautifully lyrical guitar work". Sunny Ade's band went through multiple name changes, initially as African Beats, then as Golden Mercury.

Sunny Adé has been a prominent musical figure in Nigeria since the mid-1960s and an international star since the early 1980s, having been ordained as the "King of Juju

Music" by a group of journalists and music critics in the late 1970s. His Juju is style uses synthesisers and other electronics technology, including computers. His performance style is largely a praise music performed in a local Nigerian Yoruba language that mixes guitars with drums (Waterman, 1990: 10). Explaining the dynamic stage presence and versatility of Sunny Ade, Jon Pareles of the *New York Times*, noted that Ade was influenced by Tunde Nightingale's "So wa mbe" Juju style and is "one of Juju's great inventors.”:

Mr. Adé, whose unruffled tenor is one of rock's kindest voices, will pick up a melody above the velvety harmonies of the backup singers, or smilingly trade call-and-response dialogues with them, or take his turn in friendly dance performances as a drummer encourages him with improvisations.

Sunny Ade's music. is rooted in the Yoruba tradition of singing lyrical lyrics ("ewi") and dignitary praise songs.Sunny Ade's music serves as a record of his people's oral culture for posterity. Sunny Ade is credited with popularising the pedal steel guitar in Nigerian mainstream music. In addition to dub and wah-wah guitar licks, he introduced synthesisers, tenor guitar to the Juju music repertoire. Sunny Ade explained that he utilised these instruments as a replacement for traditional Juju instruments that were difficult to come by and/or prohibitive to tour with. For example, as a sound-alike for an African violin, he added the pedal steel guitar to his repertoire. Sunny Ade created his own sound and instrumental with his band, which he typically utilises as an introduction song during live concerts.

Throughout the 1970s, Ade established himself as a Juju music pioneer. He introduced a steel guitar to his instrumental mix in 1976, and he experimented with new beats and guitar types regularly. Ade and his African Beats made appearances in large summertime music festivals in the United States in the mid-1980s, impressing

audiences and critics with the sophisticated interplay among a large number of musicians on stage (Waterman, 1990: 132). sAde is a heroic performer. He is a nuanced musician,. he knows tempo and timing, and he frequently does two- or three-hour shows.

2.1.1 King Sunny Ade's Music

Sunny Ade leads and directs his band along with his guitar; He does this by playing short phrases that each member of the band recognises and thus dictating the following step of action. Sunny Ade's guitar techniques include the use of double stops, as seen in "Oluwa lo yan mi".As stated earlier, Sunny Ade introduced the employment of the pedal Hawaiian guitar to Juju music. In late 1970s the pedal steel sound became a signature component of the juju genre. Demola Adepoju was credited with playing the "Hawaiian guitar" on the album. "Appreciation", one of Ade's popular tracks displayed an incredible use of the guitar.

2.2 Musical Background of Oliver De Coque

Oliver Sunday Akanite, known by his stage name Oliver De Coque (14 April 1947 - 20 June 2008) was a Nigerian guitarist and one of Africa's most successful recording artists. De Coque was born in 1947 to an Igbo family in Ezinifite, Anambra State, Nigeria. At the age of 11, he began performing music and was taught to play the guitar by a Congolese guitarist residing in Nigeria. De Coque was a juju musician's apprentice, learning under Sunny Agaga and Jacob Oluwale. B the time he was a

teenager, he was well-known in the community. Oliver De Coque began his musical career at an early age, playing the guitar, before becoming well-known following an outstanding performance at a concert organised by Sunny Agaga and his Lucky Star Band in 1970. After performing in London in 1973, De Coque gained international acclaim, and his guitar work was featured on Prince Nico Mbarga's 1977 album Sweet Mother. The legendary artist is known for blending modern West African highlife with a Congolese-influenced guitar approach and the dynamic dance aspects of Igbo music. Oliver de Coque is well-known for his ability to use his lyrics as social commentary, but his technical abilities, while recognised, should not be overlooked. His sense of rhythm and timing aroused a fundamental urge to gyrate, a distinct feature of the highlife genre, and many modern artists today borrow this pattern. De Coque died on June 20, 2008, after suffering a heart arrest. De Coque had prioritised performing in 2008, according to his son, but had planned to seek medical advice the month after his death.

