

## INQUIRY INTO VOCAL COMPOSITIONAL CREATIVITY OF CHRISTIAN ONYEJI

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### ABSTRACT

*This study was based on analytical inquiry into compositional creativity and techniques in vocal compositions and arrangements of Christian Onyeji. Because, his compositions are peculiar across the globe due to its artistic anchor to African traditional vocalization and sound effect techniques which he called "African Vocalism". One of his vocal works-'Anyi Ncha bu Ofu Nne' in this tendency is considered in this analytical investigation of his creative endowments. This study chosed to expose its sumptuous compositional creativity, due to its application of traditional African vocal techniques and elements. Consequently, advancing composers'/arrangers' insight into vocal compositions and arrangements that project African Vocalism in its creative quests is the primary aim of this work. Moreover, it shall present in-depth African musical aesthetics that shall enhance wider publicity and appreciation of Onyeji's compositions/arrangements, thereby appraising it for further diverse artistic musical performances around the world.*

**Keywords:** *African/Nigeria, Vocalism, Composition, Arrangement, Creativity, Folk song, Poetic syllable.*

### INTRODUCTION

Musical composition and arrangement is creative art and so, Idolor (2002) resolves that 'the creative function of music practitioners entails the ability of recognizing musical experiences skilfully and imaginatively to produce a new or spectacular kind of music in the form of songs... 'he went further to define a composer as one who emotionally conceives an idea (musical or extra-musical) and further inspires to reorganise the idea creatively through fragments of tones, dynamics, timbre, tempo, lyrics and texture for listeners to understand... which is normally based on prevailing tonality, thematic structures, form and rhythmic patterns...'

Nevertheless, in nationalistic-creative compositional quest or approach, Onyeji (2008) asserts that composers and arrangers of vocal art music in African Vocalization elements and techniques and styles need to develop a tradition of art songs that draws from the totality of Nigerian and African traditional musical and vocal idioms for their creative expression is quite crucial. Such works that are projected to liberate the creative faculty from the severe limitations of a mere folk song arrangement for singers is what is referred to as "African Vocalism". This is similar to Akin Euba's concept of "African Pianism" but is essentially for the human voice. In such works, greater attentions is paid to the distillation and synthesis of identifiable African vocal and choral music idioms and traditions in the composition of art and literary songs that are continuum of African traditional music.

Although, Christian Onyeji (2008) has composed several works in diverse instrumental and vocal musical genres; his *Anyi Ncha bu Ofu Nne* choral arrangement shall in this work represent his vocal works, because the piece is well endowed with most of the fundamental compositional elements and vocalization techniques prevalent in most of his notable vocal works. Moreover, among all his vocal works, *Anyi Ncha bu Ofu Nne* is the most appealing to this researcher, probably because he is from the locality where the folk song theme for the arrangement emanated.

Originally, *Anyi Nch'abu n'Ofu Nne* is a folk song of the Aniocha and Oshimili people of Delta State. Being one of its most popular folk songs, it prevails frequently in maidens' cultural choral-dance, which is commonly performed as welcome choral-dance in occasions, such as: inter-house sport, children's day, independent day, governmental, social or political gathering etc. Nowadays, it is most popular among primary and secondary school boys and girls of Aniocha and Oshimili background who predominantly sung it in their cultural dance troupe.

Eventually, the Nigerian widest folk song collector and arranger-Okechukwu Ndubuisi (O'Ndu) became the first to collect and arrange it to vocal solo art musical genre. But apart from the sumptuous piano introduction, accompaniment, interludes and coda he created to accompany the folk song, its vocal remained almost exactly in the standard it was collected. So that, later in November 1997, Christian Onyeji adopted the same folk song and arranged it to choral art form, and thereby introduced a wider vocal music compositional elements that manifested in its immediate societies. In this sense, Onyeji (2008) affirms that he 'attempt to distillate distinctive vocal norms and techniques of Igbo music primarily and by implication, African traditional music'. He went further to say that his works

