NON-LEXICAL VOCABLES: A CONTEXTUAL IDEOLOGY OF MEANING IN THREE CHORAL COMPOSITIONS OF ALVAN-IKOKU NWAMARA.

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DECLARATION

I, Nnalue, Onyekwelu Peter of the Department of Music, University of Ghana, Legon, declares that the work embodied in this research report is my original work, except the references and quotations which has been acknowledged.

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ABSTRACT

Indisputably, it has been dully observed that the westerners’ opinion of African traditional music is appalling and their attitude towards appreciation of the music is not encouraging and thereby resulting to the misconception of some indigenous elements used within the African cultures. One of the most influenced elements in Nigeria especially in Igbo community is the exclamatory words which the westerners refer to as nonsensical syllable. But it is an established fact in Igbo community that every syllable used in Igbo music traditionally, makes sense in one way or the other and its sense is dependent on the context upon which it is used (Nzewi 1991, Onyeji 1998, Nwamara 2008). Therefore, in revolt to this myopic understanding of the exclamatory words, Alvan-Ikoku Nwamara, one of the distinctive composers, arrangers, performers and ethnomusicologists in the Igbo community developed a contextual ideology of using the exclamatory words to depict meaningful ideas in some of his choral works. Despite this creative ideology by Nwamara, his choral pieces that harbours the exclamatory words received a belated acceptance and appreciation and as a result, he is considered to be just a performer unlike other composers, Meki Nzewi, Laz Ekwueme, Chirstian Onyeji, Sam Ojukwu, whose works are widely accepted in Nigeria.

Therefore, in this work, ‘non-lexical vocables’ has been used as a terminology for exclamatory words, and its scope focuses on the structural arrangement of the non-lexical vocables in three selected choral pieces of Nwamara, Chimamada, Jaga jaga, and Chicken jogily run away which has been examined in order to bring out their contextual meanings. Again, answering questions like, why are non-lexical vocables mostly featured in his choral works? What are the causes of the belated recognition of him as a composer by some choral performers? I therefore situate this contextual ideology of non-lexical vocables in choral works as an evaluation of his compositional style.
DEDICATION

I humbly dedicate this thesis to the Glory of the Almighty God in whose love and providence, I successfully completed this research work and to my parents, Rev. Josehat Anyabue and Deaconess Gloria Nnalue.
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CHAPTER ONE

INTRODUCTION

1.1 Overview
This chapter discusses the westerners’ perception of African music. It is to serve as backdrop to the general understanding of the project work. The chapter therefore begins with a brief background on the intrusion of colonial masters in Nigeria as well as the necessity of indigenization of choral pieces by Nigerian trained musicians to portray their identity. Again, the methodology discussed in this chapter has helped to review some vital information that necessitated the realization of this project work.

1.2. Background to the Study
The colonization of Nigeria by the British Government and the introduction of the Christian missions saw the domination of Western musical forms over Nigerian traditional music from the mid-1900s. The composition of art music at that time was done from the western approach since its beginning as a post-colonial development. It was the introduction of missionaries that saw the widespread popularity of art music in Nigeria with the likes of T.K.E Philips (composing from 1920s) and Fela Sowande (composing from 1940s) as pioneer composers. Although the influence of western music on African Art music is very strong and has been in play from the existence of Nigerian art music compositions in the 1900s, (Sadoh Godwin 2010: 488). Since then, the Nigerian art choral idioms have been a combination of traditional African music and Westerns art music which is exemplified in Nettl’s (1973) assertion on the co-existence of different musical elements from one culture to the other. He therefore says that “no culture can claim a body of music as its own without admitting that it shared many characteristics and probably, many compositions with other neighboring cultures”.
Omibiyi-Obidike, also makes an assertion that:

.... although African composers make use of traditional themes by incorporating African rhythmic and melodic structures, texts, traditional songs in both vocal and orchestra works and combine Western instruments and traditional African instruments, their compositions are still completely embedded in western classical tradition, (Omibiyi-Obidike 1992: 38).

Her concern is that African art music can become acceptable to and appreciated by Africans and the global world if African art music is rooted in African traditional music or a direct derivation from the indigenous music rather than Western tradition.

Further, in Ghana, Amuah (2012: 3), in his Ph.D. dissertation, quotes Agawu and Dor as he enumerates the influences of the western art music on Ghanaian choral music, thus;

Ghanaian choral composition tradition and many African traditions are full of varieties and mixture of both traditional and western compositional materials. In other words, the Ghanaian art choral idiom makes use of motivic structures of drum language, hybrid formal templates, dramatic cut-out of storytelling, bell patterns observable in songs form as well as western conventional harmonic, melodic, formal and structural elements (Agawu 1984: 37).

And Dor’s reiteration, thus;

In Ghana, the integration of tradition with modernity is a major concern in the study and creation of the performing arts. Composers of art music, ethnomusicologists, music teachers, and national and cultural policy planners are all facing the critical challenge of making traditional cultural practices (associated with specific ethnic groups each having their own regional languages, culture and history) relevant to the people in the modern national states (Dor 2000: 1).

As influential as the western music tradition has been on the Nigerian Traditional music, composers/ethnomusicologists of Nigeria from the latter half of the second generation began to look back and seek materials from their traditional societies to directly reflect the African creative expressions. Nketia (1957:13) postulates that “although there are valuable models in
Europe and elsewhere, contemporary African composers in search of new idioms do not necessarily have to approach foreign culture for inspiration”. Euba (1966:4-5) also observes that “there is a wealth of untapped resources in African traditional music and it is possible to expand the scope of this music without reference to foreign idioms”. This struggle is embodied in a caption that capsulated the ideology of cultural renaissance, cultural revival, etc.

This process of identity tends to arouse the consciousness of composers to learning, understanding and assimilating the traditional practices of music in their localities. Ekwueme therefore, observes and advices on the problems facing music making/composition for Africans and the world at large from the perspective of language, form, style, idioms, content, structure, theory, purpose, audience, and aesthetics. He therefore suggests that the ideal twenty-first century composer of African choral music needs to be:

- a multi-talented composer, competent at languages and linguistics with a sound knowledge in the theory of music and vast competent experience in harmony and counterpoint...have an impeccable ear, capable of hearing and distinguishing (between) micro tones.... have a thorough understanding of the human voice, and a more than superficial knowledge on the state of affairs in African and international choral techniques. (Ekwueme 2004: 296)

With this affirmation by Ekwueme, I believe the composers of African art music should be mentally nurtured to imbibe the ideology of “look and leap” (studying a culture before using its elements in compositions) and thus, foreground themselves with the historical background of music of the indigenous communities who are owners of the language or text to be used in compositions. This process provides a relative idea of how individual societies and cultures make and understand their music to the composer.

Further, it is noteworthy to point out that in the vocal music of most Sub-Saharan African societies, two factors always present themselves as contributing to the meaningfulness of musical phrases or musical sentences as the case may be. The two factors are the melody and
the text. Their influences in choral works are such that they can either make or mar an entire composition depending on how a composer handles them. This effect of melody and text can be attributed to the fact that African languages are tonal and therefore should be treated in such a way to avoid loss of grammatical sense and meaning. Agu supports this assertion by stating that:

> The implication of the tonal levels of the spoken words is that, for a melody to convey an intelligible message, it should, as much as possible, correlate with the speech-tone of its text (Agu 1999: 42).

Nwamara also adds that:

> In Igbo speaking societies and most other Sub-Saharan African societies, song melodies are in most cases influenced by the tonal inflexion of words. For the words of a song to retain their meanings intelligibly, its melody requires some degree of subservience to them (Nwamara 2007: 83).

Thus, in Nigeria communities, composers have tried to adhere to this tradition. To the best of my knowledge, the choral pieces I have come across in Nigeria from different composers have their melodies correlated to the spoken text of the indigenous languages. In more definite examination and for the aim of this project work which situates on reviewing the meaningfulness of the non-lexical vocables, it is paramount to note that in Nigeria, the structural arrangement of non-lexical vocable in correlation to the spoken texts project a contextual meaning in itself and also add expressions and feelings to the text in a composition. Here, non-lexical vocables are spontaneous uttering of exclamatory words to measure the feelings one perceived during a conversation. In the Igbo community, there are extensive use of proverbs and folk tales during discussions and or communications and some of these proverbs and folk tales carry exclamatory words (non-lexical vocables) which help to express the feeling and reactions during the discussions. It is from these that few vocal composers in Nigeria start to incorporate the non-lexical vocables in compositions (yet, following the
tradition of tonal inflection) to express either personal feelings, animal or instrumental sounds etc. Here Nzewi (1991: 117) clarifies that “Another possible resource base for probing creative processes as well as the folk thought about music is through the Igbo traditional literature (folk tales and proverbs) in which music or musical ideas form the theme and constitute a structural feature of the account”. This process of choral composition using the non-lexical vocables is strongly evident on the personal life of Nwamara as I observed during my field research. Nwamara was intimately influenced by Onitsha, heart of Anambra State, Nigeria, and its environs where he spent most of his childhood and where ‘slangs’ (non-lexical vocables) are mostly used during communications. And so, in his choral works, he incorporated some of the non-lexical vocables to emphasize his feelings.

Non-lexical vocables here, therefore refer to exclamatory words used within a particular culture that do not have specific English (lexical) meaning attached to them and thus have to be interpreted in context. In this research, I explore the structural arrangements of the non-lexical vocables in the works of a Nigerian composer Alvan-Ikoku Nwamara who is one of the frontiers in the campaign of incorporating the non-lexical vocables into choral art works to suggest meanings in context. In his choral pieces, especially the ones under study, he asserted that the non-lexical vocable be given its required expressions during performance as it is used within the socio-cultural context of its spoken text to bring out its meaning. I achieved this by analyzing three of his choral compositions - ‘Chimamada’ (my God will not fall), ‘Jaga jaga’ (misnomer), and ‘Chicken Jogly Run Away’ - in which the non-lexical vocables are used, and also review how they added meaning to the text of the music.

Few Nigerian composers who also favour the non-lexical vocables in choral pieces include Sam Ojukwu’s “Jehova Emego Ihe-Ukwu” (The Lord has done a mighty thing), Laz Ekwueme’s “Mizza Africa”, Meki Nzewi’s “Vote of Peace”, Elizabeth Nwachukwu’s “Adaeze” (King’s daughter), Okechukwu Ndubuisi’s “Nwannunu Fe” (little bird, fly’) etc.
1.3. Thesis Statement

Non-lexical vocables have been used in diverse ways in art music within and outside Africa. Some composers use them to re-echo sounds of animals or instruments. Others use them to add aesthetic values to their compositions. Some composers of choral music in the Igbo community initially made little or no use of non-lexical vocables because of the wrong motives instilled earlier composers by the westerners and as such, resulted to a belated recognition, acceptance, appreciation and application of the non-lexical vocables in their (some Igbo composers) choral works. They also have the feelings it will not appeal to their audiences.

Although, it is not a new tradition in Nigeria to compose choral works using non-lexical vocables to depict certain contextual feelings/meanings yet, there is still minimal level of acceptance of its usage. On this premise, Nwamara (2008), therefore postulates that the non-lexical vocable has some sense when considered in its contextual use as relates to its socio-cultural background and as such, he started composing with an emphatic use of non-lexical vocables. Initially, the formal knowledge and quest for indigenization of choral compositions in Nigeria during post-colonialism, the colonized as well as the Nigerian trained musicians here, were embedded on the tradition of singing in the western hymn style and choral anthems from composers like Handel, Haydn, Mozart etc. and this tradition is passed on from generations to generations and still prevails in the blood stream of composers in Nigeria today. This generational trait of the western singing tradition continuously fought the place of the indigenized choral composition and as such, some audiences especially in the Igbo communities still stigmatize the incorporation of non-lexical vocables in choral works. Composers who composed and still compose under this platform are invariably not appreciated and recognized through such compositions but rather prefer to listen to and perform their choral works that featured text throughout the entire piece. Nwamara got his
own share of the criticism and belated appreciation of his songs that inhabit the non-lexical vocables.

Not until recent time, when the mixed chorus from the music department of Nnamdi Azikiwe Federal University of Nigeria, Awka, began to perform some of his choral compositions that incorporated the non-lexical vocables in different functions of the University, demonstrating and expressing the non-lexical vocables in their context, that participants within and outside the university began to consciously evaluate the contextual uses of the non-lexical vocables thereby, developing the acceptance and appreciation of such choral pieces.

Although, many scholars have talked about non-lexical vocables in many dimension, for instance Miller (1972:56) referred to it as ‘Nonsense syllables”, Nwamara (2008) referred it to as ‘Untranslatable” amongst others. But no formal account has been made to show how the non-lexical vocables are structured in a choral work to project a meaning in context.

This research therefore tries to analyze three choral works of Nwamara within the parameters of melodic organization, melodic range and register, melodic structure, rhythm, tempo and meter, texture, text, and form, with focus on how the non-lexical vocables have been used, either to add meaning to the entire text or to depict instrumental sounds. Secondly, this project seeks to contribute knowledge to the assertions, suggestions, arguments previously made by different scholars on the uses of non-lexical vocables in a choral composition.

1.4. Objectives

This study aims to unveil the hidden meanings, contextual usage and interpretation of non-lexical vocables in the choral works, using three choral piece of Nwamara as references. It is also to help, rephrase the ideology of some Igbo composers who base their arguments (of non-lexical vocables) on aesthetic dimension only. This will aid to correct the misconception of these non-lexical vocables (as nonsensical) in Igbo community and its diaspora.
Relating the cultural and or traditional context of music making (especially song text), this thesis introduces young composers to using traditional elements in their choral works. It is also to challenge the up-coming composers in the area of discovering their own unique compositional styles.

Finally, this study will help to direct researchers and younger ethnomusicologists in findings and documentation of composers’ biography and their unique compositional styles, thus, having a fundamental knowledge of the cultural settings of their music making.

1.5. Justification of the choice of Composer

My choice of the composer for this study rests on some significant reasons. First of all, as a student who studied under Nwamara, I had the opportunity to learn and perform some of his choral works with the Music Departmental Mixed Chorus of Nnamdi Azikiwe University Awka, Nigeria. Secondly, by my status as a choirmaster in Christ Holy Church International Awka branch and also in some Anglican Churches, I realized that when teaching his pieces especially those that embodied the non-lexical vocables, the choristers tended to make fun of the words as a result the lack of understanding the contextual meaning, even though they enjoyed the beauty of its dramatic performance. Thirdly, I observed that Nwamara is one of the composers in the Igbo community who championed the use of traditional materials in his choral compositions yet, he still experiences a belated and or denied recognition and as such no studies have been made on him as a composer nor his structural arrangements of the non-lexical vocables in choral works. I therefore seek to study Nwamara and his compositional techniques in using the exclamatory words to depict grammatical sense in context.

Apart from the fact that I still have personal contacts with him since my student days, his overly use of the non-lexical vocables in his choral compositions to emphasis his feelings or
depict the sounds of an instrument also influenced my decision to choose him over other composers that exhibited the non-lexical vocables.

1.6. Significance of the Study

This project work examines the theoretical and analytical approaches in the compositional style of Nwamara with focus on the structural arrangements of non-lexical vocables to depict meaning in context. It also, looked briefly at the historical study of choral music in Nigeria. Therefore, the integration of these approaches – historical, theoretical and analytical, make this project multi-disciplinary.

The result of this research will provide young composers within Igbo communities and its diaspora on the use of traditional text (non-lexical vocables) in their compositions to emphasis their feelings. For its theoretical approach, it will help composition students to research more into using traditional elements when brought into academia. The study of the socio-cultural context of the exclamatory words will also help to define and emphasis our African identity.

1.7. Scope of the Study

In this project, I explore the compositional style of Nwamara by using a set of analytical parameters - melodic organization, melodic range and register, melodic structure, rhythm, tempo and meter, texture, text, and form, in examining his compositional procedures, with focus on how the non-lexical vocables have been used either to add meaning to the entire text or to depict instrumental sounds.

This study anchors on three selected choral works of Nwamara – Chimamada, Jaga jaga and Chicken jogily run away with more emphasis on how he structured the non-lexical vocables to depict meaning in context. It also reviews the historical and socio-cultural perceptions of the non-lexical vocables which facilitate a good understanding of the topic.
1.8. Theoretical Framework

This research work examines the musical functions of non-lexical vocables in choral music with focus on how they are structured in three selected works of Nwamara to depict meaning in context. It is to show the supposed grammatical meanings of the non-lexical vocable when its socio-contextual factors are considered. The passion for this project was drawn from the assertions made by different scholars to remedy the ideology which sprang as a result of misconception of exclamatory words used during conversation in African societies, (Nzewi 1991, Onyeji 1998 and Nwamara 2008,).

To briefly look back to the developmental stages of a composer in Igbo community, one will observe that the tradition of creative art is inherent in the growing stages of an African child (Lurry 1956, Agu 1990). Further, Blackings (1967: 24) observes that “children begin to participate in music making when they spend less time with their mothers and more with other children”. Apart from the unconscious music-making by the children as they gather to play, the major process of learning and absorbing musical rhythm as well as learning how to sing the songs is exemplified in folk tales (the habitant of non-lexical vocables). Here, the children learn through observation, imitation and active participation, thus, trying to flow with the songs as the narrator tells the story which is always accompanied by songs. To this, Warren (1970: 12) says “children absorb much of their basic knowledge by imitating the elders”. Although, as a pre-colonial musical activity, the old as well as the young music makers practice and make their music in isolation within their localities and as such, the generational trend of such music lacks originality because they are not written down, the original melody lines might be lost and the composer thereof are unknown yet, the consciousness of composing and practicing music is incubated in them. It is the introduction of missionary worship centers as well as their schools that art music composition came into existence in Nigeria. Here, the composers of the post-colonial era, now compose with a good
representation of their works in notation for visual essence as well as documentation. Initially, the early composers wrote with an emphatic adherence to the western musical tradition in their art compositions. This process was interrupted in the latter half of the second generation of composers with Fela Sowande as the pioneer. Their efforts mark the first attempt of the Nigerian composers to apply traditional elements in their choral compositions which received a wide acknowledgement from the third generation till date. Their works propelled the cultural renaissance adopted by composers in Nigeria and therefore, indigenized their choral works by making emphatic use of the traditional elements within their localities.