2.2.1 Oliver De Coque's Music

Oliver's music is very generalised around the Ogene music. Ogene is a kind of Igbo music consisting of, and taking its name from, the ogene instrument, which may well be an out-sized metal bell. The Ogene instrument has historically been made by the Igbo people of Nigeria. It is one in all the foremost important metal instruments of the people. The Ogene bell is commonly used as a "master instrument" in a bell orchestra in Igboland. It is an instrument of the idiophone class and is made of iron by specialist blacksmiths. The bell incorporates a flattish, conical shape and is hollow inside.

The sound comes from the vibration of the iron body when struck, which is formed to resound by the hollow within the bell. The iron body is often struck with a soft wooden stick. Ogene music encompasses rich call and response songs exploring themes of marriage, military encounters, and moral impacts. The song serves praise functions, birthday celebrations, dedications, and poetry presentations. De Coque's common guitar techniques include the use of double stops, a perfect example of this could be found in "Mbuluba 'Uwa", the use of broken chords. Oliver's "Identity" can be an ideal example of this method and the extensive use of rhythm guitars. Generally, Oliver De Coque's music is well structured as he makes use of tight vocal harmonies, usually in thirds apart, call and response technique, and contrapuntal playing between the rhythm guitars.

3.0 DEFINITION OF SOME COMMON GUITAR TECHNIQUES

3.1 Double stops

A double stop is when two notes are played simultaneously, usually with the pick or fingers. This word is derived from a violin technique. Due to the fact that a double-stop occurs on two adjacent strings, it frequently takes the form of an interval that is easy to fret. Both thirds and fourths are popular.

3.2 Alternate picking

Alternate picking is a guitar method that involves continuously alternating downward and upward strokes. "Tremolo picking" or "double picking" refers to a method that is executed at high speed on a single string or course while expressing the same note.

3.3 Palm muting

To dampen the strings of a guitar, palm muting is utilised. Palm muting is a method that may be used on both acoustic and electric guitars to quiet the strings and create a rhythmic effect. On each instrument, however, the procedures are different.

3.4 Broken chords

A broken chord is a chord that has been broken down into a series of notes, each of which is over-ringing into the next.

3.5 Sliding technique

Sliding is a legato technique that allows a guitarist to change a note's tone after it has been played. Slides allow you to connect two or more notes smoothly and swiftly, as well as perform more seamless fret-board position changes. They give notes more life and give your licks a vocal quality. Sliding is an important technique for both rhythm and lead guitar. A slide is created by choosing a fretted note and then sliding your fretting finger up or down the string while maintaining contact with it to reach a new note on another fret, as the name suggests. This new note will be played when the destination fret is reached.

4.0 ANALYSIS I: King Sunny Ade's 'Oluwa Lo Yan Mi'

1 lead guitar, 2 rhythm guitars, 1 bass guitar, piano, drums, and percussion make up this musical piece. This musical work is highly percussive, as one would expect from Juju music; it also has a good quality of vocal harmony, delivered entirely by male voices.

4.1 Lead Guitar

King Sunny Ade leads his band with his guitar, much like a conductor would with an orchestra. He influence the direction of the music by playing brief riffs that send signals to the band. 'Oluwa Lo Yan Mi' starts with the lead guitar playing a certain riff that draws the rest of the band into the music; at 0:15', the vocals also joined the music in reaction to the lead guitar.



The image shows a musical score for the lead guitar and bass guitar parts of the song 'Oluwa Lo Yan Mi'. The score is written in 4/4 time and G major. It consists of four staves. The top staff is for the lead electric guitar, which starts with a riff of eighth notes. The second and third staves are for rhythm electric guitars, and the bottom staff is for the bass guitar. The bass line follows a similar rhythmic pattern to the lead guitar riff. The score shows the first 15 seconds of the piece, where the lead guitar introduces the main riff and the other instruments respond.

Fig. 1.0

As seen in fig. 10 above (0:00'- 0:15'), the music begins as a dialogue between the lead guitar and the rest of the instruments, as they respond to what the guitar performs. The lead guitar performed the same riff again at 0:40', but this time with a few changes, improvisations, and the usage of double stops. Between 0:26 and 0:40', the

lead guitar improvises solely with double stops, backed by an interlocking ostinato pattern between the rhythm guitars and bass.