*...synthesize musical sounds, harmony, dance, choreographic materials, extra musical materials, contextual and social expressions, as well as performance dynamics that operate in the performance of the music types. The ultimate goal is to capture the totality of the idioms and creative features without necessarily transcribing and arranging folk music as is quite common with Nigerian art musicians.*

Njoku (1998) equally notes related practices of compositional-shift among Nigerian art music composers when he confirms that "Nigerian composers relate their compositional techniques to indigenous concepts and traditions of performance... They resort to creative exploration of music in expressing the social, historical, cultural, religious, and musical sentiments Nigerians share." Hence, in this perspective, Onyeji's vocal compositions have prevailed profound 'African Vocalism' that remained his personal creativity and style. So, this study being an analytical inquiry into the choral arrangement version of the folk song by Onyeji, strives to expose its sumptuous compositional creativity that left the arrangement seem exhaustive in every standard of African compositional artistry, due to its application of traditional African musical techniques and elements. The end product of this work shall further equip composers and arrangers creative insights. It shall also foster in-depth appreciation of the arrangement by appraising it for diverse artistic musical performances.

Since it might be difficult for readers of this work to have access to the full musical

score of the *Onyeji's Anyi Ncha bu Ofu Nne*; it was typesetted from its original manuscript state and attached at the end of this work for further reference.

## RESULTS AND DISCUSSION

### *Compositional Prerequisites*

**Theme:** The Folk Song '*Anyi Ncha bu Ofu Nne*' is the theme and it is notated for solo voice in the score thus:

Moderato AI *Anyi Ncha bu Ofu Nne - folk song*

A-nyin-cha bu n'ò - fu nne, a-nyin-cha bu n'ò fua - fo e a - se. A-nyin-cha

AII

I-ye o I-ye o nwa I-ye o

o nwamalin ma o-ga'di li gi mma I-ye o o-li-li di n'ò-bo-do e-kwe sin-ga la I-ye o

The thematic folk song is within the range of an octave and a tone (that is, major 9th). Therefore, according to the key of the arrangement (key G major), it covers from 'D' above the 'middle C' to 'E' above the 'C' that is above the 'middle C'. It is in AI and AII formal structures, with AI as the first three (3) bars and the other ten (10) bars as AII.

**Medium:** It is choral ensemble that projected the-Soprano, Alto, Tenor and Bass parts with assorted notated and extemporized solo voice points.

**Tonality:** Key G major was used throughout, therefore no tonal modulation in it.

**Time Signature:** Twelve-eight, which is compound-quadruple time, was used all through. This indicates that there are eight quaver notes in each bar; however, a dotted-crotchet is equal to one beat. Each dotted-crotchet is therefore divisible into three equal units, which are three quavers.

**Tempo:** The tempo is moderato, which means moderately fast. This is speed between walking-pace and fast. But, because there is no Maelzel's Metronome<sup>2</sup> (M.M.) tempo indication on the score, the extent of the moderate speed is not certain. This is deliberate, because he preferred the performers being free to exploring tempo that suits its performance goal and desire.

### **Compositional Creativity**

**Rhythm:** Assorted rhythmic patterns abound in the arrangement and it shall be considered in two approaches-linear and vertical senses. The linear shall consider each rhythmic pattern that prevailed in the horizontal perspective of the parts, while the vertical deals with upright perception of the entire vocal parts put together.

**Linear Rhythms:** Divisive, additive, syncopated and hemiola rhythmic pulses and patterns are interwoven in each vocal part throughout the arrangement to achieve the resultant prevalent rhythms of each musical phrase, sentence and section in the piece. There are rhythms that have its dotted-crotchet split into three equal units (that is three quavers), otherwise known as divisible rhythms, while the additive rhythms in the arrangement are those that have its dotted-crotchet(s) split into two unequal fragments (that is either: a crotchet note + a quaver, or a quaver + a crotchet). Another pattern of the prevailing linear rhythms are those that divided two-dotted-crotchets (that is two beats) into three equal units (that is three crotchets) and this rhythmic pattern is known as hemiola.