It was on the ground of cultural renaissance and vitality of traditional elements in compositions that Nwamara began to look into what I will refer to as ‘voice-sound mechanism’ – a process of using the voice to replicate instrumental sounds as well as meaningful essence (in context) in the form of non-lexical vocables. Therefore, relating non-lexical vocables to how they are used in Nwamara’s choral works, and their functions been dependent on context to suggest meaning, Onyeji (1998) asserts that; “every syllable used in Igbo traditional music, makes sense in one way or the other and its sense is dependent on the context upon which it is used, having been inhabited in the proverbs and folktales”.

I therefore opine that this ideology of contextualization by Nwamara on the use of non-lexical vocables in choral works is embedded on an Igbo adage that says “Awo adigh abga-oso efitie na-nkiti” which literally means that “a frog or toad does not run in the afternoon for nothing or for no reasons”. Following this statement above, every spoken word(s) in the Igbo tradition have definite reasons for their utterances and therefore should be conditioned on the immediate context. Thus, this conditioned reasoning of meanings can be as a result of expressions of emotions (anger, joy, happiness, sadness, etc.) or trying to imitate the sound of animals or instruments by human voice especially in choral works.
One may ask, why is Nwamara using these non-lexical vocables in most of his choral works of Nwaroqua and how will they fit into the larger trend for future references? Does the way he structures these non-lexical vocables in his works add meaning to the lexical text alone or do they add aesthetic expressions? This is therefore, the position I take in this study, to show the contextual meanings of the non-lexical vocables by analytical approach to three choral works of Nwamara – ‘Chimamada’ (my God will not fall), ‘Jaga jaga’ (misnomer), and ‘Chicken Jogly Run Away’. I also employed the structural functionalist model to examine the structural arrangements of the non-lexical vocables in the choral pieces. Writing on the functionalist model, Dor (1992) quotes Leonard B. Meyer (1973: 109-113) where Meyer points out, “it is not sufficient to analyze the structure of certain musical events without stating their structural function in the piece”. In implication, the structural arrangements of the non-lexical vocables are contextualized to depict their meanings in the piece.

1.9. Review of Literature

The strong interest in creating a noticeable and authentic identity in African art music has continuously overwhelmed compositional consciousness of the African art music composer. This has increasingly led to the tireless search for new idioms and techniques of composing African art music. According to Kafui (2002), Nketia developed three approaches for creating African art music out of traditional music. These approaches are techniques of reversal, syncretic and re-interpretation (Nketia 1982: 84). Also Akin Euba’s postulation of the theory of “creative ethnomusicology” seeks to basify the significance of ethnomusicological research to compositions as well as composer (Dor 2000: 16). This is another approach to composing African art music out of traditional musical elements with consideration of their ethnographical context. Euba defines ‘creative ethnomusicology’ as “the creative application of ethnomusicological methods. It is the practice whereby an investigator goes beyond
analysis, and uses information derived from the analysis as the basis of creative work” (Euba 1989: 123)

The term nonsense syllable is a common place in ethnomusicological discourse throughout the world. However, it is important to interrogate its universal application to the genre and tradition of the Igbo community. Although, the concept of this nonsense syllable came to light as a result of the wrong perception the early western researchers had on the exclamatory words used in proverbs and folk tales within the Igbo community, the imposition of western rules and tradition through mission churches and schools by the colonial leaders on African soil posed a strong factor to this misconception because the westerners never took time to understand the cultural and geographical background of their ‘assumed new environment’ and understand the language and how the African made their music. Nigeria is not an exception in this discourse (Nwamara 2007, Ogisi 2007, Omojola 1995, Onyeji 1998 and Sadoh 2010). One of the most affected elements is the language especially the exclamatory words used during discussion in Igbo land. Nwamara (2008) argues that exclamatory words which are pre-eminent in the proverbs and the day to day conservation of Igbo speaking people make sense when considered in the context in which they are spoken. He therefore disagrees with the westerners who had the notion that these vocables are nonsensical, Miller (1972:56), thus suggests it is removed from the Igbo vocabulary. Onyeji (1998: 46) as mentioned earlier in this chapter, reiterates that; “every syllable used in Igbo traditional music, makes sense in one way or the other and its sense is dependent on the context upon which it is used, having been inhabited in the proverbs and folktales”.

Further, talking about the function of African traditional music when considered in context, Euba (1992) postulates that African music has been used to fulfil a utilitarian function and the structure of music has been determined primarily by the function which it serves. Agordor (2002) also added that when one considers the size of the African continent as well as the
enormous differences in climate terrain necessitate contrasting ways of life across the landmass, and also its extreme multilingualism (more than 1000 different languages have been identified), it wouldn’t be a surprise for one to perceive the diversity of the music and the difficulty of isolating African features common to the whole continent. These expositions above, ignite the composers’ thoughts to the uniqueness of African music, its functions and performing power in sending a direct message to the intended audience in every event (an ideology of context). Thus, the functionality of every spoken non-lexical vocable in Igbo community carries a lot of meanings that defines its utterance. Its perception is solely dependent on the nature of discussion going on and or the event in consideration. In an article titled ‘Towards Africanizing Lyrical Contents of African Compositions – The Meki Nzewi’s Approach –Mekism’, Onyeji and Nwamara (2008a) analyzed Meki Nzewi’s approaches to vocal compositions. In this article, the two scholars made a strong suggestion that the ‘untranslatable’ should replace the word ‘nonsensical syllables’ since every syllable used in the vocabulary of Igbo language makes sense in one way or the other. Although they do not suggest any grammatical meaning yet the understanding of their meaning is juxtaposed by the context of utterance, Nwamara (2008).

Apart from the field of music, there have been some assertions from other disciplines like the Dance and Drum Departments, on the role of the non-lexical vocables. Thus, the drum plays some rhythmic patterns which the dancers understand without verbally communicating the dancers on what the drum speaks as Willie Anku (2009) examines the drumming techniques found among Akan and Anlo Ewe communities drawing a comparative analysis of the drums and how they translate a direct message of meaning of what the master drummer has in mind to the dancers. Thus, the drum language suggests a non-verbal communication from the master drummer to dancers and as such, its message is understood in the context of the patterns played by the drum as well as the type of music being performed. This is also justified
in the contextual use of non-lexical vocables to translate a meaning message to listeners in a choral work. Nwamara, in an interview explained that in some of his choral compositions, he incorporated the sound of a drum in the melodic contour for the voice to replicate it simultaneously as an accompaniment passages to a cantor. This drum sound is replicated with non-lexical vocables in his choral compositions. Audiences therefore perceive the sound as a voice drumming that accompanies the song. Nzewi M., Anyahuru I., and Tom O. (2001) shared the same ideology of drum language.

Further, Dor (2005), explores the in-depth use of traditional music elements into composing choral works drawing on the socio-cultural background of the elements from the indigenous people that possess them. This exposition by Dor explains the contextual usage of traditional elements (non-lexical vocables inclusive) as pre-compositional materials. Thus, every music making has its historical source as Nwamara (2016) argued that the non-lexical vocables in his choral works be performed to correlate their utterances. The use of traditional elements (rhythm, text, melodies etc.) to portray Africanisms in choral music is best exemplified in a Ghanaian word, “Sankofa”, which implies “go back and reclaim it”, Amuah (2012: 15). According to Amuah, it awakens the composers’ mind to seek for, and incorporate the musical elements which were suppressed or abandoned during colonial times in their art works. He further explains that the use of traditional elements in contemporary Ghanaian choral music, demonstrates the effort of the younger generation of composers attempting to reactivate the spirit of Africanisms in their choral compositions. For example, Ephraim Amu’s composition – Tete wo bi ka tete wo bi kyere (the ancient times has something to articulate and educate) foregrounds an insight on Sankofa, (Dor 2005: 448). Some of the ideologies of Sankofa from Nigeria can be seen in Ekwueme’s Mizza African, Akpabot’s Ofala festival (title celebration of the kings and nobles), Euba’s Chaka and Nwamara’s Chimamanda (my God will never fall) among others.
1.10. Methodology

This project comprises the following activities: (a) data collection (field work and interviews, field site, library and archival studies) (b) transcription and translations (c) analysis and interpretation.

1.10.1. Data Collection

Data collection was done through field work, library and archival studies. I carried out the field work for this project within a period of eight (8) months (July 2016 - February 2017) between Ghana (where I undergone my graduate studies) and Nigeria, (where the composer under study resides). In respect to the fact that I was his student and once a member of his choral group, gave me an edge over some challenges I faced which encompasses: an access to the composer, the performance practices of his choral group, churches where he worships and also some other composers and choir directors who have listened and performed one or two of the selected works. This advantage also helped to facilitate the collection of my data through interviews and questionnaires and also the selection of pieces appropriate to my work – ‘Chimamada’ (my God will not fall), ‘Jaga jaga’ (misnomer), and ‘Chicken Jogly Run Away’. Further, data was also collected through oral sources. Although, the collection of data from other sources like library and archival studies as well as review of some scholarly works aided the documentary evidence to the oral data.

1.10.1.1. Field Work

The research work commenced by analytical examination of choral compositions of the composer under study, who incorporated the non-lexical vocables in his works. In this quest, I began by carefully selecting songs from my personal repertoire and sampling works that contained the vocables to aid in my desired choice of songs. Further, most of the songs in question were not available at hand, from my archive in Ghana and this made accessibility
quite a problem. The initial sampling was therefore based on the availability of pieces at hand in Ghana and later an effort was made to collecting pieces from the composer under study. This then made the final sampling and selection of the three pieces suited for the study accessible.

The second phase of this data collection was a personal discussion with the composer which took place on the first 1st of November, 2016 in his office at the department of Music, Nnamdi Azikiwe University, Anambra State, Awka, Nigeria by 12:00 noon. I listened to the audio visual performances of his chorale, where and when they performed some of his works that embodied the non-lexical vocables. This performance exposed the idiosyncrasy of the interrelationship between the spoken vocables and the message transmitted to the audience. Thus, reaction of the audience suggest appreciation of the non-lexical vocables while performing it. This level of appreciation gave me a foot hole to source and interview other choral music performers and music directors who appeared on the video. It is paramount to note that Nwamara composed for sacred and secular context. A structural list of his compositions is reviewed in the appendix.

1.10.1.2. Field Site

Although, the question of distance from Ghana to Nigeria was problematic in interviewing the composer and other music directors in Nigerian, listening and observing the performances of the selected songs by church choirs and Vocational Chorale (Nwamara’s choral group). I therefore, strategized a selection of field site for the comfortable listening and observation of the performances by some selected choral groups. This made my travelling to Nigeria a success. I worked with the church choirs he personally directs and his own choral group – Vocational Chorale.
In view of this strategy, I grouped these choirs as follows: (a) The choir of St. Peters Anglican Church, Amawbia, Awka, Anambra State, (b) The choir of St. Philips Cathedral, Asaba, Delta State, (c) The choir of St Johns, Oko, Anambra State, (d) The choir of Music Department, Nnamdi Azikiwe University, Awka, Anambra State, (e) The Vocational Chorale

This grouping was made possible because of his relationship with the aforementioned choirs either as a choral director, consultant or choirmaster. Thus, these group of choirs pioneered the performance of his choral works. Secondly, the audience for which these choirs perform for, were also determinant of the grouping. In plight of these choir grouping, I visited the choirs individually (some during service time, some in concert, while some in music festival) to listen and observe their performances and this aided my understanding of how the non-lexical vocables are dramatized. I also attended a music festival of the Anglican Youth Fellowship (AYF) on the 5th of November, 2016 and this enhanced my knowledge about the contextual functions of the non-lexical vocables.

1.10.1.3. Library and Archival Studies

These were also an aspect of my data collection during this research work. Thus, I started the library studies at the Music Department of University of Ghana on January, 2016. I also proceeded to the Institute of African Studies (IAS) library, and International Center for African Music and Dance (ICAMD) library. Other libraries (Nigeria) outside Ghana include: the library of Music Department of Nnamdi Azikiwe University, Nnamdi Azikiwe University Digital Library (NAUDL), and State Library of Anambra State (SLAS).

The aim of these library studies was to search for written documents by other researchers and scholars that will aid to inform me during the period of this thesis. Therefore, the materials I came across in these libraries include articles in journals, books and magazines. These helped to inform me on choral music of different composers in Nigeria – Akin Euba, Laz Ekwueme,
Meki Nzewi, Christian Onyefi, to mention but a few. Other composers (Ghana) include Ephraim Amu, Ato Turkson, Ken Kafui among others. The library studies also informed me on the traditional music of Nigeria (Igbo community in particular), sacred and secular music performances (especially choral music), biographies of composers as well as analytical study of choral works.

I studied some unpublished works, apart from the published ones in the libraries. These include PhD dissertations, thesis, and long essay writings which were directly related to choral music, traditional music types and performance in Igbo cultural background of Nigeria. My archival work involved listening to audio tapes and visual performances of Vocational Chorale and other choirs who perform the choral works of Nwamara. This was to get more insights into traditional sources that incorporates non-lexical vocables. All these resource materials have been acknowledged in the bibliography.

1.10.2. Transcription and Translation

As an Ibo speaker, I had no difficulties in the understanding and of course translation of the Ibo text. Thus, I translated the Ibo text into English for more clarity and easy understanding for non-Ibo speakers. Using the finale version of computer software for music notation, I rescored the selected pieces because one of the pieces was hand written and the other two were not readable. The aim of these methods was to help facilitate an easy analysis and interpretation.

The pieces that were re-scored for analysis include ‘Chimamanda’ (my God will never fall), ‘Jaga jaga’ (misnomer), and ‘Chicken Jogly Run Away’ (the first two pieces were not readable, while the third piece was hand written). This was made possible with the aid of Finale music software.
1.10.3. Analysis and Interpretation

These selected pieces - ‘Chimamanda’ (my God will never fall), ‘Jaga jaga’ (misnomer), and ‘Chicken Jogly Run Away’ were analyzed and interpreted under the following analytic parameters namely, melodic organization, melodic range and register, melodic structure, rhythm, tempo and meter, texture, text, forms, with focus on how the non-lexical vocables have been used either to add meaning to the entire text or to depict instrumental sounds.

All these (data collections, transcription and translation, and analysis and interpretation) were made easier because of the relationship I have with the composer under study. At different times as a student, a performer and a choral director, I encountered some of his pieces.

1.11. Definition of Key Words used in the Title

The definition of the words used in the title is to foreground and facilitate understanding of the study. In this regard, four terminologies I used in the title deserves definition and explanation, namely – non-lexical vocables, context, ideology, and choral composition.

1.11.1. Non-lexical Vocables

Non-lexical vocables have been used here to indicate that there are spoken words which do not have any grammatical meaning but should be considered in context for their meanings. These vocables are words formed out of the expression of feelings during conversation and this expression of feelings are always pre-eminence in the day to day verbal activities of the Igbo people. Considering the word formation of the non-lexical vocable, it is a combination of three words – non, lexical and vocables. According to Oxford Advanced Learner’s Dictionary (new 8th edition), lexical which is derived from lexeme is a word or several words that have a meaning expressed either by any of its separate parts or collective. On the other hand, Non is a prefix added to a word which changes its original meaning to either a positive sense or a negative sense. For instance, non-profit-making, non-violence, non-alcoholic.
In the question of combining “Non” and “Lexical” together to form one word thus Non-lexical, it is therefore, a word used to refer to a word which do not reflect a specific meaning on its own. Vocables are list of words with meanings especially in a book for learning a foreign language – Oxford Advanced Learner’s Dictionary, new 8th edition. Here, the vocables have been used in place of the spoken text that do not bear meaning independently. Such vocables (chom, yom, dim, hom, um, jaa, nda etc.) are always evident in the tradition of folk tales and use of proverbs in Igbo community (Nzewi 1991: 117). Therefore, this study tends to examine the structural arrangements of such vocables in three choral works of Nwamara.

1.11.2. Ideology

Ideology is a set of plans, beliefs, thoughts or suggestions especially about what to do in a particular situation (Oxford Dictionary). These set of beliefs, thoughts or suggestions influence the way an individuals or group of individuals behave and understand their immediate environment. Meyer (1984) argues in his paper titled – Music and Ideology in the Nineteenth century, which he presented at the Stanford University, “that the procedures in which people had learned to hear and to comprehend the relationships among sounds define their perception (ideology) about the making of their music”. Therefore, in the study, ideology has been used as yard stick to measure Nwamara’s creative use of the non-lexical vocables in choral works. This ideology of Nwamara is born out of the opposing view he had concerning the misconception (nonsensical) of non-lexical vocables by the westerners, he therefore, tried to represent the socio-contextual meaning of the non-lexical vocables in choral works to clear the westerners’ view about it (Nwamara 2008). In this regard, he made a strong assertion that every spoken words in the Igbo community make a lot of sense when considered the surrounding circumstances of its utterance and as such, opines for a replacement to the term...
– nonsensical syllables with untranslatable as a suitable terminology for the exclamatory word. In this research, I choose to use the term “non-lexical vocables” in place of untranslatable in order to show the interrelationship between such vocables and the lexical texts in choral compositions. This is to induce the mind of the readers to (1) understand that both the lexical words and the non-lexical words are all perceived as vocables used in Igbo community. (2) have the slightest idea of the difference in sound between the lexical vocables and non-lexical vocables in Igbo cultural settings and more especially in the three selected choral works of Nwamara. Thus, ideology applied by Nwamara in his choral works can be seen on how he structured the non-lexical vocables to depict meaning in context. This structural arrangement tends to be an evaluation of his compositional technique.