4.2 Rhythm Guitar I

The rhythm player followed a single rhythmic pattern throughout the composition, changing the notes as the chord progression changed. He also used double stops throughout the piece.



Fig. 1.1

4.3 Rhythm Guitar II

The second rhythm player played a few notes in a highly expressive manner. The guitarist used sliding technique, which also produced a glissando effect.. The Glissando can be compared to the guitar sliding technique. On the guitar, this is accomplished by playing a note and then quickly sliding the finger to a different fret while pressing the finger against the fretboard. As the lead guitar began to improvise at 0:26, the rhythm guitar 2 began to reply to the lead guitar at intervals by sliding and playing double stops (octaves apart).

5.0 ANALYSIS II: King Sunny Ade's "Eni Binu Wa"

This musical piece is a well structured one as it shows a great understanding between the instrumentalists and the singers. When the singers begin to sing, all instruments stop playing except drums and percussion. When the singers sing the chorus, all instruments stop including the percussion instruments. Once the singers are done singing, all instruments begin to play while the singers stay mute. No one got in each others way while doing their duties.

5.1 Lead Guitar

In this music, the lead guitar mostly improvised, but only after the singers had finished singing. As seen at 0:31 - 1:14, the guitarist generally played single lines and a few broken chords. While the piece is still in a major mode, the lead guitarist began improvising in a minor key at 1:46. He starts with double stops, then turns to single notes as he progresses, before returning to double stops again in the same minor mode at 2:03.

5.2 Rhythm Guitar

The rhythm player had two duties in this piece of music:

1. He followed the singers by playing a specific rhythmic pattern after the chorus was finished, allowing the lead guitar to improvise.

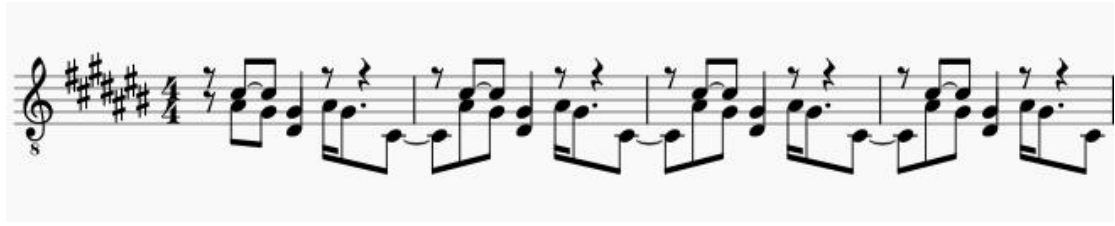


Fig. 2.0

2. After the lead guitarist finished improvising, the rhythm guitarist played a unique riff that alerted the singers to begin singing. An example of this can be seen at 1:09.
3. From 2:09 through the finish of the composition, the rhythm player used double stops in minor mode to improvise against the ostinato pattern between the bass guitar and percussion.

6.0 ANALYSIS III: King Sunny Ade’s “E Dide E Mujo”

This musical piece is highly percussive as well as rhythmic. This is because, besides from the usage of percussive instruments in the piece (such as gangan, omele, agogo and iyalu drum), the electric guitars were used not just as melodic instruments, they were also used as rhythmic instruments. They were used as melo-rhythmic instruments, thereby making the music more percussive. The electric guitars were able to achieve this by adapting the palm-muting technique. This is a technique which requires the side of the palm of the right hand to slightly press down the strings while using the fingers or pick to pluck the strings. This music consists of three rhythm guitars, one bass guitar, a jazz organ, one Hawaiian guitar and percussion.

6.1 Rhythm Guitar I



Fig. 3.0

The example above shows the exact rhythm played throughout the music. Since the music was played on E minor, the player starts the phrase on the 7th of the key. It moves down to the 4th moves a step up to the 5th and then leaps down to the tonic. The notes played did not really align to the E minor chord (the dominant chord in the music), but they contributed to the heavy and complex rhythm of the music.