There are those that tied notes from separate beats, so that when any note on second/fourth beat or on second/third subdivided pulse of a beat are being tied into the next note/beat or bar it induced syncopation. There are yet others that sustained/covered a whole bar and even extended to the next by the use of tie without inducing any syncopation. Few others subdivided its divisive quaver pulses (that is the one-third unit of a beat) into yet another two semiquaver pulses. However, there are very few others that have its regular dotted-crotchet beat un-split. All these horizontal rhythmic patterns were well blended together in each part, to achieving the propelling and energetic rhythms it deserved.

**Vertical Rhythms:** Poly and homo rhythmic textures are rhythmic patterns that prevailed in the piece as a result of different vocal-parts having different or similar rhythmic pulses in upward or downward perpendicular considerations. For example, in the first bar of the chorus AI, the Soprano has its first beat as divisive quavers, its second beat has rest on its first divisive unit and syncopated on its second and third divisive units, its third beat as divisive quavers with a quaver rest on its first divisive unit and its fourth beat as additive rhythm of a crotchet note + a quaver ; Alto has the same pattern of additive rhythm throughout the bar; Tenor has reversed additive rhythms on its first and second beats with hemiola rhythm on its last two beats of the bar; while the Bass has its first three beats as divisive quavers with the last quaver tied to the fourth beat of the bar. Hence, the vertical combination of the divisive, additive, syncopated and hemiola rhythmic patterns that occurred simultaneously in diverse vocal parts in the bar inherently resulted to polyrhythmic texture Thus:

The image shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. The music is in 12/8 time and consists of a single bar. The Soprano part has lyrics 'da bi da da da bi do ba'. The Alto part has lyrics 'da bi da bi da bi da bi'. The Tenor part has lyrics 'ka kon kon ka kon kon kon'. The Bass part has lyrics 'da bi da do bi do da bu da'. The score is written on four staves, with the Soprano and Alto parts on the top two staves and the Tenor and Bass parts on the bottom two staves. The time signature is 12/8, and the key signature is one sharp (F#).

Polyrhythmic texture covered twelve bars in the score and that is over 33% of the total rhythmic textures in the work. There are bars and fragments where similar rhythmic texture simultaneously prevailed vertically. Hence, the vertical combination of the similar rhythmic

Homo-rhythmic texture covered twenty-four bars in the score and that is about 67% of the total rhythmic textures in the work.

**Harmony:** It adopted fusion of the western harmony with that of African, with slight application of parallelism. Though the Supertonic chord and the augmented and un-augmented Mediant chords prevailed; the primary chords (I, IV and V) in their roots and diverse inversions were the basis of its harmony. In its performance, the simplicity of the harmony can always give performers the high tendency and opportunity to dance or choreograph the music with easy. Moreover, it will allow the contemporary African audience who rarely appreciate sophisticated harmony to easily understand it and thereby appreciating it the more. The Harmonic progressions of the vocal accompaniment sections (that is the sections AI and AII) exhibited high altitude of that of popular music harmony-progressions. For, apart from the second bar of the 'Chorus AI', which applied multiple chords in its bar, every other bar in the 'Chorus AI and AII' accommodated only the same chord in each bar, however the bar eight applied two different chords. Hence, the chord progression of the Chorus sections moved thus:

‡ I - - - † IV, ii, V, V<sup>7</sup>, I † I - - - †

(b) The Chorus AII:

‡ V - - - † - - - - V<sup>7</sup> † iii - - - † - - - † ii - iii - † - - - † iib - - - † Ic - V<sup>7</sup> † I - - - †

(c) The Chorus BI:

‡ I-unison † unison † IV,ii,V, I † -unison † unison † unison † IV,ii,V, I † I - - - †