1.1.3. Context

This can be defined as the situation in which something happens which helps to understand an event or the surrounding environment within which the event occurred (New Oxford Advanced Lerner’s Dictionary; 8th edition). For the sake of this project, I use the terminology to depict the socio-cultural events which tend to suggest the meaningfulness of the non-lexical vocables. Although, this contextual understanding gives a clear sense of expression of feelings to the speaker as well as the listener. Therefore, context has helped to understand the musical functions of these non-lexical vocables in the three selected choral piece of Nwamara. Onyefu (1998), and Nwamara (2008) favours this contextual examination because, every exclamatory words spoken in the Igbo grammatical tradition has its kind of socio-contextual situation that helps to project its meaning as well as suggest facially or bodily expression. Thus, the theme of the compositions contextually juxtaposes the musical function of the non-lexical vocables in the choral works under study.
1.11.4. Choral Composition

Generally, music composition is the art of writing down original music that has not been heard, sung, or performed by any group of singers or with musical instruments although there may be existing elements the composers may draw inspirations from, thus, the principal creative act is originality of music. Here, something considered new, is produced by combining elements within a locality which is viable to the musical tradition of a given society. Writing on the explanation above, Encarta Encyclopedia reveals that:

Innovation as a criterion for good composing is important in western culture, less so in certain other societies. In western music, composition is normally carried out with the help of notation; but in most popular music, and particularly in folk, tribal and most non-western cultures, composition is done in the mind of the composer, who may sing or use an instrument as an aid, and is transmitted orally and memorized (Encarta Encyclopedia 1992 – 2002: 4).

By this, choral composition is perceived as a vocal piece performed by chorus or choir. Thus, choir is a group of singers who sing simultaneously in unison or in harmony. This group of singers, function in both sacred (church) and secular (social) contexts. An example of a choir can be a selection of group of persons in the church to form a body of singers. Although this term – choir - is also used in the social sense, namely: chorale, choral societies, and club.

Further, because of the nature of the selected songs for analyses which encompass both the church and social (concert halls) performance environment, it will be necessary to briefly define the sacred choral music and secular choral music. Sacred choral music is a music written for the worship of a holistic being (God). According to Study.com, it is simply defined as a music written for the church which usually comprises the three expressions of the European musical tradition, namely: classical music, chamber music, and theater music. It can also be known as religious music. Secular choral music deals with the choral compositions practiced and performed outside the church, specially, in concert halls. Its social context involves majorly monitory evaluations for the survival of the performing groups.
Nwamara introduces a new musical element in his choral compositions to create a scene of interest. The introduction of the non-lexical vocables in his choral composition idealized his creative thoughts, as well as made his work unique. Thus, two pieces (Chimamanda and Chicken jogily runs away) out of the three choral pieces under study, can be performed in the sacred or the secular settings. The third one (Jaga Jaga) is a purely secular choral work.

1.12. Summary

This chapter of the thesis provides the background account to the topic which is aimed at providing a comprehensive knowledge and understanding for the use of non-lexical vocables in choral compositions through the study of selected works from Alvan-Ikoku Nwamara.

The significance of this project are also revealed which is hoped to provide the up-coming researchers with a fair knowledge of the musical functions of the non-lexical vocables in a choral piece as well as enhance the study of choral compositions in the different levels of education. This will help to facilitate the development and sharpening the ideology of creative art in young composers, thus presenting the uniqueness of our choral works as well as projecting our identity as Africans to the global world.

Efforts have been to define and explain the keywords used in the topic: Non-lexical vocables, Ideology, Context, Choral Composition with the sole aim of providing a clearer understanding of the title as well as the entire work.

Although, other composers and/or their works are just being referenced to, with the view to aid in providing a broader context of the study. The scope of the research is limited to three selected choral compositions of Alvan-Ikoku Nwamara (Chimamanda Chicken jogily runs away and Jaga Jaga)
CHAPTER TWO

CHORAL MUSIC IN NIGERIA

2.1 Overview

This chapter discusses the developments of Nigerian art music from the early 19th century to what is obtainable today. The developmental process began its foot note from the coastal area of Lagos and other regional area of the country. Therefore, this chapter is segmented into three folds which try to examine the different processes and stages of Choral music in Nigeria.

The first section reveals the pre-colonial historical practices of choral music. It is to examine the traditional choral style and the cultural practices that existed before the coming of the missionaries. The second section talks about the activities of the missionaries in the 19th century. It also discusses the pioneering choral groups and institutions that spearheaded the spread of western musical tradition at the time. Then, the third section examines the performance practices of choral music in Nigeria.

The introduction of choral music in the 19th century has gone through dynamic and expansive activities in European and African settings. The bulk of Nigerian art compositions, however are mostly choral. It is pertinent to point out the fact that the history behind the introduction of certain types of European music to Nigeria is closely tied to the intrusion of the Christian missions through the colonial masters. The activities of the Christian mission began with the influx of European traders who settled firstly, on the coastal town of Lagos, and then Abeokuta, Calabar, and the regional centers of Ibadan and Onitsha. The setting of Lagos including Abeokuta and Badagry is today referred to as the citadel of Christianity in Nigeria, and clearly represent a transformative process of some Nigerian towns in the later part of the 19th century, from their pre – colonial rural to a relatively cosmopolitan environment, (Omojola 1995: 10).
Nevertheless, before the arrival of the missionaries, there were musical activities going on within the communities and societies in Nigeria. The musical activities and musical practices that have existed before the invasion of the missionaries will be briefly discussed as a backdrop to other discussions that follow.

2.2 Traditional Choral Style

This section deals with the nature and state of music especially choral music in Nigeria before the intrusion of the missionaries. This is to reveal the pre-colonial activities of music practiced within the culture. For a clear understanding of this section, a definition of the term traditional music by some scholars which covers a vast area of musical discourse will be discussed later.

Before the missionaries fully establish their course in the coastal area of Lagos and other regional areas of the country, there were musical activities going on within the cultural settings in Yorubaland (where Lagos is situated) and other tribes in the country. During this period, indigenous traditional music manifested undiluted features in its entirety within a cultural setting, and performing groups or societies learn and practice their music orally. There were no repertoires to serve as a reminder, the rhythm and melodies were imbibed into their memories and through same means, passed on to other younger generations. As a result, there were evidences of slight change in the melody, as well making the original composers to be unknown.

Discussing the choral tradition of the pre-colony, Okwilagwe (2002:105) says that it “derives its origin and versatility from oral traditions or the folk lore of the different ethnic groups that makes up the Nigerian nation”. By implication, traditional music is the people’s way of life-expressed in verbal (non-lexical vocables primarily presence in the spoken words) and physical action (dance) through sound combination processes. Consequently, its mode of transmission (orally) allows for constant remolding, reshaping and adaptation from one
generation to another (Onyeji, 2003; Herbst, Rudolph, Onyeji 2003). Although, the composers are unknown, yet its centrality to social life or the vital role it plays in every stages of the human life still remains valid. Traditional music has been largely used for utilitarian function, thus, its function is determined primarily by the purpose it serves, (Euba, 1992).

Amongst the ethnic groups in Nigeria, the three largest of all and which possess great and rich resourceful musical materials are the Igbo, Hausa and Yoruba, although, there are other tribes with rich musical activities also. Within these three ethnic groups, existed viable traditional musical practice and performances before the intrusion of the missionaries. For example, the *ere kiriboto* music ensemble of the Yorubas, and the *dundun* music ensemble. These music ensembles mainly performed in special festivals which involves sacred rites at the shrine of *Ogun* (god of iron) and *Sango* (the god of thunder). Also, they perform in some other events like naming ceremonies, funeral of nobles, and coronation of a new *Oba* (king). Omojola (1995: 3) slated that the make-up of members of this group were only the ones born into the families who specialized in such music. Such families are called the *Ayan* family.

Unlike, the Yoruba, the musical activities of the Hausa are closely tied to political, religious and social events. The area is predominantly Islamic because of the introduction of Arabic and Islamic culture as far back as the 13th century, thus musical performances and practices reflect the social status in the political scene (Ames 1973: 253). As a result, music performances are mostly held in the palace of the paramount chief (the Emir). This is to entertain him and his visitors. For example, ‘*rok on fada*’, is a music performed regularly in front of the Emir’s palace. Speaking on mode of performance, Omojola (1995: 3) reveals that during the performance, the Emir comes to demonstrate some dance steps and therefore, reasserts his political authority, while his subjects re-affirm their confidence in and in acceptance of his leadership. Apart from the music of the social class, there are other musical performances which are associated with religious practices. For example, the ‘*Bori*
possession’ music ensemble. This type of performance is believed to have enormous spiritual power which can help the worshippers to attain the level of ecstasy, thus, communicate closely and directly to their ancestral spirits.

Igbo is another ethnic group that harbours rich musical traditional in Nigeria. The performance practices of music in this culture is strongly tied to extra-musical events which provide a platform of expressing group solidarity and transmitting traditional norms and belief from one generation to another (Omojola 1995: 4). According to Nzewi:

The Igbo system and ideological formulation were established on and buttressed by community binding and viable mythological concepts and covenants. These were periodically validated or regenerated or commemorated in order to ensure a continuing binding compact. Such periodic communions required highly stylized media that would give super-ordinary atmosphere, impact and candor to the event…. These media (which constituted traditional theatre in all its scope and ramifications) incorporate the performing arts area of music, dance, drama and mime (Nzewi 1978: 114).

For example, the *Egwu Mgba* (masquerade cult) dance ensemble performance, is usually done during initiation of an interested person into the brotherhood of masquerade cult and mostly take place in an enclosed environment. The members of this group are carefully selected within a certain age grade of 18 to 20 years and must be dedicated as to keep their activities confidential at all cost. Another event that attracts the attention of all is the *Ofala* festival and *Ikeji* festival (yam eating festival). Also, there are groups and individual labour songs used to ease tension and stress. Songs of praise are sung for persons who have acquired important titles, and at funerals, the dead are eulogized in the song. Xylophone rhythms and sometimes with other musical instruments are played as accompaniment to songs chanted for wrestlers. Marriage, childbirth, and naming ceremonies are also marked by songs, there are also lullabies, war songs, and even incantations sung by priest-diviners (*Eze mmuo*), (Echezona 1965). There are songs of different types for boys and girls and of course mixed sex clubs and songs interspersed with the telling of folktales. During the moonlight hours, these groups
engaged in story-telling (folktales) which is usually accompanied by songs. Exclamatory words are strongly used during folktales to express reactions by the children listening from what the story-teller says (Nzewi 1991). It is on this process of a child’s musical development through folk tales that the use of non-lexical vocables in the choral compositions came to be, thus, immensely structured to depict sounds of instruments and or animals and also to express human feelings (Nwamara 2008).

Further, the most valued music and the most frequently heard is traditional sacred music which is played at the second burial ceremonies and important annual religious festivals (both Christian and traditional). This type of music is played by various kinds of instrumental ensembles associated with the male-dominated secret societies which are mostly religious organizations. Echezona (1965) outlined the role played by music in Igbo religion. To him:

> Music, vocal or instrumental, plays a large part at initiation ceremonies of youths to manhood or to the tribal mysteries. Dances and songs of a religious or ceremonious nature play a large part in religion where they constitute acts of worship or accompaniments to such acts. The ex-temporized words of songs, the swell of the music, rhythmic motions of the dance and the gregarious feeling that everybody is taking part in the same action heighten the religious sentiment. Other acts of a ritual nature, such as processions around the town before the actual burial processions, are largely musical (Echezona 1965: 46).

The above examples are some of the indigenous music activities going within different ethnic groups in Nigeria before the sudden interruption by the missionaries through the help of the colonial lords. These musical practices and performances were well understood by the inhabitants of a particular cultural setting, as they (music) became part of them and postulates their way of life.

Generally, it is pertinent to note that one of the most manifesting feature in the examples of musical performances from the ethnic groups mentioned above are songs which are choral in
nature. The structure of the singing ranges from the call to the responsorial. The lead vocal always sings in a monophonic form and the other members respond in a like manner or in unison. And there is no definite pitch across the several chains of song being performed (the pitch changes with the introduction of a new song). This process of singing circles throughout the duration of the performance. It is also interesting to note that some of these traditional song performances have being revitalized in the present state of Nigeria. Although, one cannot deny the fact that there are noticeable elements of the western tradition (influences on costume, multiple voice parts which was not presence before colonization, modernization of instruments, etc.) that manifest theirselves in the performance, yet, its dominating power lies on the traditional elements (language, rhythm, call and response style etc.) which represents the culture of the people. Today, unlike Ghana and other sub-Sahara countries, choral music in the traditional African style has gain an overwhelming momentum in Nigeria and many choral groups and organizations have geared up to that effect.

2.3 Traditional Music

As I said earlier in this section, the definition and or explanation of what traditional music is all about will be needful for a more definite understanding of the chapter. It will help to add views on the nature and process of music by the indigenous African people which represents that lifestyles. Numerous scholars have defined the term in so many dimensions. For example, Agawu maintains in his definition of traditional African music that;

African music is best understood not as a finite repertoire but as a potentiality. In terms of what now exist and has existed in the past, African music designates those numerous repertoires of song and instrumental music that originates in specific African communities, and performed regularly as part of play, ritual, and worship, and circulate mostly orally/aurally, within and across languages, ethnic, and cultural boundaries (Agawu, 2003: 14).

Nketia (1979) uses the term ‘The Music of Africa’ as a broad range of African musical repertoire associated with traditional African communities. His concern is on the potentiality
of the content of music as an expression of distinctive African musical ideas. Again, according to Nketia (1966), traditional music is the music which has survived the impact of the forces of Western forms of acculturation, and is, therefore, quite distinct in idiom and orientation from contemporary popular and art music. The musical heritage of contemporary Africa is music associated with traditional African institutions of the pre–colonial era. Nzewi (1997:31) examines the ethnic musical similarities of African music, and mentions categorically the styles and typologies of music across African countries. Further, Agu (1990:80), defined African Music as “the folk music of a people which evolves as a corporate communal experience”.

I therefore, agree with the scholars that traditional music is the music formed, created and performed by the indigenous people living in the African societies, where there is very little external influences on their way of life and music making.

Although, there are elements of resemblance in African music that is what makes it ‘African’. Westerman (1992: 240), having similar view with Kubik, maintains that there is no ‘African music’. He argues that there are numerous diversities in the ensemble organizations, presentational content, performance practices, and compositional creativities across African communities. He therefore, opted for ‘diversities of African music practices’. Different environmental differences and languages account for several cultures having with their traditional musical types which have not yet received a global recognition. Agordoh (2002) reaffirms this by saying that “when one considers the size of the continent, the enormous differences in the climate terrain producing contrasting ways of life across the landmass, and above all its extreme multilingualism, one should not be surprised at the diversity of music and the difficulty of isolating distinctly African features common to the whole continent”. By implication, African communities are identified musically by their traditional way of music making (having little or no external influences or elements of resemblance) and livelihood.
2.4 Missionary Activities

It is recorded that the coming of the colonial administrators, the missionaries, the businessmen and the returning of the ex-slaves from Sierra Leone, West Indies and Brazil, practically saw the initiation and development of a new, Europeans musical idiom in the 19th century, which overwhelmed the pre-existed musical activities in the area (Egisi 2007). According to Ajayi (1965: 24),

.... on their (ex-slaves) arrival in the colony, some were enlisted in the West Indian regiment, some were apprentice to artisans and others traders in Freetown...the younger ones were mostly sent to mission schools. Many became Christians... (Ajayi 1965: 24).

These ex-slaves from the countries mentioned earlier in this section where indigenes from different ethnic groups in Nigeria especially the Oyo and Egba of Yoruba (whom were referred to Aku in Sierra Leone), and the Ibo (Nupe). In 1827, the Oyo Yoruba became the majority and during the 1830s, the Egba had become more numerous (Ajayi 1965: 20). By the time, they had received western formal education and had digested the English culture which is visible in their attire, concert and theoretical entertainment. Therefore, Yoruba became the first majority of ex-slaves that arrived Badagri in 1839 and later, spread to across to Lagos, Ibadan and Abeokuta (Ajayi 1965: 40).

For example, Omojola (1995: 10), took an estimate of three thousand (3,000) freed slaves who sought to trace their ancestral root. These slaves were assisted by the British in 1850 to return to their home country (Nigeria), thus, settling in Badagry, Abeokuta and Lagos. Amidst the arrival of the freed slaves, it was upon the introduction of Christian missionary propaganda in Badagry and old Calabar in 1842 and 1846 respectively that settlers now began to arrive from outside Nigeria. It was on the process of arrival that the Church Missionary Society (CMS), which is the largest mission bodies, established their mission in 1845 at Badagry and 1846 in Abeokuta. Other related mission bodies were the Methodists at Badagry.
in 1842; the Baptists at Ijaye in 1853 and the Catholics at Lagos in 1867. The Christian missionaries were so enthusiastic in the spreading of the gospel and as a result, the mission as well as commercial activities continued to expand as transformation envelops Lagos into a multi-cultural urban society. Speaking on the activities of the emigrants, Omojola (1995: 11) quotes Ajayi where he states:

…the missionary movement kept most of them (the Saros and the Brazilians) together in a few focal centres; gave them scope and management. For the Sierra Leoneans, they offered commercial opportunities, employment as catechists, evangelists and school masters. For the Brazilians, houses to build, roads to construct and facilities to practice the arts they had acquired (Omojola 1995: 11)

It was the emigrants that introduced the missionaries into the geographical area now defined as Nigeria, and they also constituted an important and integral part of the missionary movement. The exposure of the emigrants to European music, not only in the West Indies but also in Sierra Leone through Christian faith, helped in the growing of concert music. Some of them who were trained in the mission school came in contact with music and majority became co-choirmasters, organist and choristers. A few became very successful in their trade and were seeking good education for their children, trying to live as much as possible like the Victoria gentlemen - colonial masters (Ajayi 1965: 26). Generally, the practice of the western music introduced them to the compositional style in that regard. Initially, it presented itself as church music in the form canticles, hymns, and anthems in 1840s and later, other types of western music surfaced, such as brass band, opera, dance music, concert, etc. (Egisi 2007). Because the members of the societies and mission churches were largely made up of the Saros who were the most educated at the time and also, some of the personalities who were trained by the Church Missionary Society (CMS) of Freetown, they featured prominently in philanthropic activities, training the indigenous citizens on how to sing the hymns and play some of the western instruments. Some of these philanthropists included Samuel Ajayi Crowther (who was the first Anglican Bishop), J. L Davies, J. O. Payne, Herbert Macaulay
and Robert Campbell. These pioneers helped in funding and organizing concerts across the planted churches and concert halls in Lagos and its environs, (Omojola 1995). For example, J.L Davies, a devoted Anglican and his wife who was a singer and a pianist organized the first European concert which was held in Lagos in 1861.