6.2 Rhythm Guitar II



Fig. 3.1

The rhythmic pattern was also played using the palm-muting technique. This rhythmic pattern is made up of basically two notes, the 5th and the 3rd in relation to E minor. The rhythm guitar 1 and 2 were in a dialogue throughout the music. The rhythm guitar 2 begins the dialogue, and the rhythm guitar 1 responds immediately. The example below gives a view of this dialogue.

Musical notation for Rhythm Guitar I and II in 4/4 time, key of D major. The notation shows a dialogue between two electric guitars. The top staff is labeled 'Electric Guitar' and the bottom staff is also labeled 'Electric Guitar'. The top staff starts with a 'mute' instruction above the staff. The top staff plays eighth notes G4, A4, B4, C5, followed by a quarter rest, then eighth notes G4, A4, B4, C5, followed by a quarter rest. The bottom staff starts with a 'mute' instruction above the staff. The bottom staff plays eighth notes G4, A4, B4, C5, followed by a quarter rest, then eighth notes G4, A4, B4, C5, followed by a quarter rest. The staffs are marked with an '8' at the beginning.

Fig. 3.2

6.3 Hawaiian Guitar

Musical notation for Hawaiian Guitar in 4/4 time, key of D major. The notation shows a melodic line with a mix of eighth and sixteenth notes, and some chords. The first staff starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, followed by a quarter rest, then eighth notes G4, A4, B4, C5, followed by a quarter rest. The second staff starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, followed by a quarter rest, then eighth notes G4, A4, B4, C5, followed by a quarter rest. The staffs are marked with an '8' at the beginning.

Fig. 3.3

Between 2:46 - 3:15, the Hawaiian guitar improvised over the ostinato created between the percussion instruments and the bass guitar. The improvisation begins with a melody in E minor and then modulates to the 5th of the key- B minor with the same melody being played. This was followed by a few double stops in E minor and ended with the initial melody in the tonic. The modulation here was done without the use of any pivot chord.

7.0 ANALYSIS IV: Oliver De Coque's "Identity"

The work "Identity" is organised using the chorus form as well as the call and response form of African singing. The piece is made up of one lead guitar, one rhythm guitar, one bass guitar, drums, and percussion.

7.1 Lead Guitar

The lead guitar played a distinctive riff, a poetic riff that is so unique to the song. The usage of broken chords dominates the riff, which is a style Oliver frequently employs. This motif was first heard at 0:23-0:39 and was repeated at the end of each chorus on a regular basis.



Fig. 4.0

Oliver De Coque used a special method at 5:51' while improvising (between 3:47 and 6:00'). A technique for playing single notes that needs quick alternate picking. This method was inspired by Spanish music (Flamenco), in which Spanish guitarists play single notes while alternating between the index and middle fingers to express themselves. Instead of using their fingers, modern guitarists frequently utilise a guitar pick.

7.2 Rhythm Guitar

The rhythm guitar was kept straight forward and disciplined as possible. Except for a few alterations, the music was dominated by a single primary rhythmic pattern.



Fig. 4.1

The preceding example demonstrates how the guitarist creates the rhythmic pattern, using only a few notes from the chord changes. He uses the root and third of each chord (Chord I and V), then adds a few embellishments to give it some colour.

At 5:00, the rhythm player switches to a different rhythmic pattern for a few moment before returning to the previous rhythmic pattern at 7:19.

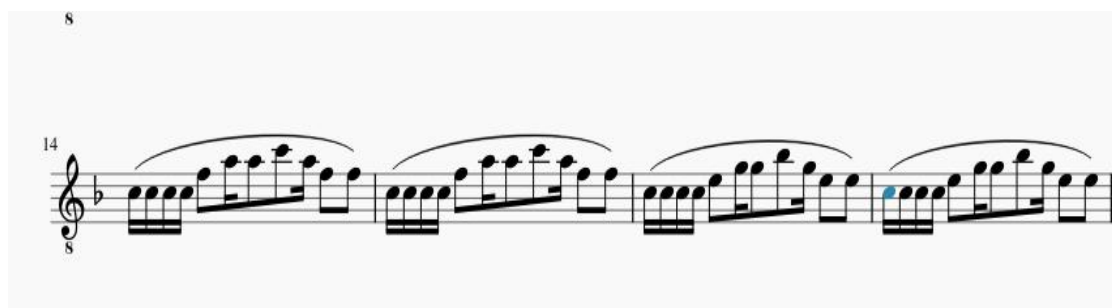


Fig. 4.2

The rhythm player, once again, sketches the notes of chords I and V7 in rhythmic ways that make musical sense.