(d) The Chorus BII:

‡ IV,Ic,V, I † - - - † V<sup>7</sup>-I † unison † unison † IV,ii,V,I † unison † I - - - † IV,vi,V,I † - - - † IV,Ib,Ic, † V - - - †

(e) The Coda chord:

‡ V † - vi,IV,V-- † I-- † -IVb,iib,III<sup>+</sup> † duet † - - - † iib,VI,V,Ic † - - V,V<sup>7</sup> † I †

**Cadences:** The perfect authentic cadence prevailed at the end of the sections AI, AII, BI and Coda, while the imperfect cadence ended the section BII. But there is an interesting cadence at the fourth bar of the Coda section, which is known as the 'Phrygian cadence'. It progressed from chord IVb to iib and cadence into the augmented Mediant chord (III+).

**Chord Parallelism:** At the second bar of the Coda section, all the vocal parts progressed from chord vi to IV into V in similar motion. The purpose of this is probably associated

with the quest for the words tonal inflection. The upper parts (Soprano and Alto) moved in parallel thirds, while the lower parts (Tenor and Bass) progressed in parallel fifths. In Western music functional harmony principle, the parallel fifths movement amounts to fault known as 'consecutive perfect fifths', but that of Africa accepts it, because it is usually inherent from keeping to words tonal inflections which remained the main characteristic of most words of African languages.

**Non-Harmonic Tones:** Only three types (the Appoggiatura, Lower-Auxiliary and Upward/downward-Passing-Tone) were applied in the piece and they all prevailed in the first and second bars of the 'Chorus AI'. The appoggiatura is prevalent in the Alto part of the first bar and they are the 'E's' that keep resolving to 'D' throughout the bar. Also, in the same bar, at the fourth beat of Soprano, downward-passing-tone occurred when 'A' (which is not a harmonic member of the Tonic chord of 'key G') is being approached from 'B' above it and left downwardly to 'G' below it (the 'B' and 'G' being a member of the Tonic chord of 'key G'). In the second bar, the Alto part at the second divisive quaver-note of the second beat projected the lower-auxiliary.

This occurred as a result of 'D' (which is not a harmonic member of the Supertonic chord of 'key G') being approached and left through 'E' (which is a tone above the 'D' and a harmonic member of the Supertonic or Subdominant chord of 'key G'). The Bass part at the same bar and point, projected the upward-passing-tone, which occurred as a result of 'B' (which is not a harmonic member of the Supertonic chord of 'key G') being approached from 'A' below it and left upwardly to 'C' above it (the 'A' and 'C' being a member of the Supertonic/Subdominant chord respectively). Every other one that prevailed subsequently is the exact repetition of these once discussed above.

**Form:** The solos and extemporization sections in the work are meant to be sung above any chorus section that is required to accompany it. It is then not ideal to consider them as a separate form; so, they fall into the formal structure of the entire chorus sections. The prevalent forms are: The form 'A' which is the opening chorus prevailing most of its texts as poetic sound syllables. It accompanied the thematic solo line in repeated form. The first bar of this chorus section is repeated in ostinato form in order to establish a balanced rhythmic organization of the section before the solo voice comes in. Following the AI and AII form of the thematic solo, the entire form 'A' was further subdivided into two sections for the purpose of clarity. So that out of the 13 bars in form 'A': AI occupied three bars; while AII covered the remaining ten bars.