2.5 Organized Choral Organizations during the Colonial Era

This section reveals the pioneering choirs and or choral organization that existed during the colonial era, after the mission churches have managed to establish their course on different areas of the country and also following the training of the ex-slaves and indigenous citizens in the western musical tradition. The trained philanthropists as mentioned above now instituted choral bodies that helped to organize and perform in concerts within and outside the churches arenas. Between 1866 and 1890s, choral music performance had developed through concert music into the nooks and crannies of Abeokuta, Badagri, Lagos and their environs. One of the most significant featured group that spread across the social atmosphere in Lagos within this period was the formation of the ‘Voluntary Philanthropic’ societies whose work was to organize concerts either for social entertainment or for raising of funds for new church buildings. Another choral group that was formed was ‘The Philharmonic’ in 1873 by J. Otunba Payne and the concerts were mostly organized in the Philharmonic Hall - a concert hall named after the group – which was formally known as Phoenix Hall. Other familiar musical societies were the ‘Lagos Espirit de Corps’ society which was formed in 1876 and also directed by J. Otunba Payne, Flowers of Lagos Society (1878), the Academy (1873), the Methodist Boys Entertainment Society (1880), Melo-Dramatic Society (1881), and the Mechanics Dramatic Association (1884), (Ogisi 2007).

Intermittently, the ‘Brazilian Community Chorale’ (BCC) also featured in the concert, though less prominently. One of the most recognized channels through which the Brazilians
organized concerts and entertainments in Lagos was the ‘Brazilian Dramatic Company’ (BDC), which was coordinated by P. Z. Silva. This organization organized a concert to mark the birthday of Queen Victoria in 1882. Another group in the Brazilian community was the ‘Mechanics Amateur Dramatic Association’ (MADA), formed in 1884. These group of choral bodies, their music practices and performances formed the avenue for the faster spread of European music genre which includes mostly hymnody, psalm chanting, anthems and operatic performance. Some of the concerts were held at private or scheduled avenues - in the homes of the nobles. Others were in churches especially in the Anglican sector and others held in concert halls and school. For example, in 1872, the Lagos Grammar School under the patronage and guidance of T. B. Macaulay, then the school principal organized a concert between November and December to ease examination tensions and to encourage parents to send the ward to school (Ogisi 2007).

2.6 Choral Music Composition in Nigeria

I have discussed the type of music that existed before the coming of the missionaries and also narrated the processes of learning of the early art music composers. This section of the project is distinct to the compositional practices of composers when composing their works. It begins with the compositional styles of the early composers to the larger trend of choral music composition in the African scenario.

It is worthy to recall that prior to the arrival of the missionaries, music making, its practices, and performances is within the confide of the individual’s native culture. There were no formal efforts to the composition of music (choral) and thus; identities of sole ownership of certain songs were unknown as it is passed from generation to generation orally. According to Dor, as Amuah points in his discussion on Ghanaian music:
…Before the coming of the Europeans to Ghana, western classical music was not known, let alone be performed. Ghanaians therefore relied entirely upon their native (traditional) music for everything in their lives (Dor 1992: 16).

Further, in Nigeria, Njoku supports Dor’s assertion when he states “the origin of art composed music in Nigeria can be traced back to missionaries and colonial masters who introduced Sunday school songs” (Njoku 1997: 26). The assertions of the two scholars above point out that, it was actually the introduction of mission schools by the missionaries that bore the act of composition and singing, though in the western tradition. Amuah observes:

On the part of the missionaries, the introduction of western hymns which were sung by the converts, and the type of music taught at the seminaries and other parochial institutions accepted the incorporation of western musical styles by African (Amuah 2012: 43).

By this, Amuah affirms the assertions by Dor and Njoku that Africans (sub-Sahara) came to the limelight of choral music composition through their contact with the western song styles. It is also paramount to note that western classical anthems and marches were performed by school and church ensembles as Omojola observes:

The historical development of modern Ghanaian art music is very similar to that of Nigeria. As in Nigeria, the British colonial missionaries and teachers in Ghana helped to introduce and consolidate the practice and consumption of European liturgical Christian music as well as European classical music – the two musical genres provided the foundation for the emergence of modern Ghanaian music (Omojola 1995: 139).

It is then through the churches and schools that choirs and match bands were raised. And out of these two channels bore some choirmasters and organists who intermittently, attempted creative writings of songs. Majority of the musicians who existed within this era, favour the western idioms with which they familiar with in their style of composition. For examples, composers like Thomas King Ekundayo Philip, Rev. Canon J. J. Ransome-Kuti, Rev. T. A Olaude, T. A. Bankole (Ayo Bankole’s father), Dayo Dedeko, Akin George, Ikoli Harcourt-Whyte, Emmanuel Sowande (Fela Sowande’s father), and Robert Coker etc. benefited from the missionary schools and thus assimilated the western musical styles which were evident in
their compositions. This composers starting composing in a hymn-like manner, making most use of block chords. It was the first attempt by African trained musicians to art composition. Just as in other sub-African countries, Nigeria was swimming in the ocean of the western choral tradition before the crave for indigenize their compositions started creeping in. From the time when the ex-slaves from Brazil and Sierra Leonean returned, there were attempts to compose with the traditional elements after being introduced to singing in the 19th century, but the attempt was hampered by the lack of formal education. At a time, the missionaries tried to incorporate local materials into their compositions to accommodate the local worshippers. For example; R.A Coker composed a local musical tune title ‘Seuvenir de Lagos’ which is relatively one of the master pieces performed in the Coker’s Handel festival of 1882 (Aig-Imuokhuede 1975: 217), Again, Her Johanning’s (German Consul) composition ‘Jebu march’ was said to be performed in the first concert held in 1886 in the Glover Memorial Hall while Herbert Macaulay is sited to have incorporated locally composed materials in most of his performances held between 1880. It was until 1886, when D. Adolphus Williams translated several popular English tunes to Yoruba to the benefits of the non-English speaking members that indigenization of art music compositions began to received well deserved acknowledgements. Leonard (1967) acknowledged this as Ogisi cited him where he says:

…… Such songs became part of the regular concert repertoire of the era. In fact, in a concert organized by Rev. Olubi in Abeokuta in 1898, one Mr. Lufadeji sang his composition ‘Oye ka fope f’Olorum..’ Therefore, when innovations enveloped Abeokuta and Lagos between 1900 and 1903, Mr. Emmanuel Sowande, an organist at St. ude Anglican Church and also a conductor of the ‘Ebute Metta Choral Society’ began to experiment with indigenous materials in their performances (Leonard 1967: ibid).
2.7 Choral Composition in the African Context

This section deals with ideology of choral music composition in the African context specially in Nigeria. It entails the transformation processes of musical genres from that of the overwhelmed tradition of western styles to the traditional African styles. This scenario saw the quest of nationalist identity of the composer and the process started from the church as Christians begin to sing songs written the in the native language. Although, the influence of Western music on the African composers of art music is so remarkable and strong, yet composers look back on their traditional music for materials to create music that will sound more African. This is born out of the quest for African indigenous identity, thus, give their music the creative expression of “African”. On this, Nketia observes:

“The composers of art music in Ghana look to their traditional music for inspiration and sometimes for their song motifs. Because traditional music is their starting point, many of the composers are serious students of Ghanaian music who collect traditional songs, learn to drum and play other African musical instruments so that the new music they create may reflect and portray quite clearly the African tradition from which it springs” (1990: 37)

Through searching for materials from their indigenous communities, they started to employ elements such as languages (both lexical and non-lexical vocables) and tonal practices in melodies, rhythm, form, harmonies and also using traditional instruments as solos or accompaniments. Although, there may be elements of similarities among the different music created by composers within diverse traditional setting in Africa, thus leads to a new art music which is intercultural in perception. Laz Ekwueme (1999), writing on the contemporary African Art Choral Music postulates:

“…new art music which is intercultural in the sense that it incorporates various aspects of African traditional culture in contemplative and functional art music – created and composed by ‘western trained’ musicians in a form that may be performed by both Africans and non-Africans” (pg. 77)

Omojola rightly affirm this assertion when he explained the same situation about Ghanaian and Nigerian musicians, thus;
As a result of the need to make Christianity a more widely accepted religion in Ghana (and other sub-Saharan African countries) and in view of the limitation of European music for reflecting the semantic and poetic potency of indigenous Ghanaian languages adequately, it became necessary for Ghanaian music to be composed for use in the emerging Christian churches (Omojola ibid)

From the onset, unlike Ghana and other Sub-African countries, the activities of the Christian mission and her choral compositional styles in the western music traditions have its footprint in Nigeria from the time the Europeans first stepped their feet on the coastal areas of Lagos.

According to T. A Andoh, in his discussion on the Ghanaian choral music, he says:

…. like the most literate musicians of the colonial period, many of the composers of the early Ghanaian era, from about the 1890s to the 1950s, began to compose in the style of the western idioms they were familiar with (Andoh 2007: 268).

This tradition of early compositions in the western style by early composers is not farfetched in the Nigerian music scenario. The composition process in Nigerian started with composers who composed from about the 1800s to the 1950s in the western traditional style up to the period when nationalistic ideologies (1960) started to step in and composers in this category, began to seek for their indigenous national identities. Narrating the process of transformation of musical activities from the western tradition to more African tradition. Ogisi (2007: 134) postulates that:

The intrusion of the western civilization into Nigeria came with new cultural expressions on several aspects of their (Nigerians) lives such as music, language, religion, literature, architecture, dance, visual arts etc. that intermittently, mingled with the indigenous artistic forms resulting to syncretic or neo-traditional forms (Ogisi 2007: 134).

By this, Ogisi asserts that for the better part of the 20th century, Africans were averse to such products and regarded them as anachronistic to authentic African cultural expressions because of the continual influence of the purist school to African culture. The fact that this era of nationalistic ideologies (1960) was characterized by the collective efforts to enforce the African presence and advance her worldview after gross centuries of domination by the
European culture, there was a great tolerance and acceptance among the scholars and non-scholars, although of different views.

On this premise, the quest for national identity began as a sectional agitation in the 1880s, and later gained momentum in the 1940s following decades of continuous assertions of a Nigerian cultural renaissance (Leonard 1967). This struggle was summed up in slogans such as – ‘cultural revival’, ‘cultural preservation’, ‘cultural propagation’, ‘cultural promotion’, ‘cultural conservation’, ‘cultural display’ and ‘cultural exhibition’ (Leonard 1967, Ogisi 2007). With the slogans on the lips of every Nigerian cultural activist, sprang up the crave for a return to ‘authentic African culture’, a philosophical viewpoint that idealized the African past as static culture. Progressively, most of the governments especially of Sub-Saharan African states were also in the vanguard of the movement for cultural emancipation, demonstrating their new found status thus, dissociated themselves from the European musical sense. Jegede therefore notes that:

In Nigeria, this concept of a return to the origins appears to have found willing apostles in governments and academia where the dilettante as well as the connoisseur is overly enthusiastic to demonstrate, at the least provocation, their endearment to the notion of cultural revival (Jegede 1887: 60).

In their continuous search for nationalistic elements, Nigerian composers turned to traditional music for inspiration, ideas and techniques. The question to ask is, how were their findings employed in their compositions? Therefore, Sadoh (2010: 488), examining the musical compositions that span over 20 years during the colonial era, classified the Nigerian art music into three basic generations. This classification provided a more vivid understanding of the shift musical genres from the western to the African scene. It also helps clarified the answer to the question above which is will be reviewed in chapter four of this project. Thus, the generational map of composers will be reviewed in the appendix for a clearer understanding and accommodation of some composers who were not mentioned here.
The first generation which is also referred to as the golden age of church music spanned from 1800 through 1850s. This generation harbours the first set of Nigerians who were in favour of the western education which introduced them to the formal attempts to choral music composition in the western tradition. Some of these composers include composers like Thomas King Ekundayo Philip (1884 – 1969), Rev. Canon J. J. Ransome-Kuti, Rev. T. A Olaude, T. A. Bankole (1890 – 1978, Ayo Bankole’s father), Dayo Dedeke, Akin George, Ikoli Harcourt-Whyte (1905 – 1977), Emmanuel Sowande (Fela Sowande’s father), and Robert Coker among others. They concentrated on writing exclusively sacred music for worship in the newly-founded churches. Their compositions include church hymns, canticles (responsorial prayer songs for soloist and congregation), chants for singing of Psalms, choral anthems and cantatas. Thus, their works represent the first attempts by the indigenous Nigerian composers in writing Western classical music.

The second generation which is also referred to as the age of concert music existed between 1950 through 1960s. this era began with Fela Sowande (1905 – 1987) as the most celebrated composer. This era saw the pull-out of musical activities from the church or sacred settings to the secular environment. It also opens an avenue to pan – Africanism and as well as acculturation (Sadoh 2010: 489).

The third generation (Age of Atonality) began in 1960’s and still in play. This period embodied highly talented musicians who are ethnomusicologists as well as composers. Thus, these composer – ethnomusicologists embarked on an intensive research into the traditional music of their society in order to understand the interpretation of its component materials, structures, stylistic principles, tonality, function and its contextual applications in the society at large. The concentration was narrowed to cultural renaissance and of course a search for nationalistic identity – that is, trying to make their music sound Nigerian. Some
composer/ethnomusicologists in this era include Samual Akpabot, Akin Euba, Joshua Uzoigwe, Laz Ekwueme, Meki Nzewi, and Christian Onyeji. Some of their works were Chaka (African Opera) by Euba, for solo, chorus, Yoruba chanter and mixed ensemble of African and Western instruments, Masquerade 1 and 11, or iyaalu (Uzoigwe) for piano; and his ritual procession, for African and European orchestra, Ofala festival (Akpabot) - a tone poem for wind orchestra and five African instruments, and Mizza African (Ekwueme), Chimamanda (Nwamara).

The research conducted by the third generation bore the use and application of traditional genres as pre-compositional materials. Composers now make use of local themes and texts in their choral works. Speaking on the African Ideology in this context, Mensah shows in his statement that the situation was not confined to only Ghana that:

It has been documented that “there was also the traditional lyrics composing art of sefala (musical poetry) among the Sotho of Southern African (compare Akan Kwadwom, and Yoruba Oriki). The tradition of composing is an old one, which late nineteenth-century school-educated South Africans continued in idiom. The most famous example is the “Nkosi Sikelel’iAfricans” composed by Enoch Sontonga (Mensah 1997: 13).

Nketia affirms this assertion by Mensah as mentioned by Amuah (2012: 46), where he states that:

It is possible that even without the encouragement of the European Missionary; African Christian would still have sung their faith in their own style. For singing comes naturally to the African and in all activities and on different occasions appropriate musical forms are employed to give expression to fears, aspirations, hopes, sorrows and joys (Nketia 1966: 11-45).

It was on this struggle, that Nwamara laments:

…. Although before the indigenous learned composers/ethnomusicologists burst into the quest of identity, the western researchers with foreign musical and socio-cultural background, having colonial power, conducted researches on Nigerian indigenous traditional music. Moreover, these foreign researchers were neither hearers nor speakers of any African language (Igbo language inclusive) and as such were faced with the problem of language barrier. As a result, there were several misconceptions
in the understanding of the traditional way of music making. This misconception, consequently led to them concluding their research ignorantly on some aspects of the many indigenous musical practices of the African people (Nigeria inclusive). One of the issues affected by this was that of the exclamatory word used in Africa conversation. And this they referred to as ‘Nonsensical Syllables’ (Nwamara 2008: 4).

By this, Nwamara sought for a way to redefine the notions raised by the western researchers and started campaigning for the use of traditional materials in compositions especially choral works (Nwamra 2007). With this, he composes works using the non-lexical vocables to depict a meaning in context, far from the western ideology. Further, this misconception of the exclamatory words presents itself for interrogation in the theory and practice of Igbo music and Igbo musical vocabulary (Nwamara 2007, 2008). Because of the fact that in western tradition, these exclamatory words are seen as meaningless, and they (western researchers) viewed those vocables as nonsensical. For instance, in a discussion on the Renaissance period of western music history, Hugh M. Miller, a Professor of Music at the University of New Mexico mentioned a type of madrigal called “Balletto” which was developed briefly in the latter part of the sixteenth century. In his descriptions, Miller (1972: 56) states that “it featured dance-like rhythms and contained refrains using nonsense syllables like ‘fa la la’.

Other syllables obtainable in western music which were regarded as nonsensical include: ‘io-io-io’ as found in Ding Dong Merrily on High, ‘Pa-ra-pa-pam-pam’ as is in the Little Drummer Boy and ‘Tra-la-la-la-lah’ (Nwamra 2007).