8.2 Rhythm Guitar I

The rhythm player mostly performs arpeggios that outline the notes in the triad in relation to the music's chord progression. He uses complicated rhythmic patterns to play these simple arpeggios that fit the melody.

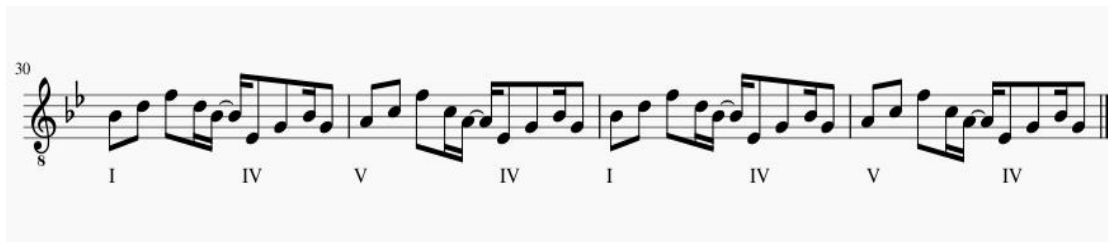


Fig. 5.1

At 1:10, the rhythm player begins a new rhythmic pattern that shares some parallels with the previous one. As the music progresses, he alternates between the first and second rhythmic patterns.



Fig. 5.2

Rhythm Guitar II

The second rhythm guitar only played single notes. As illustrated below, these single notes are played in three-note groupings, as desired by the rhythm player.



Fig. 5.3

9.0 OBSERVATIONS

There are a few similarities and differences in the ways guitar was used in the works of the master guitarists studied in this essay. I outline some of them as follows:

9.1 SIMILARITIES

- i. They both used the guitar as a major instrument/tool for directing their music.
- ii. They achieved this by playing a particular riff or phrase that communicates their musical intentions to the band.
- iii. They both made extensive use of double stops while improvising.
- iv. They both made good use of broken chords both in improvisation and accompaniment.

9.2 DIFFERENCES

- i. King Sunny Ade used the minor pentatonic scale during improvisation; this is not/rarely the case with Oliver De Coque.
- ii. Oliver De Coque used alternate picking/speed picking while improvising; this is not/rarely the case with King Sunny Ade.
- iii. King Sunny Ade made good use of the Hawaiian guitar, but Oliver De Coque did not use the Hawaiian guitar.
- iv. King Sunny Ade's music is laced with interlocking rhythm guitar lines, but this is not the case with Oliver De Coque's music.
- v. KSA made use of the palm muting technique; this is rarely the case with Oliver De Coque.

In conclusion, this table shows the summary of the guitar techniques employed in King Sunny Ade and Oliver De Coque’s works selected for analysis.

“Oluwa Lo Yan Mi”	“Eni Binu Wa”	“E dide e mujo”	“Identity”	“Mbuluba ‘Uwa (Destiny)”
Double stops	Double stops	Double stops	Double stops	Double stops
Sliding technique	----	----	----	----
----	Minor pentatonic scale	----	----	----
----	Broken chords	----	Broken chords	Broken chords
----	----	Palm-muting	----	----
----	----	Hawaiian guitar	----	----
----	----	----	Alternate picking	----

TABLE 1.0

10.0 ANALYSIS VI: AKINTOYE ABAYOMI'S "AYO MI TI DE"

'Ayo mi ti de' is a guitar-centric composition. The piece comprises one lead guitar, three rhythm guitars, one bass guitar, two saxophones, one trumpet, gangan, woodblock, shekere, metal gong, and three male vocals make up the ensemble. The piece draws on the application of guitar techniques from King Sunny Ade and Oliver De Coque's works analysed in this study. I explain these techniques as used in 'Ayo mi ti de' as follows.