The form 'B' equally prevailed in two sub forms. The BI occupied ten bars that basically projected the folk song theme in extended varied texts, unison, homophonic harmony, Tenor and or Soprano call with the entire chorus responding in homophonic harmony and the Tenor/Bass poetic sound syllables that bridged excess gaps in the section. And the BII is an ostinato bar which accompanied the Bass solo lines. BI is subsequently repeated in a varied manner and through which the vocal parts achieved its pitch climax. The 'Coda' is a quasi-solo call and chorus response which utilized some phrase portions of the folk song. Although, the structural style Onyeji adopted in the piece is that which can allow for further repetitions during performance; summarily, the formal structure of the

work in its entirety progressed thus; AI-AII to BI-(to AII to) BII to AI-AII to Coda. If not the AII that intercepted the BI-BII, it would have been right to conclude that the work is in ternary form-with coda. But be that as it may, that may be the most precise form suitable for the above formal structure progression and that is if the AII that intercepted the BI-BII is considered as interlocked or a passive section at that point.

## POETIC SOUND SYLLABLES AND SOUND EFFECTS

Here, Onyeji establishes a high level of his personal style in the application of poetic sound syllables and sound effects. The syllables he applied actually say nothing. However, he used them as source of vocal accompaniment that backed-up the thematic solos, other notated solo parts and extemporizations. According to Onyeji (2008) dominance of text in vocal music is controlled by the use of syllabic poetry (poetry of syllables) that have no linguistic meaning. This is drawn from the well-known use of untranslatables in Igbo traditional vocal music. It ensures that text is not a barrier to the performance of the songs by non-language owner.

In the same vein, Ekwueme (2004) notes that other techniques employed in arriving at aesthetically satisfying musical requirements within the constraints of African linguistic determination include maximising the musical use of exclamations and nonsense syllables. He further said that nonsense words may also be used to achieve wider musical ends. As there is no meaning to preserve, they may be intoned in any way necessary to achieve a desired musical effect. The poetic sound syllables in the *Onyeji's Anyi Ncha bu Ofu Nne* imitated rhythms and sounds that are somewhat characterised to some African traditional musical instruments. For example, in the Chorus AI, the Tenor part captured the agogo/ogene characteristic rhythm by imitating its sound syllables onomatopoeically. The primary function of agogo in instrumental ensemble is to regulate its metronome sense and that is the exact role the Tenor part plays in the vocalization of the rhythmic structure of the sections.

The poetic sound style adopted were balanced and well allocated to proper vocal parts that can project it up to a reasonable reality. For example, there is no other vocal part in the work that would have been able to project the relative timbre of the agogo much as the Tenor part he assigned it to. Consider likewise in bar one (1) of BII, where the onomatopoeic sound syllables *cha ka ta* and the characteristic rhythms of gourd-rattle (*ichaka*) were well allotted to the Alto vocal part. As regards the Bass lines, it has steady divisive quaver rhythms almost all through the sections A and B poetic sound syllables chorus sections. The rhythms like pop music bass-guitar captured the melorhythmic features of the big membrane-drums or slit-drums in an Igbo traditional instrumental ensemble.

Furthermore, drum sounds in human vocalization form was prevalent throughout the Bass solo line, with the first bar of BII poetic syllables chorus as its accompaniment. He also explored the traditional ululation and stamping sound-effect within the Bass solo lines, and gave the soloist opportunity to explore appropriate extemporized dance-steps within the section by allowing an empty bar for the purpose and instructed: "Dance space for soloist". Onyeji valued the artistic extemporization endowment of African performers

and gave an open consent (at the end of the notated Bass solo lines) by calling for further extemporization of appropriate sound patterns which he indicated in the piece thus: "Repeat or extemporize further using appropriate sound patterns." All these he cultivated in the score to make sure its performance yields an enviable work of art that projects African vocalism realities. Being it obvious that the technique is well verbalized, balanced and near its equivalent natural instrumental sounds; it is proper to approximate that the need for normal instrumental accompaniment during performance is almost conquered by this peculiar vocal creativity, because the poetic sound syllables were excellently captured as a vocal-instrumental ensemble. Some sound effect signs he adopted in his vocal scores are: ul..... for Ululation; - for Clap; mbrrr for Fast rolling of tongue and lips to pitch; V for Stamp foot etc.