Recent research findings in the theory and practice of Igbo music have continuously shown that nonsense syllables are non-existence and strongly suggest to be expunged from the Igbo musical vocabulary, Nwamara (2008). Nwamara therefore suggests that the nonsensical syllables be replaced by a term – ‘Untranslatable’. This is because, in the sub-Sahara African communities, every spoken word has its meaning which is understood in the context of the circumstances surrounding the spoken word, even though, they cannot be literally translated.
as in English language. Onyeji (1998) postulates that “every syllable used in Igbo music traditionally makes sense in one way or the other and its sense is dependent on the context upon which it is used, having been inhabited in the proverbs and folktales”. Nwamara (2008a: 4) added that “untranslatable syllables make sense in one way or the other and its sense is dependent on the usage and the context it is used. Although, they do not suggest any grammatical meaning but make some sort of sense when examined closely”. This assertion by Nwamara consolidates his ideology on composing using the non-lexical vocables.

On this note, it will be ideal to define ‘African art music’ which came as a result of the spontaneous response by the African learned musician to the western style of musical tradition. This definition will aid a clearer understanding of what came to play after the intrusion of the missionaries and introduction of the mission schools, which is a clear distinction of the pre-colonial musical practices.

**2.8 African Art Music**

African art music which began as the product of an exposure and creatively academic response to European art music, has now established itself as one of the traditions of expressions of African creativity in our contemporary world of music, (Kafui 2002: 14). The term “art music” has received a wide spread recognition and accepted as a term for the music composed by African composers who were fortunate to be academically trained at the mission schools. As opposed to the traditional music which is transmitted orally from generation to generation and the composers are untrained and most times anonymous, the Art music composers are well exposed to the different institutions like colleges, universities, conservatories, the church where they learn and assimilate the Western music and other idioms of music which reflect in their works. Nketia (1990: 37), writing on the Ghanaian
music, observes that “fine art idioms show itself in the works of the literate Ghanaian composers”

Because of the academic training received, African composers of art music were influenced and inspired by the fine art tradition of the Western music (Nketia 1964: 34), and thus, employ the Western musical elements like the scales, harmonies, rhythm, and as well as western system of notation as visual representation of their music. Discussing art music as a contemplative art base, it draws from the premises of aesthetic appreciation for mental entertainment (Kafui 2002:15), though, Traditional music shares in this premises too. Akin Euba observes, “since the whole attention of the audience is thus fixed on the music, it means the music gets continuous critical appraisal and must conform to the highest artistic standards”. he therefore defines art music as:

Music composed for performance by a body of trained musicians, usually in an auditorium specially designed for a purpose before a clearly defined audience which by mutual understanding is specifically excluded from joining the performance (Euba, 1977: 15).

Therefore, the first attempt to represent music compositions through notation by Africans (early learned musicians) is well referred to as ‘African art music

2.9 Performances of Choral Music

This section is dedicated to review the choral music performances in Nigeria. It is also, to recall some choral groups who have pioneered its performance and how they have performed pieces from different composers. This section also deals with how Nigerians have accepted and appreciate choral music.

2.9.1 Performances of Choral Music in the Churches

Choral singing emerged the most popular among all the musical genres introduced in Nigeria missionary activities and colonialization from the mid-19th century. Its performance has
widely spread into the nooks and crannies of different organizations in Nigeria of which the church became the citadel of attraction in this regard. The tradition of singing left by the missionaries transcend to generations and until today, the performance of choral music takes preeminence in day to day worship in the church. The choirs therefore have the obligation to lead the worship by singing the prescribed hymns for a particular service in the church settings. Amuah (2001: 150) postulates that “besides the leading role of the choir in a service, they have a regular slot on the church’s Sunday service programme to sing an anthem. Thus, the formation of organizations amongst the church choir has also aided in promoting the performance of choral music (Amuah 2012: 60). For example, the Anglican communion and the Methodist church in Nigeria project this performance in several music festivals organized in the church auditoriums and again the quality of singing in their worship is something to talk about too. Although, some orthodox churches like the Catholic church, Christ Holy Church, the Sacred Order of Cherubim and Seraphim, and Presbyterian Church amongst others also pioneered the performance of choral music alongside the Anglican church and Methodist church. The choirs in this category, housed a lot of professionals and semi-professionals in choral directing and singers as well. It became a competitive arena for these choirs and as such different church choirs tried to be versatile in organization of their repertoires, singing in multiple languages. Sadoh observes that:

The choral literature is a sweet conjoining of intercultural assortment consisting of compositions all over the globe starting from African, Europe, America, Latin America, Asia, and most importantly, Nigerian art songs. Linguistically, Nigerian choirs are polyglots, singing in multiple tongues, in English, various indigenous dialects, and foreign languages from other parts of the world (Sadoh 2005: 28).

Their performances therefore satisfy the continuous worship activities in the church ranging from the local to international conventions, prayer meeting, and anniversaries amongst other activities. I recall a diocesan annual synod of the Anglican communion (Diocese of Awka) in 2011 at a village called Enugu-Ukwu in Anambra State, Nigerian, which drew the
participation of dignitaries from the Northern part of the country. In this program, the mass choir which comprised of selected choristers from all the church within the diocese, performed amongst other songs, ‘Sekuzu’ (the Hausa dialect that means ‘thank you’) because of the Northern brothers in the congregations. The synod anthem was composed in varied languages – Igbo, English, Yoruba, Hausa, for the participation of the attendees that made up the congregation. Also on the 17th of April 2017, I witnessed another event held in Christ Holy Church camp ground Asaba, Nigeria. This event was marked to celebrate God’s faithful throughout the years as they mark the 70th birthday anniversary of the church. This program featured varied choirs from within and outside the country such as Christ Holy Church International Mass Choir, Master Voice chorale (Nigeria), Harmonious Chorale (Ghana), Soweto choir (South Africa), Christ Holy Church of Liberia choir, amongst others. Because of the different ethnic speaking groups present in the service, the repertory of performance by the Christ Holy Church International Mass Choir as the host choir, consists of songs from these various countries in the likes of ‘Homdzi’ (Ghana), ‘Sikeleli Africa’ (South Africa), ‘God’s Faithful’ (anniversary theme anthem – conjoining English, Igbo, Hausa lyrics) among others. This program saw choral music been given its first place in the church worship as the performances spanned from 7:00pm through 12:pm the next day. Although, there were other performances projected to spice the day but interestingly, there were choral singing in this performances. For example, the drama group from the country’s capital, Abuja (of Christ Holy Church) used harmonized songs as background to the drama, the bands that performed used the choral songs in form of choral highlife.

There are churches in Nigeria where choral singing is not yet a tradition, for example Cherubim and Seraphim Church (Aladura). The Protestant church now include hymn singing in their worships with the performing choirs been referred to as ‘Hymn Choir’. The hymn choir is responsible to render anthems and hymns at some points in the service with the ‘Main
 Choir’ responsible to perform the contemporary songs in the service. It is therefore, an evident fact that choral music has taken the upper corridor in the everyday worship of the different churches found in Nigeria and its environs.

2.9.2 Performances of Choral Music in the Educational Sector

Apart from the church sector, choral music performance stretches to the schools both the Basic, Senior High Schools, College of Education as well as the University levels. These levels of educational backgrounds have established choirs which perform at such occasions as Christmas carols, graduations/congregation, matriculation days, open days etc. It should be recalled that I earlier discussed the training background of the early composers which situate itself in the mission churches and schools established by the missionaries. It is therefore in the schools that most composers and potential singers had their formal training in the tradition of singing as well as choral directing, after an informal knowledge acquired from the church as a choir boy or girl. In Nigeria today, some of the schools that teach music include: Nnamdi Azikiwe University Primary and Nursery School Awka (Anambra), St. Paul’s Primary and Nursery School Awka (Anambra), Central School, Onitsha (Anambra), St. Thomas’ Primary School, Otolo Nnewi (Anambra), St. Augustus College (Lagos), and Queen College (Lagos). Others as Abubakar College (Port Harcourt), Central School Enugu-Ukwu (Anambra), Lagos Grammar School etc. have music education as one of the core subjects. Some of the schools form choral groups which take care of the musical activities within and outside the school.

There have been several music competitions / festivals organized under this platform. Some of the music festivals were spare-headed by the schools owned by the Anglican Communion and their repertoire includes hymns, short anthems composed mostly in the local dialect for the purpose of cultural renaissance, precis and response (a form of intercessory prayer in the
form of call and response), etc. In most cases, the sponsorships are provided by the educational boards of individual states. To this effect, choral performances were included as one of the competitive categories and as such were judged separately for the different levels of education. Today, it is evident that the finest choirs found within Nigeria are those of the schools or departments of music.

This scenario is not limited to Nigeria only. For example, Amuah (2012: 62) cited that, “in 1969, at an International University Choral Festival, the University of Ghana’s choir directed by Amu received a standing ovation from the audience after performing Amu’s ‘Bonwire Kente’ (Weaving Song) at Lincoln Center for the performing Arts in New York” (Nketia 1993: 22, Dor 2005: 444). It is therefore a noticeable element in Ghana especially in the University choirs where high standard of singing tradition still prevails.

### 2.9.3 Performances of Choral Music on other platforms

Here, the performance of choral music gained the acknowledgement of many organizations other than the churches and the schools. These organizations organized choral concerts in different parts of the country in varied categories like peace concerts held during elections, Christmas carols, Easter cantatas, Anniversaries, Annual award winning days (especially for banking sectors). Some of these organizations include: Bank of Africa, Zenith Bank, and Eco-Bank. Other organizations include cooperate bodies that form chorales such as the Laz Ekweme’s Music Chorale, the J. Clef Chorale, Vox Angelorum, Abuja Choral Ensemble, Jude Nnam Trinity Choir, Vocational Choral, Gentle Voices, Seraphic Voices, Master Voice, Anambra State Choral, Lagos City Choral, and Vox Angelica. Some other chorales remained unpopular, yet, possess good singing qualities and ethics. This is because of the vastness of Nigeria as a country with over 200 ethnic groups and backgrounds.
It is also worthy to note that the choral bodies aim at promoting peace, unity and harmony in the country. For example, Laz Ekweme’s Music Chorale founded in October 1974 was aimed at recruiting the best professionally trained singers that are available within Lagos environs (the then Capital of Nigeria) in order to give choral music performance a high standard of appreciation and recognition in the National and International communities. Their repertoire consists of choral works from foreign and indigenous composers and their performance have spread wide across the length and breadth of the country. The chorale has featured many times on Radio and Television programs, national and international functions such as FESTAC 77, opening and closing ceremonies of the 8th All African Games, COJA, Abuja 2003, opening ceremony of the Commonwealth Heads of Government Meeting (CHOGM), held in Abuja, 2003. The chorale has represented Africa in the 5th Choruses of America in September – October 1982 (google search.com).

2.10 The Emergence of the Youth Choir

The Youth Choir (or Youth Fellowship which is been referred to in Nigeria) came to play as a result of the growing concern of singing from the time the missionaries introduced choral singing in church worships. Its formation sprang up from the illiteracy that eloped the members of the church at the time and singing/pronouncing of the hymns’ lyrics became a problem, thus, it is only the musically trained individuals who were able to sing as well as discharge other musical activities in the church.

To revitalize the singing tradition, the Youth Choir was founded on Wednesday, 8th October, 1953, through the initiative of Reverend W.R.G Willet (Missionary) of the Anglican church. To this effect, he was appointed the first Youth Organizer in the Niger Diocese Anglican Communion (Agu, Ibid: 17). Soon after its formation, it spread rapidly to other Christian denominations – from Protestant Churches to Roman Catholic and other Orthodox churches.
The songs for the Youth Choir was initially acapella in perception and were not mainly used in the Sunday services. Their performances were only on special occasions like during harvest, or special thanksgiving services, evangelism, carols, wedding and burial programmes and their repertoire consists of local songs, usually in unison. Recent times have seen this Youth Choirs metamorphous into a strong choral group that is perceived to be the suitable replacement of the adult choirs and has developed into singing in multiple parts. Within the Anglican Churches, the Youth Choir has received wide acknowledgement and acceptance, thus music competitions and festivals have been occasionally organized to keep the group active.

Today in Nigeria, the different denominations of Christian worship have both the Adult Choirs (Senior Choir) and the Youth Choirs (Junior Choir) performing in the church services with their roles which including leading in the hymn singing and singing of anthems. It is an established fact that the establishment of the Youth Choir brought about consistency in the choral music performance in Nigeria as it stands an organization that continuously takes over from the Senior Choir and this Youth Choir has also grown outside the church sector. Such choirs like Ile-Ife Choral Society, Terra Choral, Steve Rhodes Voices, Jclef Chorale, Golden Bells Choral, University of Ibadan Music Circle, amongst others have taken the lead in ensuring the continuing existence of the Youth Choir in Nigeria. Today, the youths now take lead in the choral directing as choirmasters and organists in Nigeria churches and in other musical organizations.

2.11 The supportive efforts of the Electronic Media (Radio and Television Stations)

Undoubtedly, it is the positive efforts of the Electronic Media that has massively helped the faster dissemination of recorded music which are played on State, National and Private radio and TV stations in Nigeria. In the case of art music, a brief biography of the composers and
summary analysis of their music precedes the playing of the music in order to serve as background information for the listeners (Sadoh 2015: 33).

The efforts of this Media started around the 1950s when professionally-trained musicians returned home from British Schools of Music. One of the notable pioneers was Fela Sowande who was the founder of the Music Department of the Nigeria Broadcasting corporation (NBC) in Lagos. NBC became the frontier in employing professional musicians before the formation of the Departments of Music in the tertiary institutions in Nigeria (Sadoh 2015: 33). Fela Sowande also carved out singing group and orchestra group called NBC Choir and NBC Orchestra respectively from the mother body – NBC. This NBC choir as well as the NBC Orchestra are responsible for performances in live broadcasting.

Another individual who contributed immensely to the propagation of Nigeria choral music through the NBC, was Ayo Bankole. He acted in the capacity of the Senior Producer of the Corporation and helped to organize series of choral music performances and programmes which are aimed at educating the masses, revitalizing the traditional music of the people and to filter indigenous Nigeria Music to the world at large. He achieved this by comparing some of the works of the European composer with those written by Nigerian composers in some of his broadcasting, thus, engaging the listeners to comment and suggest on the appreciation and acceptance of Nigeria choral music. Some of these programmes as observed by Sadoh (2015: 34) include: Talking about Choral Music and its performances, talking about the Folk Music of Nigeria, The Symphony, The Pianoforte as an Instrument for Nigeria Music, The Music of the Modern Man, Explanation of Fugue, and series of analytical talks on works by Nigerian composers, including Fela Sowande’s Yoruba Lamena for Organ and Oyigiyigi: Introduction, Theme and Variation for Organ.
Apart from Ayo Bankole, other notable broadcasters of Nigerian Music were Joy Nwosu, Regina Anajemba, Christopher Oyesiku, and Kehinde Okusanya.

Initially, the ownership of private radio and TV stations were not granted to individuals by the Federal Government until recent time. In 2000, the Ray Radio Station was established in Lagos and they became the first private broadcasting media in place before others followed. Some of the broadcasting stations include Radio Continental 102.3 FM in Lagos, Gateway Radio in Abeokuta, Mid-land 99.0 FM in Ilorin, 97.1 FM Radio Port Harcourt, Radio Sapientia 95.3 FM in Onitsha, Classical Vibes on Diamond FM101.1 at the University of Ibandan, Atlantic 104.5Fm in Uyo, Heartland FM in Owerri, Peace FM 90.5 in Jos, University of Lagos 103.1 FM and the UNIZIK 94.5 FM at the Federal University of Nnamdi Azikiwe, Awka.

2.12 Summary
In this chapter of the research work, I provided a comprehensive knowledge and understanding of the kind of music that existed before the introduction of the missionaries and mission schools by the colonial masters. This is to situate the relevance of choral music and its pre-colonial practices in Nigeria and also, to draw similarities in the elements that have pre-existed and or still existing between the Western society and the African society (Nigeria) which focused on the shift from the traditional musical practice to western musical practice and back to indigenization of the choral compositions by later generation of composers to sound more Nigerian in perception.

Further, the historical account of the missionaries into Nigerian, the introduction of Western musical genres, the activities of the pioneering choral groups in the 19th century and beyond, tend to provide an insight into how early Nigerian composers began to receive a formal knowledge about art music and visually representing them using notation with this process
serving as a road for Nigerian Choral music in gaining global recognition. Although, at that period, mush has not been done in the accommodation of the traditional music elements into art composition because the western musical tradition overwhelmed its existence and as such, the composers were sunk into the western music tradition in which they were trained. Yet, the spirit of Africanism still prevails in them. This, not withstanding, led to the un-quenching desires to indigenize art music compositions by some of the composers within the period, applying the traditional elements within the culture into their works. For example: Fela Sowande, amongst others and the later generation of composers, picked up the traditional elements (texts, rhythms, scale patterns etc.) from their abandoned culture and incorporate them in their works – both choral and instrumental works. The repertoire of choral music performance in Nigeria today can boost of an overflow of nationalistic songs with little western musical genres and thus, became the most popular genre of musical practices in the country. Choirs from the church, schools, industrial sector, choral groups etc. became the pioneers of choral music in Nigeria, organizing performances in different locations of the country.

Also, the emergence of the Youth Choir (Youth Fellowship) from the Anglican Church unto other denominations, brought about a mutual succession from older trained musicians and singers to the young and growing ones from generation to generation. I believe that this ideology of the birth of the Youth Choir has helped in the sustainability of the traditional musical genres of Nigeria choral music. It is also note-worthy to mention the rapid spread and or dissemination of choral music around the country was initially spearheaded by the broadcasting media before an overflow of choral music performance began to take place in the concert halls, and other arena which attracts audience, and thus, boosting the financial status of the group or choir performing.
CHAPTER THREE
THE BIOGRAPHY AND CHORAL LIFE OF ALVAN-IKOKU NWAMARA

3.1. Overview
This chapter focuses on the life of Nwamara. It looks at the early stages of his childhood and the influences on him which shaped his compositional styles. It also examines the factor that necessitated his use of non-lexical vocables in some of his choral works to depict meaning in context, as the environment in which he grew as well as his exposure to traditional musical instruments which juxtapose the onomatopoeic passages in the three choral works under study.