10.1 LEAD GUITAR

"Ayo mi ti de" begins with the use of broken chords. With this technique, the lead guitarist leads the rest of the band into the music (0:00-0:20'). This was achieved by a riff that communicated the next line of action to the rest of the band as seen in the score below.



The image shows a musical score for the beginning of the piece 'Ayo mi ti de'. It consists of four staves. The top three staves are for Electric Guitars, and the bottom staff is for Electric Bass. The music is in 4/4 time. The lead guitar part (top staff) features a complex, melodic line with many accidentals and slurs, indicating a broken chord technique. The rhythm guitars (middle two staves) play a steady, rhythmic accompaniment with chords. The electric bass (bottom staff) plays a simple, rhythmic line. The score is written in standard musical notation with a treble clef for the guitars and a bass clef for the bass.

Fig. 6.0

From 01:16' - 02:20', the lead guitarist uses the double stop and the broken chords technique for improvisation. From 02:11' - 02:20', the lead guitarist uses the double stop technique to initiate a dialogue between the lead guitar and the brass section as the brass section responds to the guitar's call.



Fig. 6.1

Another technique used by the lead guitarist in the musical piece is the palm muting technique. This technique can be found between 04:30' and 04:45', and it was used to play a tune alongside the bass guitar and the Gangan drum. The palm muting technique was used in order to blend the lead guitar with the percussive nature of the Gangan drum.



Fig. 6.2

The sliding method is a subtle but crucial technique performed by the lead guitar in this tune. Between 03:57' and 04:27', this approach was utilised in conjunction with multiple stops in a discourse with the Gangan drum. The talking drum plays the melody, and the guitar responds by sliding and using double stops. At 04:48', the lead guitar, utilising the same sliding style and a little alternative picking, calls in the male vocals. A score of what was performed by the male singers is shown in fig. 10. 4 below.

AYO MI TI DE

AKINTOYE ABAYOMI

Andante

Musical score for the first system of the song 'AYO MI TI DE'. It features three vocal parts: Tenor (top), Tenor (middle), and Bass (bottom). The music is in 4/4 time and marked 'Andante'. The lyrics are: 'Mi o ni su kun mo Mi o ni su kun mo a- yo mi ti'.

5

Musical score for the second system of the song. It features three vocal parts: Tenor (top), Tenor (middle), and Bass (bottom). The lyrics are: 'de a- yo mi ti de----- mi o ni su kun mo a- yo mi ti'.

9

Musical score for the third system of the song. It features three vocal parts: Tenor (top), Tenor (middle), and Bass (bottom). The lyrics are: 'de a- yo mi ti de----- mi o ni su kun mo'.

Fig. 6.3

The lead guitar starts improvising again at 05:21. While the song is still in C major, the improvisation begins with the usage of the C minor pentatonic scale; at 05:28', he moves to C major and continues to improvise there. He returns to C minor at 05:52' and improvises until 05:58' when he returns to C major and continues improvising using single lines, double stops, and broken chords.

11.0 OBSERVATIONS

“Ayo mi ti de” incorporates numerous guitar techniques. The table below lists all of the guitar techniques utilised in this work and the frequency with which they were used.

GUITAR TECHNIQUES	RATE OF USAGE (%)
Double stops	23.7 %
Broken chords	16.9 %
Alternate picking	0.8 %
Palm muting	7.6 %
Use of minor pentatonic scales	6.4 %
Hawaiian guitar	0%
Sliding technique	2.54 %

TABLE 2.0

12.0 CONCLUSION

Since the early 20th century, the guitar has been an important component of Nigerian popular music. Nigerian popular musicians have borrowed and adapted playing techniques from rock, funk, and western classical guitar styles in developing distinct guitar styles. As this study shows, through examples from King Sunny Ade and Oliver De Coque's selected works, these adopted guitar techniques include double stops, broken chords, sliding technique, palm muting method, Hawaiian guitar, and alternate picking. The Juju and Highlife examples presented in this study are part of the Nigerian popular music that uses the guitar. Selected works of King Sunny Ade and Oliver De Coque have been examined, and the techniques discovered in these works were re-applied in the composition of an original song, "Ayo mi ti de".

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