### ***Dynamic Expression***

This aspect is generally lacking in the arrangement and according to Onyeji (2008) absent or minimal dynamic expressions is "...to enable performers to be free to apply their interpretative and creative abilities to the songs to avoid stereotyping. So, performers are free to explore the work with appropriate creative dynamic interpretations.

## **SONG TEXT CREATIVITY AND REVIEW**

The Onyeji's text in the arrangement projected creative variation of the versions obtainable among the custodian of the theme folk song, thus:

<b>Igbo</b>	<b>English</b>
Anyi Ncha bu n'Ofu Nne	All of us are from the same Mother
Anyi Ncha bu n'Ofu'a fo	All of us are from the same Womb
Ase <sup>3</sup>	Ase <sup>3</sup>
Iye o!	My dear!
Nwa ma li'mma	Good child
Ogadili gi mma	it shall be well with you
Iye o!	My dear!
Olili di n'Obodo <sup>4</sup>	the goodies/enjoyments in this <sup>4</sup> - Village/Town/City/Nation
Ekwe singala	would not allow me to go/disentangle
Iye o!	My dear!

In the text, Onyeji held a view, which he presented in the arrangement. He recreated on the song text by recognizing that *Anyi Ncha bu Ofu Nne* (All of us are from the same Mother). This view believes that human origin and existence is traceable to the same motherhood and for the sake of the link; man needs to come together as 'one' despite any kind of difference that prevails in human existence today. This view is logical if the genealogy of man is put into consideration, so if man can be able to remember its genealogy; the world's peace problem will be near solution and that is why Onyeji embarked on a philosophy that reminds man about his forgotten birth origin/link.

Moreover, Onyeji embellished his arrangement text with some related name-concept. For example, he made a symbolic comparism of some Igbo names in such ways: Ebere; *I maka'em? g?* (Ebere; you know how to give) and Emeka; *I maka'em?g?*



(Emeka; you know how to give). In Igbo name philosophy, Ebere and Emeka can possibly denote a merciful-person and free-giver respectively. So, Onyeji applying these two names in the text of the arrangement is deliberate because they both captured the prevalent textual theme in the music. He creatively used them to make a logical complement to the prevailing text *I maka'em?g?* (you know how to give), since the names suggested the same view. This aspect of the text is very significant in the theme development of the text, because it is true that selfishness is the sole cause of the most world's problems. Hence, the symbolic-comparisms attempted to challenge man to remember its background-relation by freely-giving and extending passionate-mercy toward their human; so that peaceful-coexistence could be easily achieved.

Howbeit, its folk-texts that are sung among its custodians believed that Anyi *Nch'abu n'Ofu Nne* (All of us are not from the same Mother). Though, among its diverse communities slight dialectical/word variations and alternations which do not usually alter its meaning, interpretation and philosophy are normal practices; since dialectical or word variation and alternation are generally not unusual in folk song that is generally owned by diverse communities. Whichever case, the Aniocha/Oshimili people generally sung similar text and view that are related to the song-text theme, thus:

<b>Igbo</b>	<b>English</b>
Anyi Nch'abu n'Ofu Nne	All of us are not from the same Mother
Anyi Nch'abu n'Ofu'a f?	All of us are not from the same Womb
Ase*	Ase*
Iye o!	My dear!
Omali mmadu ya bata	whether you are related/connected to any person, feel free to join
Iye o!	My dear!
Omane mmadu ya bata	whether you are not related/connected to any, feel free to join
Iye o!	My dear!
N'olili di n'Obodo	for the goodies/enjoyments in this Village/Town/City/ Nation
Ekwezie'm gana	would not allow me to go/disentangle
Iye o!	My dear!

The text held a philosophy that recognized everyone in a society as part and parcel of enjoyment of its endowment and availabilities, even when they may be from diverse mother, village/town, State, tribe or nation. All it recognized is that man are meant to live and enjoy in unity. Also, the song text attached importance to hospitality. The philosophies in the text portrayed ideal and healthy views that could enable peaceful co-existence among people of diverse background. And that is what diverse nations of the world (especially Nigeria) need in solving all its tribalism, religion, political etc. related problems, which have hitherto hindered peace and development in virtually every nation of the world.