3.2. His Early Life.
Alvan-Ikoku Okwudiri Nwamara was born on July 30, 1975 into the family of late Chief Christian (Ebubedike 1 of Umumba Nsirimo) and Lolo Emily U. Nwamara at Uzuakoli in Abia State. He hails from Umumba Nsirimo, in Umuahia South Local Government Area of Abia State. His father had seven (7) children – six (6) boys and one (1) girl of which Alvan is the 5th child. His parents are very good singers and his mother taught him how to sing. This helped him greatly as he started singing and performing music in variety of concerts with his brothers who are embedded in live band performance (high-life and gospel music) at a tender age of five (5). He grew up on Aba, Abia State where his father worked with an Insurance Company into domestic science. Because of his closeness to his mother, he had an opportunity of becoming acquainted with the house chores. In 1980, when he was five (5) years old, his mother took him to a primary school for registration but he was not admitted due to the fact that he was under-aged. His parents were transferred from Aba, Abia State to Onitsha, Anambra State that same year and they settled in a town called Nkpor.
3.3. Educational Background

Alvan-Ikoku Nwamara started his primary education at United Primary School Nkpors, Anambra in 1981. While he was in primary six (6), he joined the church choir of St. Marks Anglican Church, Nkpors, with the influence of the late Mr. Igbokwe who pleaded with him to help the choir in playing the *Ogenephone* (metallic gong built in the form of xylophone) at a music festival in 1987. He then joined the choir from the church’s boys’ brigade. He got prompted with the invitation to the choir because he has watched Dan Agu play the *Ogenephone* before. Dan Agu was at that time the choir director. This early exposure of Nwamara to singing and playing musical instrument posed to be one of the factors that influenced his ideology to choral compositions. Nye and Nye observes the process of early exposure of children to musical activities, thus:

Learning takes place best when children are actively involved in the teaching-learning process. For the young learner, music should be the discovery of musical sound – what it is like, what produces it, how he might respond to it, how it is organized, and how he might manipulate it. On his level, he is a researcher (young musicologist), writer of music (composer), a listener (analyst and critic), and a performer of music (Nye and Nye 1970: 12)

By 1987, he had finished his primary school and got admitted to Denis Memorial Grammar School (DMGS) situated at Onitsha for his secondary education in 1990. DMGS is one of the many schools in Anambra State where music is highly practiced. Here he was taught the rudiments of music by his music teacher amongst other subjects offered. He joined the school choir under the tutorship of lady Ngozi Okonkwo who is one the best female musicologist and an operatic solo performer in Nigeria and also his music teacher in DMGS. This group helped to foreground him in choral music performances. Apart from the year 1987 when he joined the St. Marks choir for a music festival as an instrumentalist, he started featuring as a singer in 1989 in music festivals and started conducting choirs in 1991. During his time in DMGS, having listened to and performed most works by Dan Agu, he started writing and
composing songs. One of his first compositions was that of ASA (Anglican Students Association) anthem in January, 1993. He was commissioned to composed this anthem by the then Bishop of Niger Diocese of the Anglican Communion for the inauguration of the Youth Fellowship.

He finished his secondary education in 1993 and by this time, began to interpret musical scores.

At this point, his parents wanted him to study Medical Sciences in the University against his choice for music. This issue of disagreement between him and his parents delayed his admission into the university as he was still trying to convince his parents about his choice of discipline. Having carefully nurtured his ambition for music and convinced his parents, he got admitted to the Federal University of Nigeria, Nsukka in 1995, where he had a Diploma in music education between 1995 and 1998 (3-year course) and also B.Mus. in music from1999 to 2001.

Toward the end of his studies, Alvan specialized in composition and in applied music. He excelled on the piano and organ with voice as subsidiary. He also plays the xylophone, Ogenephone, African drums as well as other African musical instruments. This idealized his used of non-lexical vocables to depict the sound of an instrument in some of his choral compositions.

While at Nsukka, he combined his studies with some of the practices and programs with the church choirs in the town and beyond, attending to musical festivals round the Igbo communities on a number of occasions. On his graduation from the University, he was posted to Nnamdi Azikiwe University, Awka, Nigeria, to serve at the department of music as a Youth Corper in 2002. There, he met the likes of Prof. Dan Agu, Prof. Chukwuemeka Mbanugu, Dr. Young sook Oyiuke, Prof. Agatha Onwukwe, and Rev. Sis. (Dr.) Cordis Achikeh. These
music scholars inspired his interest in teaching music as a lecturer and so, applied for a lecturing job at the end of his service in 2002, but didn’t get employed at that time.

He proceeded with his graduate studies in Theory and Composition at the Nnamdi Azikiwe University, Awka in 2004 and was awarded the degree of Master of Arts in 2006. On 30th of July 2004, he was employed as Graduate Assistant in the Department of Music, Nnamdi Azikiwe University, Awka. On seeing his activities and hard work as a composer, ethnomusicologist, music theorist and a refined performer, he was given the position of Assistant Lecturer. Progressively, he was promoted to Lecturer 1 and later to Lecturer 1 in October 2007. Today, his efforts have earned him Senior Lecturer which took effect in 2014. Although, he had another one year graduate study in Ethnomusicology at the University of Nsukka in 2007. His later graduate study was due to the fact that he wants to be grounded in African music and its historical backgrounds. He went further to do his Doctorate degree immediately after his second graduate program at Nnamdi Azikiwe University, Awka at the end of 2007 and was awarded a Doctor of Philosophy in Composition and Theory in 2008.

Further, apart from the arena of music, Nwamara had certificates from two other professional courses. These courses include: Studio Editing and Appreciation from the Apple Final Cut Institutions, London (Nigeria branch) on 15th March 2008 and Computer Appreciation and Utility (CAI), AFRIHUB on 16th 2007.

3.4. Professional and Landmarks Performances

The musical life of Nwamara cut across the various stages of his development from childhood. He started as treble singer at the age of six (6) where his choirmaster identified his musical potentiality at St. Marks Nkpor. He continued in this direction, developing and growing in deep affection for singing and musical practice until he was admitted to Denis Memorial Grammar School (DMGS) where his talent was discovered. In 1993, after finishing
the secondary school, he became more advanced in musical interpretations and this gave rise to his employment as a choirmaster and organist at St. Michael and All Angels Church Nkpor.

While in St. Marks Nkpor, after his University education in 2001, Nwamara performed a number of the great composer’s works like Handel, Bach, Haydn, Mozart among others. He used the works from these composers to compliment his compositions which he was staging in concert halls then. Accordingly, one of the first classical works he performed was the ‘Holy City’, and this greatly inspired him in writing numerous solo – chorus vocal pieces. He also performed lots of canticles (Psalm chanting). This result from the fact that canticles are used in the day to day worship of the Anglican Communion. He therefore, developed a special skill in interpretation of the chanting techniques of Psalms, thus, becoming one of the best ‘Psalmist’, after the likes of Laz Ekwueme, Dan Agu, Christian Onyeji among others within the Igbo communities.

Towards the end of 2006, he felt the need, following the growing tendency within Awka, Onitsha and Asaba metropolis, in music appreciation and the increasing request for performance in different contexts, and therefore, established a private chorale known as “Vocational Chorale”, which was initially intended to compliment the musical performances and concerts of the church choirs where he directs. This choral group travelled around the eastern part of Nigeria and even beyond for performances like funerals, weddings, house and child dedications, as well as church dedications etc. and also staging concerts for financial purposes. In 2008, Nwamara took the group to Port Harcourt, in the South – Eastern part of the country for a book launch of the state educational board. This performance, drew the attention of some top government officials and the state governor, thereby, popularized the group and brought them to the limelight of acknowledgment and acceptance of some influential personalities within Port Harcourt.
In November 2010, when Nnamdi Azikiwe University, Awka celebrated the efforts of Dr. Nnamdi Azikiwe during the Nigerian Independence struggle, the Vocational chorale collaborated with the music department mixed chorus to perform ‘Chimamanda’ (my God shall never fall) as a call to cultural revitalization. ‘Chimamanda’ is a choral piece that talks about the sovereignty of God in all situations of life, and designed to remind and encourage Christians of the continuous existence of God. But, in context of the performance in the above mentioned university, ‘Chimamanda’ was perceived to be a praise song to Dr. Nnamdi Azikiwe, who jointly worked tirelessly with his colleagues at the time to bring Independence to the people of Nigeria. This performance was dramatized showing the African men holding a spear depicting an act of war. On the other hand, women are seen hailing and singing praise songs to the victorious men of war. This scenario was well perceived when the men sang and stamped their feet strongly on the ground to show the vehement affirmation of God sovereignty, though because of the context of the performance, the stamping of the feet was in affirmation of the grounds Nnamdi Azikiwe stood during the vigorous fight for independence and also, for the rich and ‘can’t die’ cultural heritage. This performance bore the humble request of the Vice Chancellor of the University for the song to be performed during the University’s convocation (congregation) held the same year. It was also performed during the collaborative performance of the Department of Music of Nnamdi Azikiwe Federal University and the Chinese musical entourage that visited Nigeria for a music tour in the latter half of 2011.

Undoubtedly, there are several choral performers who also, are fellow lecturers with Nwamara in the music department of Nnamdi Azikiwe University, Awka, but the Department chose Nwamara to direct all the musical performances done within and outside the university environment because of his prowess in performance creativity and staging of concerts. The promotion so to speak, gave him recognition both within the academic and non-academic
world. It is worthy to note that Prof. Dan Agu who brushed up Nwamara musically still lectures in the same University with Nwamara till date. This made Nwamara to continuously enjoy the guidance of Agu and as a result, in 2012, he was invited by Laz Ekwueme to help direct a selected body of singers who will serve as the Anambra City choral group. This group was to represent the state during the funeral rites of a great former leader of Biafra Nation - Lt. Col. Chukwuemeka Odumegwu Ojukwu - who led the Biafran War against Nigeria during the Nigerian – Biafran civil war. The repertory was mostly patriotic songs composed by Ekwueme and others that were arranged by Agu and Nwamara respectively. The performance took place in Ekwueme Square in Awka, Anambra State, and Enugu State respectively and later at the residence of late Lt. Col. Chukwuemeka Odumegwu Ojukwu at Nnewi, Anambra state. Although, the group involved selected singers from different Christian denominations and choral groups, Nwamara with the approval of Laz Ekwueme, through the state governor later established the group as ‘Anambra State Chorale’ (ASC).

Further, he has directed and led so many church choirs to music festivals and competitions. There, he made a remarkable impact as his choirs stood out as the best. This account of his successive performances gave rise to the request for choral directing from many church choirs and this therefore, supplements his financial status. Some of the choirs he led to music festivals include St. Peter’s Anglican Church, Amawbia, Awka, Anambra State, St. Mark’s Anglican Church, Nkpor, Anambra State, St. Philip’s Anglican Church, Asaba, Delta State, St. John’s Oko Anglican Church, Anambra State, Christ Holy Church International, Jos branch, Plateau State, Christ Holy Church International, Awka branch, Anambra State, and St. John’s Anglican Church, Enuguabo-Ufuma, Anambra State. He was also an Assistant Music Director at All Saints Cathedral Onitsha, Anambra State. Although, he was a renowned composer of sacred, secular, vocal and instrumented music, he is also an arranger but audience and other music directors recognize him to be only a performer because of the
increasing success in his performances prowess, including directing. Nevertheless, he is also a prolific composer and has composed many works of diverse perceptions.

3.5. Compositional Techniques and Special Skills

The Igbo art music composers, having the ethnomusicological view of African folk music of the people of Igbo and the sustainability of its tonal language tend to paint and portrays the cultural values of the people of Igbo in their compositions and in research documentation of her music heritage. Although these composers may perhaps have extended ideas of the musical activities of other cultural background (bi-musicality) around African and its diaspora, they stand to speak for the Igbo tribe, representing her traditional music genres in their various compositions. Alvan-Ikoku Nwamara is one of the pioneers of Igbo cultural identity through his choral compositions. Writing on this premise, Herbst, Zaidel-Rudolph and Onyeji argues as follows:

It is the author’s belief that all beings with a modicum of musicality and an iota of imagination have the ability to be musically creative, that is, to conjure up a simple musical structure which could be a melody, with or without words, or a rhythm phrase. Composing music is within reach of the creative spirit residing within each of us… (Herbst, Zaidel-Rudolph and Onyeji, 2003: 143)

Accordingly, the creative process in Igboland starts from childhood, thus the early musical activities and achievements of a child can be used to assess or predict his future musical career or capabilities, as Bebey (1978: 6), observes “it is also clear that talent has nothing to do with age, for the rhythms that these tiny toads harmer out on their make-shift instruments are a portent of their capabilities in later life”. Further, Agu (1984: 82) strengthens the assertion by noting that “right from childhood, the talented are easily identified. They tend to assume leadership roles in their groups and they perform outstandingly well too”. Also, Lurry (1956: 34), confessed thus: “in truth, inherent musical abilities are well cultivated in African societies
as a result of their deep achievement and active participation in music making throughout all stages of life”

Therefore, the prodigy of Nwamara musical success began with the musical activities he met in the environments where he started his childhood, thus necessitated some of the musical influences on him throughout the stages of his life.

In most of his choral compositions especially the ones that contain non-lexical vocables, Nwamara makes use of harmonic minor scales to achieve a desired effect. He employs the falling of the raised 7th degree of the minor scale to its 5th degree and this makes his choral works unique (see analysis in chapter four). Also, there is occasional application of raised 6th which tend to pass through the raised 7th of the scale to resolve onto the 8th note. Again his life band (highlife) performances instilled a dramatic (body movement) ideology in him which he employed in writing of his choral pieces. Secondly, as was mentioned earlier, his early exposure to playing traditional musical instruments also shaped his mind in replicating their sounds using the voice in some of his choral compositions. Thus, these ideologies, necessitated his compositional technique of structuring the non-lexical vocables in some of his songs to depict meaning in context or sound of an instrument.

3.5.1. Influences on Him

Nwamara had an early exposure to musical activities at the age of five. He grew up in an environment where music activities were heavily practiced - ranging from his immediate family in which his parents were choristers, to the schools he attended. Although, throughout the stages of his life, he encountered great musicologists who tutored him in so many aspects of music, he cultivated an ideology of the socio-contextual revelation of the non-lexical vocables in choral compositions.
This section spells out some of his influences. Firstly, during the process of discharging his duties as Music Director and Organist at St. Michael’s and All Angel’s Anglican Church, Nkpor in 1993, he came across the audio-visual performance of ‘The Holy City’ by Stephen Adams, and was inspired to composed in that style, although, more of call and response style featured in the song (cantor and chorus). His song, Onye Ihe Nagara Nke Oma (Blessed is the man) – a sacred composition derived from the biblical text (Psalms 1) – projected the stylistic organization of The Holy City. Secondly, his membership in the brigade band as a drum player and also his knowledge in playing some of the indigenous musical instruments from the age of 5, helped his emphatic use of non-lexical vocables to depict instrumental sounds. The categories of instruments are used within the Igbo community and are vital to their traditional music making (see table 3.1 on page 71).

It is also worthy to note that throughout his academic life, he encountered the likes of Dan. D. Agu, Lady Ngozi Okonkwo, Onyeji Christian and Meki Nzewi who taught him at various capacities in the classroom. They mentored him and greatly influenced his compositional styles. Dan Agu who was the major influence on him from the early age of 5, taught him how to play the Ogenephone which is one of the Igbo traditional instruments normally used as accompaniment to choral pieces. Also, Agu taught him Harmonic Counterpoint and Musicianship at the University level. Further, Nwamara also learnt the conducting styles and also the chanting procedures from Agu.

Considering the strong influence of the western musical tradition as well as the increasing demands for the performance of classical pieces in Nigeria (which still lingers on), Nwamara had an early exposure to Western music performances ranging from the works of Handel, Beethoven, Bach, Mozart, Haydn etc. and this influenced his harmonic progressions in some of his vocal pieces such as ‘For All the Saints’ – and ‘Depart in Peace’ – which are both dirge compositions among others.
Again in 2004, during one of the performances in which he featured, he met George Akrofi – a Ghanaian refined organist, who performed a cantata – ‘Israel in Egypt’ by G. F. Handel. Nwamara (2016), confessed that the playing style and chord progression of Akrofi also made him understand the practical applications of simple chords progression of triads as well as complex chordal progression and thus, this reflected in the choice of chords used in his choral compositions.

After Nwamara has absorbed the compositional wealth of some great musician / musicologists, he sought for personal compositional identity and as a result, two factors necessitated his quest for identity, thus: ‘inspiration’ and ‘necessity’. According to Nwamara, unlike other composers, the inspiration comes naturally and spontaneously. As a result, he tries his best to always go around with his pen and paper to capture any idea that comes into his mind. He later develops the ideas he captures into a creative work.

Secondly, the necessity of his later compositions especially the choral works evolve from the response of the Western research which gave rise to the misconception of the Igbo exclamatory words. In November 2016, during an interview session with him, Nwamara explained that “as an Igbo man, there are explanations you need to make which must involve the non-lexical vocables for expression and quick understanding”. On this premise, he therefore asserts that,

The myopic research done by the early Western friends in the African soil (Nigeria inclusive) gave rise to a large body of discourse in ethnomusicological circles. Their early statements to our language were so contradictory and cannot be accepted in the Igbo language tradition and grammar, because those vocables they call nonsensical make sense to us. Sometimes, we impersonate an instrument, creating the instrument sound with the voice. Also, the performance modules are not farfetched as we can see the dramatic chorus of the South Africans (Nwamara 2008: 4)

He therefore channeled his vocal composition to using non-lexical vocables to depict instrumental sounds and or express feeling. Although, other composers have used the non-
lexical vocables in their vocal works, but the consistent appearance of the non-lexical in Nwamara’s choral works made it unique and its performance terrain is strongly outstanding, thus, it gave him an identity. Also, following the increasing demand for performances in the concert halls, Nwamara used the non-lexical vocables to bridge the gap between the sacred and the secular context. For example: ‘Chimamanda’ can be sung and performed under both sacred and secular contexts respectively.