Summarily, the Onyeji's creativity on the text may at first sight seem different from the text by the folk song custodians. But it is not. He used the additional texts to develop the textual attribute of the arrangement. However, both the Onyeji's-text and the folk-text pursue and establish the same theme and goal. So, whichever-way the symbolic-motherhood is approached in the two prevailing views; they both appeal for unity and coexistence among diverse people.

## CONCLUSION AND RECOMMENDATIONS

The compositional evidence provided in the analysis, proved that Christian Onyeji is a prolific art music composer who explores wide range of African vocalism elements. It has revealed that his compositions capture primarily the Igbo vocalization techniques. He normally pays homage to poetic sounds and special imitative sound effects so that he rarely escapes its application in his works. The un-notated spaces he usually left deliberately open in his musical scores are to allow performers the flexible opportunity to express their personal creativity in the music through skilful art of extemporisation which Africans are known of. What else? He values the African natural attributes of dance and choreography by structuring his vocal art music compositions in the style that will enhance it. So, in order to project African musical tendency in every sense he also considers stage creative organization as he composes.

Since folk song is extensively and successfully captured as choral theme in the *Anyi Ncha bu n'Ofu Nne* it is idle that composers should arrange any available Nigerian folk songs into work of solo or choral art musical genre. This will not only help to document these folk songs for posterity and through it bring to mind the African philosophical views on life and its essence, but also project them into the surface of global vocal art music. So, in arranging folk songs and composing original vocal works, attempt should always be made to capture more vocal musical elements that are prevalent in African traditional vocal music performances. As it is revealed in this study, that is what gave the Onyeji's arrangement its special African Vocalism flavour and aesthetics. Choral and Solo vocal music performers should bear in mind that this continental and nationalistic musical movement will be more significant and appreciated if they embark more on performance of those vocal art musical genres that introduced the African vocalism elements and its aesthetic tendency into it.

## NOTES

1. *According to Onyeji's author biography in his Nka Emume (vocal compositions/ arrangements book,) he specializes in Research-composition, a modern approach to art music composition that entails application of ethnomusicological procedures in the composition of modern African art music that is a logical continuum of African traditional music. He is a researcher on African music as well as composes from the African stock. He has made some contributions to modern African art music for symphony orchestra, drummistic piano style of modern compositions for the piano as well as scholarly works in some leading journals. His composition for solo voice and choir (Amuworo*

*Ayi Otu Nwa- For unto us a child is born*) is published in the 'World Carols for Choirs' by Oxford University Press, and his piano compositions have also been published by Oxford University Press in the Anthology entitled 'Piano Music of Africa and the African Diaspora'. His works have been widely performed locally and internationally. He was a Guest Composer and Lecturer for the National Festival of Arts in Grahamstown, South Africa, where some of his compositions were performed also. Currently, he is a Professor of music in the Department of Music, University of Nigeria, Nsukka.

2. A machine invented by Maelzel which is used to indicate or ascertain specific tempo (speed) of a piece of music
3. Non translatable text. It is used to fill-in excess gap that would have resulted between two immediate musical phrases
4. In its traditional performances, the *Obodo* which either means Village, Town, City or Nation is usually alternated with name of a place. So, it is usual to have the (line 8) texts varied thus: *N'olili di na Nigeria* (For the goodies/enjoyments in Nigeria). Some others varied it with name of a school, institution, organization or group etc. whichever way, it all depend on where the performers intend to address the song message to.
5. It is not out of place to incorporate some personal texts and views in textual creativity and development of an arrangement, but it becomes dangerous when such leads to philosophical and logical blunder to the peoples' essence and concepts of the song-text.

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