On this premise, it is needful to briefly review the musical activities in the Igbo community to help trace and understand the cultural background that juxtaposed some of the early influences on Nwamara as well as the musical instruments to which he channeled his creative ideology and also the language tradition from which he picked some of the non-lexical vocables used in the three selected choral works.

3.5.2. Musical Activities in the Igbo Community

This section seeks to briefly look at some of the musical activities in the Igbo communities that in one way or the other necessitated the ideological ferment of Nwamara as a composer. It is to review the town where he was exposed to the non-lexical vocable and to situate the traditional musical elements from which he draws inspiration to compose. The section opens with a brief geographical account of the Igbo tribes on the early exposure of the child to musical activities of which Nwamara benefitted from.

Generally, the Igbo people of Nigerian are principally located in the South Eastern part of the country and also extended to the South-South and the Delta regions of the country. The Igbos (east of the river Niger) cover a large land space of about 29,230.2 square kilometers of the Nigeria’s total land area of 356, 667 square kilometers and include states such as Imo, Anambra, Abia, Enugu, and Ebonyi states respectively, (Agu 2011: 2). Interestingly, the Igbo
tribe is one of the three largest tribes in Nigeria, having the other two tribes as Hausa/Fulani and the Yoruba.

Statistically, the 1963 disputed Nigerian census had the people of Igbo at ten million out of the Nigerian’s estimated 80 million people. The number has rapidly grown continually till date. Accordingly, the Igbo people are predominantly farmers and traders. Their traditional technology focuses on wood carving, blacksmithing, pottery, bronze and iron artistry, weaving and dyeing basketry and leather working (Forde and Jones 1950: 15). Nzewi (1991: 9) notes that the people of Igbo constitute “a most dynamic and industrious ethnic groups who have now spread out all over Nigeria in pursuit of economic and other professional goals”

Religiously, the people of Igbo are mostly Christians, spread across Orthodox and Protestant churches. Although, traditional religion established itself as the first religion in play before the Europeans colonization stepped in with introductions of missions and schools, the traditional religion is still existing in some parts of the Igbo communities and to an extent, draws the attention and respect of the ‘Christians’ in acknowledgment to the custom of the land, Ames (1973: 253).

In Igbo communities, it is strongly believed that earlier initiation of the child into active involvement in musical activities and performance helps in full development of the mind, body, and soul. The Igbo child is gradually and deliberately introduced to musical activities, thus, receives the first instruction to music by learning and singing folk songs. Consequently, the process helps to inculcate discipline in the child as well as develop the consciousness of the child to uphold the cultural entertainment and its values. Progressively, he also learns to possess a listening habit and then reproduce a rhythmic pattern, play and perhaps improvise on his own miniature instrument. Some of the folktale songs the child is exposed to, is best witnessed during children’s game song performances as Blacking (1967: 24) observes that
“children begin to participate in music making when they spend less time with their mothers and more with other children”. This observation by Blacking is true of the Igbo child, because I grew up within the Igbo community and by that, I gained much knowledge in music within the Igbo settings and gradually to its diaspora. Considerably, the process of musical learning at this stage is mainly informal and through observation and imitation as the songs are orally perceived. Again, the process helps the child to know his roles in the society, learning about his culture and his immediate surroundings, and developmentally grow to become a good musician and also exercise the ability of appreciating good music. Agu therefore points out that:

Most African societies have provided the musical training for their people. And the nature, scope and quality of the training is so sufficient that the knowledge it offers is enough to lead the gifted, musically inclined, and hardworking Africans to create beautiful music with unimaginable ease. (Agu 1984:376).

Again, the habit of applying music at different stages of life and working activities of an individual is evident in the Igbo traditional community. For instance, songs that ease stress during daily occupations by the ‘Onye olu ugo’ (a farmer), ‘Okpu-uzu’ (blacksmithing), ‘Ote-nkwo’ (palm wine tapers), ‘Ibi ugwu’ (circumcision rituals) etc. songs for invoking spirits by the ‘Eze mmuo’ (traditional chief priest), songs for communicating with animals and or calling them out by ‘Dinta’ (hunter). These musical activities linger throughout the formative process of the child to his adulthood when he finds his way into composing using the traditional musical genres. (Agu 1984: 376, Bebey 1978 :6, Agu 1984: 82, Warren 1970 :24).

Further, as the children grow up to become musicologists, and or composers, they are unconsciously lured into using the elements of Igbo folk music in their works thus, retaining the African (Nigerian) identity. Nwamara grew up in Onitsha, a town perceived to be the heart of Anambra State of Nigeria. There, he was exposed to the use of ‘slangs’ in communication.
especially when joking with his friends. These slangs seem in theirselves to be non-lexical vocables and with the intensive use of proverbs during folk tales (Nzewi 1991), Nwamara drew inspiration from this process of communication. In an interview (November, 2016), Nwamara said that after his exposure to the slangs, and being enthusiastic to compose art music, he was inspired to try his hands on composing with the use of non-lexical vocables. According to him, in trying to make his works unique, he chose to apply the non-lexical vocables as traditional musical elements suitable for this purpose. Further, because of the appealing sensation driven by the spoken Slangs, Nwamara seek to use the minor scale perception to treat the choral composition that contains the non-lexical vocables and this to me, appeals to the audience as observed during my field work.

Again, as it is well known fact that the emergence of Christian missions and the establishment of colonial schools dating back to the mid-19th century saw the rapid growth of the western musical forms across Nigerian (Igbo community inclusive) and their established institutions had also helped in the formative years of the early Nigerian composers/musicians. Nwamara is said to have also inherited this tradition of applying western harmonic styles in his compositions but never fails to project his African identity. Some of the works that portray most western style of composition are exemplified in his commissioned works which include


12. That we may be One (WOWICAN National Singing Competition). March, 2005.


17. Ihe Adiwo Nma (things are better) – for Emeka Offor Foundation and Dedication of all Saints Church), irefi, Oraifite. March, 2008.


Apart from Nwamara, some other Igbo composers also introduce the traditional musical elements into their works to indigenize their work as well as maintaining their identities. For instance, composers like Lazarus Ekwueme’s Nne Neku Nwa (O Mary, dear Mother) for S.A.T.B, Elimeli (Igbo glee) for T.T.B.B, Nno (Welcome), Okechukwu Ndubuisi’s Dim Oma (my dear husband), a folk arrangement for S.A.T.B, Ife Di Na Oba (something is in the yam bam), a folk arrangement for voice and piano, Afufu Uwa (suffering in the world) for flute and piano, Samuel Ojukwu’s Jehovah Emewo Ihe Ukwu for S.A.T.B and solo voice, Atula
Egwu (fear not) for S.A.T.B, Bilie Nwue (arise and shine) for S.A.T.B, Egwu Atilogwu (dance of the Igbos people), Uzoigwe’s Masquerade 1 and 11, for Iyaalu and piano; and his ritual procession, for African and European orchestra, Akpabot’s Ofala festival, a tone poem for wind orchestra and five African instruments, among others. Their works propagated the cultural revival across the breath of the Igbo communities. Notably, they do not limit their compositional ideas to the elements within the Igbo community but explored other ethnic groups who also have rich cultural heritage.

Nwamara also made extensive use of the instrumental sounds to depict meaning in context in some of his choral works alongside Meki Nzewi, Ekwueme, Agu, and Onyeji among others. This became one of the traditional elements he employed in his songs to create contrast from the conventional arrangement of some choral pieces which are basically accompanied by traditional instruments. Here, Nwamara transferred the instrumental accompaniment to voice. This is exemplified in ‘Chicken Jogily Run Away’ (see analysis chapter four pages 105-109).

The table below shows some of the instruments from which Nwamara draws such inspirations.
Table 3.1: Classes of musical instruments and non-lexical vocables that depict the sound

<table>
<thead>
<tr>
<th>Categories</th>
<th>Method of Sound Production</th>
<th>Instrumental Types</th>
<th>Non-lexical Vocable that depict such Sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Membranophones</strong></td>
<td>Striking of the skin membrane</td>
<td><em>Igba</em> (wooden drums), <em>Bongo</em> (conca), etc</td>
<td><em>Kotom</em> (<em>Bongo</em>), <em>Dim</em> (<em>Igba</em>)</td>
</tr>
<tr>
<td><strong>Chordophones</strong></td>
<td>Plucking of their strings</td>
<td><em>Ubo Akwala</em> (traditional guitar), <em>Une-Igbo</em> (musical bow) etc</td>
<td><em>Hiyom</em> (<em>Une-Igbo</em>), <em>Tinini</em> (<em>Ubo akwala</em>)</td>
</tr>
<tr>
<td><strong>Aerophones</strong></td>
<td>Vibration of their air columns</td>
<td><em>Oja</em> (traditional trumpet made from Elephant tucks), <em>Opi</em> (horms)</td>
<td><em>Puu</em> (<em>Opi</em>)</td>
</tr>
</tbody>
</table>

Writing on the application of the non-lexical vocables as a traditional element to depict a musical instrument in choral pieces, Okafor (1994: 200) asserts that “African musical instruments are the tools of a musician, and they are used primarily for making music but they also perform some special functions in the society”.

Apart from the composition activities which he started at the age of 12, Nwamara, developed some special skills that greatly catapulted him to the zenith of his musical career and national recognitions. The skills include a refined organist and accompanist, a renowned conductor,
choreographer, singer, performer and a movie actor. Accordingly, he used his skills to lure the interest of many organizations and church choirs whom he serves as the music director and consultant respectively.

Currently, he developed a major interest in ethnomusicological approaches to composition of African art music and performance. As such, Nwamara joined the trend of many scholars who engage theirselves in an in-depth ethnomusicological discourse. He therefore attended numerous conferences both in Nigeria and other African countries where he made substantial presentations. His presentations mostly review a quest to indigenization of Nigerian music to serve as identity to the global world.

Between the 9th – 13th of May, 2006, Nwamara attended a conference in Awka which concerns the Social Commitment and Computer Technology under the broader topic ‘Nigerian Musicology’. It was the sixth (6th) Annual Conference of the Musicological Society of Nigeria (MSN), held at Nnamdi Azikiwe University. He was also part of the presenters at the twentieth (20th) National Convention and Annual General Meeting of the Society of Nigerian Theatre Artists (SONTA), held at the University of Nigeria, Nsukka (11th – 15th July, 2006). Here he presented on the production / performance studies in Nigeria Universities with the Operatic Workshop / Ensemble Studies in the Department of Music, Nnamdi Azikiwe, University, at Awka as a case study.

In the area of art compositions, he presented a paper on Igbo art music composers and globalization at the Seventh (7th) Annual Conference of the Association of Nigerian Musicologists (ANM), held at Delta State University, Abraka from 19th – 22nd September, 2007.

Again, he attended the 8th annual conference if the Association of Nigerian Musicologists held at the Adeniran Ogunsanya College of Education, Otto-Ijanikin, Lagos, between the 2nd
– 6th June, 2008 and presented a paper on composing in Nigeria pidgin which on the realization of a common Nigerian indigenous musical language. This presentation connects with my project work because it is this ideology of composing in pidgin that necessitated the actualization of *Jaga jaga* and *Chicken jogily run away* which are among the songs am analyzing.

Another similar presentation he did which directly concerns with my project work was the paper titled ‘Nonsensical Syllables’ which he viewed as a misnomer in the vocabulary, theory and practice of Igbo music. He presented this paper at the 8th Annual conference of the Association of Nigeria Musicologist held at the Adeniran Ogunsanya College of Education, Otto-Ijanikin, Lagos between 2nd – 6th June, 2008.

Other conferences he attended that also helped to present him for recognition include a paper presented at the first (1st) Professor Ezenwa-Ohaeto International Memorial Conference held at Nnamdi Azikiwe University, Awka between the 28th November – 1st December, 2007. Here he discoursed musicalization of Nigerian poetry which focus on its challenges and prospects, *Towards Africanizing Lyrical Contents of African Compositions: The Meki Nzewi’s Approach (Mekism).* A paper he presented at the International Conference of Meki Nzewi held at the Nnamdi Azikiwe University, Awka between the 4th – 7th November, 2008, Music in a Ten Year Democratic Society: *An Appraisal of Nigerian Situation.* He presented this paper at the Faculty of Arts Annual Conference held at Nnamdi Azikiwe University, Awka from 6th – 9th May, 2009 as well as Nigeria Tertiary Music Education in the 21 Century: *Content and Relevance to Nigerian Culture,* presented at the ANM at the University of Nigeria, Nsukka in 2000.

Nwamara also made his professional landmarks in the area of musical publications. He has three song booklets to his credit. They contain both original compositions and arranged songs.
For example, the Soloist Companion Volume 1 and 2 which were published by Mount Carmel Publishers Awka, in 2007 and 2009 respectively, represent a collection of folk songs within Igbo community and its environs, arranged with piano accompaniment, while his book titled ‘Sacred Igbo Contemporary Youth Songs Series’ Volume 1 published in 2009 by Mount Carmel Awka, is a combination of both original and arranged works. He also has a chapter publication, Ada Nma Nkem (solo version) in Dan. C.C Agú’s Art Songs for Contemporary Nigerian Choirs, published in 2002 by Jenison Publishers, Onitsha.


3.6. Summary

In this chapter, the researcher tried to carefully review the musical background of the composer under study. It looked into the factors that influenced his composition style.
Although, the influences on him cut across the entire sphere of his life, ranging from his family musical background, to the colonial (western) musical tradition, to his teachers and finally, the nationalist conception. It is as a result of the later, that he developed the use of non-lexical vocables into his choral works to maintain his African identity through word expression of human reaction during conversation in Igbo community.

The researcher also reviewed his creative outputs as well as his prolific composition of choral works which identify him as a composer. This premise tends to contradict the perception of some audience and other music directors who see him to be just a performer than a composer. Admittedly, Nwamara’s performance success was and still is, a major factor that brought him to the limelight and national acknowledgement, thus, his compositions have made a significant head way to the nocks and crannies of the country. As an African Art composer, there is need to be bi-musical, having knowledge of your immediate musical tradition as well as other musical practices from other societies, and this will foreground him to be versatile in writing. I can therefore confidently say that this is one of the factors that attribute Nwamara as a good composer and at the same time a good performer because of the way he has employed the text from other ethnic groups into some of his works e.g. “Mi Khe Shigwe” (from Calabar) amongst others.

The philosophical commitment of a composer to his traditional society in Igbo community has been revealed to help in understanding how Nwamara tried his hands at the use of existing musical elements within his environment. This philosophy can also serve as a ‘Natura’ phenomenon through which an ‘Artificialise’ can be created (Newlove 2017), thus it can be experienced as pre-compositional material that could be employ in art compositions.

The musical activities in Igbo community discussed in this chapter are aimed at complementing the pre-colonial musical practices discussed in chapter two and also prepare
the grounds to understanding cultural settings from which Nwamara grew up. The Igbo musical activity or practice reveals the instrumental family from which Nwamara draws inspirations in his immense use of the non-lexical vocables as accompaniment passages. Nwamara confessed that one of his greatest influence came from his introduction to playing of “Ogenephone” by Dan. C. C. Agu at the age of 5. It is to situate how he has come up with the idea of using the voice as to depict the instrumental passages. Further, it is noteworthy to recall that his continuous listening to the classical music especially The Holy City by Stephen Adams influenced his chordal progressions in his first composition during his days in the university. This is exemplified in the choral work titled - “MUSAN Anthem” – an anthem composed for all the students of music in the Federal University of Nigeria, Nsukka. Interestingly, this anthem served the same purpose in Nnamdi Azikiwe University, Awka, Nigeria. Some other strong influences came from his contact with lecturers who, in one way or the other tutored him – Dan Agu, Lady Ngozi Okonkwo, Laz Ekwueme, Christian Onyeji, Kofi Akrofo etc. For example, Dan C. C. Agu became the individual who had an immeasurable influence on Nwamara because of the early encounters they had. It will be recalled that I made mention in chapter three, of how Dan Agu took Nwamara at early age of 5, and taught him how to play the “Ogenephone” for the music composition they were preparing at the time. This early exposure to musical practices as a choir boy and instrumentalist accounts for his prowess in choral music compositions and performances. This is to say that the sound of the “Ogenephone” (Xylophone made with metal gong) is also a factor to ideology of using the voice to depict the sound of instruments in some of his choral works. The non-lexical vocables are used to achieve the desired effects in this regard.
Figure 3.1: Alvan-Ikoku Okwudiri Nwamara
CHAPTER FOUR

NON-LEXICAL VOCABLES IN CHORAL COMPOSITIONS AND ANALYSIS OF THE THREE SELECTED CHORAL WORKS OF NWAMARA

4.1. Overview

This chapter is divided into four broad sections. The first section discusses the creative philosophy of composers of Igbo art music. It focuses on some of their areas of considerations while composing a choral music as it will help understand the creative ideology of the composer under study. This section also reviews the performance practices of their choral works especially those under study.

The second section discusses the ethnographical background of the selected choral pieces. It is to relate the choral pieces to the socio-cultural settings in which the composer was inspired to compose them. This will help to understand the lyrics and the non-lexical vocables as well.

The third section focuses on the non-lexical vocables, revealing their possible contextual meaning in the three selected choral pieces. For the sake of this study, the socio-cultural meaning of the non-lexical vocables will be reviewed in the appendix with its scope is limited to the Igbo cultural settings of the composer under study and with which I am familiar, here, I also reviews the uses of the non-lexical vocables for musical functions in Igbo community.

The fourth section deals with the analysis of the selected songs. This section is further divided into sub-sections of two, thus; summary analysis of the three selected works and the synchronized analysis of them. The former looks at the general analysis of the pieces under study while the later discusses a synchronized analysis of the structural arrangements of non-lexical vocables under these headings: melodic organization, melodic range and register, melodic structure, rhythm, tempo and meter, thematic structure, texture, text, and form, with
focus on how the non-lexical vocables have been used either to add meaning to the entire text or to depict instrumental sounds.

4.2 Creative Philosophy of the Igbo Art Music Composers and their Performance Practices

According to Onyeji,

Traditional music in Africa is a human-centered art. Thus, African societies do not conceive of music purely for its own sake as an expression of sheer artistic/aesthetic expertise, acumen or intellectual cum physical deftness as such that rationalize. It is an integral part of human life meant to provide major and support services to human social and cultural life and events (Onyeji 2011:21).

Perhaps, the penetrating force of meaning to this fact is established in Blacking’s (1976), definition of music as ‘humanly organized sound’, thus African music ‘is feeling and communal therapy, a humanizing communion, a sharing human-being-ness’ (Nzewi, 1999:23). Here, Onyeji tries to integrate the creative processes of a composer and the philosophy behind his creativity which is not far-fetched from human social life. Although there are detached situations where the creative philosophy of a composer is exclusively for contemplation, which is unrelated to the social and cultural activities of the people. When critically examined, it reviews a little trace of traditional life of the people. It is on the premise of Onyeji’s assertion as stated above that Nwamara sort to compose, reflecting peoples’ way of life through the non-lexical vocables. For examples, one of his choral works *Jaga Jaga* (misnomer) is a reflection of the habitual life of a woman living in his community (Awka, Nigeria) who normally wears a mixed-up colours of clothes and yet feels comfortable on it.

Further, African music, in its creative and performance sense, is socially and primarily human-oriented. This creative philosophy of the Igbo/African composers has generally situated music in the arena of African, as a social art (Nzewi, 1991; Akpabot, 1986; Nketia,
1986; Okafor, 2005; etc.). Accordingly, ‘a music cannot be properly understood and appreciated without some knowledge of its social and cultural context’ (Nettle 1998: 23). The creative art of the Igbo composers is perceived and celebrated as social organizer, moderator, agency, mediator, indicator, therapy and of course as a vehicle for social integration and cleansing.

Igbo composers write using the elements derived from the folk music within the community. Their creative philosophy depends on the humanistic commitment of the composers to the activities surrounding the folk music in question which result to the creative process that brings about social cohesion within the community. This process helps to review the social cultural background of such community from which the compositional materials are drawn from. Writing on the folk music in Nigeria, Onyeji quotes Nzewi (1980) in a study process of Nigerian folk music. Nzewi describes it as ‘a communion of both the living and the dead’. Thus, his study points to the non-lexical vocables in folk music as significant element in the Igbo conversations for societal cohesion as well as social and cultural understanding in Igbo community (Onyeji, 2006).

Undoubtedly, there is no discrimination in African music performance practice because its hallmark as an African musical practice is based on the recognition and perception of the performance efforts for its own sake as a virtue (Nzewi, 2003: 28). In the Igbo musical performance, there is always a mutual understanding, acceptance and collaboration between the ‘well-learned’ and ‘learners’ and this, ensures a steady encouragement and making of future musicians.

The choral performance within the Igbo social community is generally done in convenient pitch levels to ensure participation of all the singers. Thus, the composers’ choral creative outputs are of modest vocal range with the highest pitch at A 2 above middle C and the lowest
F 2 below middle C. Sometimes the highest peak is stretches to B flat 2 and occasionally at C2 (though rear) but caution is always taken on considering the category of choir that sings it.

**Graphic Representation**

Example 4.1: Modest Vocal Range for singing (highest and lowest pitches)

The people of Igbo believe that no man / woman is an Island, Onyeji (2006). Speaking on the observation by Onyeji, an Igbo man or woman must be part of the social and communal dynamics of the society to enable a healthy mutual relationship. It is a symbiotic arena where everyone needs the other to find a comfortable social relevance and meaning, thus creating room for contributions and restructuring before or after a music presentation/performance.

Uzoigwe observes that:

> In a given Ibo musical performance, what actually obtains, is a highly, yet flexibly, structured network of performance relationships, based upon the creative freedom of the individual on one hand, and the collective behavior of all participants on the other, both of which are generally towards the attainment of a socially desired compositional goal (Uzoigwe 1988:66)

Further, every music performance done within the Igbo community and its environs possesses a uniqueness because of the different ethnic groups in Nigeria and their way of practicing music within their localities. Thus, each ethnic mode of performance might not be seen in another ethnic group, although elements of resemblance may surface but, its uniqueness is idealized in each individual ethnic locality. It is through the creative guidance and participations of composers or the well-learned musicians that give the performance their unique identity as their preparation and readiness is conditioned by the contextual
requirements specific to each event. Onyeji (2011: 23) For instance, observes that; “the social bonding and interactions resulting from any performance presentation manifest its uniqueness”. Therefore, the choral performances are fashioned in a way to ignite a platform for social and human interactions, thus, the interactions are conforming to the element of an African music performance and its social acceptance. Talking about the performance practice of traditional music in African societies (Igbo community inclusive), Agawu, enumerates the level of social correlation between the performers and the audience involvements, thus:

In a number of traditional societies, there is a widely shared belief that communal music-making presupposes being at peace with your fellow performers. You do not make music with people with whom you are feuding, or towards who you harbor wicked intentions. If we are all together and I start making music and I see you standing there but not participating, I will immediately suspect that you hate me or that you are harboring evil thoughts toward me; perhaps, you are planning to kill me. The communalist ethos demand that we drum, sing, or dance with others. (Agawu 2003 :206)

This correlation stands as the fundamental philosophy of performance processes within the Igbo community and brings about societal stability, social order, human commitment and participation.

Emeka (2003: 41), states that “the African concept of music is the sound, and all actions, and activities are developing or deriving from it”. For example, Chimamada has been performed in different contexts. It has been performed as a sacred piece to affirm God’s greatness which is captured in the passage of the Bible (Exodus chapter 13 and 14). It tells the story of how God delivered the Israelites from the hands of the Egyptian Lords. This is idealized in the title of the piece. In the song, the non-lexical vocables are used to depict war chanting, reviewing a scenario of God’s vengeance to the enemies of His people. The triumphant matching of the Israelites out from the Egyptian camp is exemplified in the stamping of the feet and clapping of hands in bars 19, 20b, 34, 35, 48, 49, and 67. There are repetitions of stamping and clapping in bars 91, 93, 94b, 95, and 96.
Example 4.2: The stamping of the feet and clapping in Chimamanda

\[ R = \text{Right leg} \]
\[ L = \text{Left leg} \]
\[ C = \text{Clapping of hands} \]

According to Nwamara in an interview, this choral performance has brought confident and solidarity of Christians to the worship of God and has ensured an order in the members’ commitment to the services of God.

Secondly, the piece has been performed in another social context. It was performed in 2010, when the final burial rites of Gen. Chukwuemeka Odumegwu Ojukwu, who led the Biafran nation to the Nigerian-Biafra war from 1967 to 1970. It was to review his bravery during the war. Again in 2011, when the memorial service for Dr. Nnamdi Ebelle Azikiwe was held in
one of the Federal Universities of Nigerian that was named after him – Nnamdi Azikiwe University, Awka in Anambra State, this piece was performed also to acknowledge his efforts in representing the people of Igbo as the first indigene to occupy the position of a Prime Minister in Nigeria, which brought development in the Eastern region of the country (mostly Igbo inhabitants).

On the other hand, *Jaga Jaga* is purely a secular choral piece. According to Nwamara, this piece was a result of the mixed-up colours of cloth wore by a woman in his community. The reason behind the mixed-up colours of clothes was idealized in the unstable peace that existed within the community. I was made to know in an interview with one of my interviewee during my field works, that the community of Awka experienced a disorder caused by some unknown students within the University premises who disregarded the university regulation of school fees increment. At the end of the saga, this woman chose to demonstrate the misunderstanding that took place in her dressing code. According to my interviewee, she demonstrated that during a cultural carnival held in the University that was aimed at fostering peace and order in 2008. Nwamara being a creative composer, choose to make music out of the scenario. Today, this piece is perceived to aid in fostering peace within and outside the Awka community whenever it is performed.

### 4.3. Ethnographical Background of the Selected Songs

As said earlier in this chapter, music is used for several purposes in the Igbo communities. The music produced and performed are both choral and instrumental works by indigenous Igbo composers who apply the traditional elements in their works. It is on the formal (choral) process of perceiving music that this research work anchors. The choral and or vocal works have many traditional materials or elements that constitute it and these composite materials or elements are fundamental to art compositions. In the three selected works some of these
elements are examined, and they include, melodic organization, melodic range and register, melodic structure, rhythm, tempo and meter, texture, text, and form, with focus on how the non-lexical vocables have been used either to add meaning to the entire text or to depict instrumental sounds. Also, I sort to examine the socio-cultural context of the selected songs with the sole aim of streamlining the composer’s choice on the use of non-lexical vocables in choral composition.

The three selected songs are - ‘Chimamanda’ (My God will never fall), ‘Jaga jaga’ (misnomer), and ‘Chicken Jogly Run Away’. Thus, their names are make ups of the words used within the Igbo community.

4.3.1. Chimamanda (My God will never fall)

*Chimamanda* is a sacred composition meant for affirming the sovereignty of God as said earlier. In the Igbo tradition and language, ‘Chi’ or ‘Chukwu’ is a name used in reference to the supreme God, who created everything (Uchenna 1965: 18). Although there are other lesser gods or spirits *(alusi)* to whom, according to Horton (1956: 18), “he delegated the power to control the various aspects of nature and the activities of men”, other gods include *‘anyanwụ’* - the sun god, and most traditional households are said to have shrines (worship huts) in his name (meek 1937: 25). Again, *Ani* – the goddess of the sand, was said *Ani* to serve as the most prominent of all the lesser gods (Horton 1956: 18). Globalization and civilization, through the introduction of missions, and mission schools by the missionaries who stepped their feet into Nigeria, have vehemently influenced the traditional religion. This influence therefore, brought about a transition from the traditional to the Christian religion practices and thus, people of the Igbo community started to pledge their allegiance to ‘*Chukwu Okike abiama’* – God who created heavens and the earth. Composers who existed amidst
colonization and after, composed in regard and in respect to the Chi or Chukwu of which Nwamara in his generation followed suite.

Further, ‘amada’ – will not fall, is a strong affirmation that God’s sovereignty will ever stand strong. In the traditional Igbo cultural settings, such affirmations are preeminent in the men’s war dances – ‘Egwu Ike nga’ (Amnes 1973: 253). Their vehement stamping of the feet on the ground affirms the ideology behind the choral piece.

Thus, these were the texts from which the title of the composition was created. There are numerous non-lexical vocables used by Nwamara in the composition for the sole aim to affirm his strong faith to God’s originality and superiority and also to bring out the expressions and feelings in the choral piece.

Example 4.3: Using Hi-yah to portray an affirmative word “surely”.

The non-lexical vocable – Hi-yah in the musical example above has been used in affirmation that the composer really meant that his God will never ever fall or fail him. Here, Hi-yah portrays words like “surely or verily or certainly” among others. Therefore, singing the
melody of the musical example above, it reads “My God will never fall, surely he will never fall”.

4.3.2. Jaga Jaga (Misnomer)

According to Nwamara (2016), this art composition was born out of a creative philosophy of witnessing a woman living within his community, who normally wears mismatched dressed (overly in colour disagreement). The woman became a scenario of mockery to everyone living in the neighborhood. Nwamara sort to replicate the situation in this choral composition.

Nigeria is a large country consisting of many ethnic groups, thus, the most prominent of them all, are the Igbo, Hausa and Yoruba tribes. Consequently, there are two generally accepted languages which are common to all the tribes – English speaking and ‘Pidgin’. These languages became, and still are, some of the traditional elements that cut across all the tribes in Nigeria, and serve as balanced scale for communication. It is on the later language – Pidgin English as fondly called, that the lyrics of Jaga Jaga was developed. As it is in the tradition of creative philosophy of the Igbo composers, Nwamara used non-lexical vocables to emphasis how people mock at her in their ‘slogans’.

4.3.3. Chicken jogily run away (Chicken jumps and escapes)

This choral work is perceived as sacred piece as well as secular piece. Its performance in the Sanctuary is idealized in the Bible narration of “a thousand shall fall at thy side and ten thousand at thy right side but they shall not come near you” (Psalm 91: 7). This situates the Christian faith that God will always fight their fights and they shall hold their peace. On the other hand, its social performance tells the victorious story of how a chicken escaped a notorious chase to be killed. Within the Igbo communities, and of course in other African communities, there are moments when age grades especially among the boys go for moonlight
plays, hunt together, make music together and perhaps go for adventurous exercises together which include the chasing of the chicken, lizards, grass cutters, among others, (Uzoigwe 1988). The creative philosophy of this choral piece is a clear definition of the environmental activities within the Igbo community.

Further, this composition is written in ‘Pidgin’ and it is therefore, understandable and easily performed by any choral group across the ethnic groups in Nigeria. There are also gross appearances of the non-lexical vocables to depict how the chicken ran away and also the sounding of the chicken’s feet and its loud cry.

The three choral compositions have been written for dramatization. Most of the choral works of Nwamara which harbor the non-lexical vocables are always meant to be dramatized through body movements, facial expressions and stamping of the feet and clapping of hands.

I present an analysis of the three selected pieces in the later part of this chapter to aid in understanding the meaning of the non-lexical vocables as well as the entire piece.

4.4. Possible Contextual Meanings of Non-lexical Vocables in Choral Pieces.

This section is dedicated to review some of the non-lexical vocables and try to discuss their possible contextual meanings as used in choral compositions with few examples from the three selected pieces under study. The examination to their meaning, is limited to the structural setting of the non-lexical vocables in choral compositions. Later in the appendix, the possible socio-cultural meanings on the non-lexical vocables will be reviewed for clearer understanding. For the purpose of this project, the examination into the socio-cultural meaning of the vocables will be limited to the cultural background of the composer under study and with which I am familiar with as said earlier in this chapter. The focus will be
basically on how the non-lexical vocables are used in the three selected choral pieces of Nwamara.

In the chapter one of this project work, I cited Onyeji (1998), where he argues that every syllable in the Igbo society makes sense. He argues that “every syllable used in Igbo traditional music, makes sense in one way or the other and its sense is dependent on the context which it is used, having been inhabited in the proverbs and folktales”. Again, in same chapter, a mention was made of Nzewi (1991: 117) where he states “Another possible resource base for probing creative processes as well as the folk thought about music is through the Igbo traditional literature (folk tales and proverbs) in which music or musical ideas form the theme and constitute a structural feature of the account”. With the assertions of the two scholars, it can be deduced that with a critical examination of the vocables under study, one may trace a supposed meaning of the vocables in the context of its utterance and to this fact, differ it from the misconception raised by the first western researchers who invaded the Igbo community referring to the non-lexical vocables as ‘nonsense syllables’.

It is important to note that the non-lexical vocables are exclamatory words that are spontaneously spoken during conversations between two or more parties. But one may be curious to know how the non-lexical vocables are formed out of the grammatical letters. Well, at this point it will be needful to examine the formation of the non-lexical vocables in the Igbo culture. Nwamara (2008), in an attempt to relate the Igbo grammatical settings to its English counterpart said:

…As it is being perceived in the Western English tradition that the combination of English letters forms a syllables which entails the units into which a word any word may be divided, usually consisting of a vowel sound with a consonant before and or after it, so it is in the Igbo grammatical setting. Thus, in Igbo grammar, vowels are known as ‘Udaume’ and its letters include a, e, i, ı, o, u, ü. This vowel is further divided into two – “Udaume Nfe” (light vowels) – ı, o, u, e and “Udaume Nro” (heavy vowels) – a, i, o, u. On the other hand, “Udamkpi” (consonant) has the same
letters with the English language except some which are produced by combining two letters – *ch, gb, gh, kp, kw, sh, ny, nw.* (Nwamara 2008: 2)

It is from these letters (*Udaume and Udamkpi*) that non-lexical vocables are built. Examples of the non-lexical vocables include: *chom, yom, dim, hom, um, mh, iya, jaa, nda, iyom, chakom, ihaa, a, une, uh, u, bom, tom, iyam, owe, eh, oh, ahe, aha, heyi, wom, chakam, kotom, dudu, hiyom, hololom, jogily* etc. Some of them are combined letters, thus; when they start with the letter ‘m’ or ‘n’, are treated as separate words. Agu (1984: 209), remarks that “in the singing of Igbo music, the consonants ‘m’ and ‘n’ are treated either as separate syllables or are incorporated in the preceding or subsequent syllables, in the process of syllabic adjustments. When they are treated as separate syllables, they are allocated single note each”.

For example, *Nda* (*N—da*). As seen in the above exposition by Nwamara, the non-lexical vocables in Igbo appear in various forms; majority in the combination of two letters or more while some can be in the form of a letter. Relating this to the usage in Igbo music (both traditionally and contemporary), the non-lexical vocables are used for various purposes and function, all being dependent on the context, although some of them have related meaning (a table in the appendix shows these non-lexical vocables and their possible socio-cultural meaning). For example, *Chakam* can depict the sound of a gun when it is corked in the context of discussing about warfare. It can also serve as a supportive element to explain how someone is caught in an act evil. In choral compositions, Nwamara used it to depict the sound of a rattle in an opening passage of *‘Chicken Jogily run away’*. He accompanied it with some other instrumental sounds like that of *Kotom* – representing the sound of two wooden drums (*bongo*-conga) usually played with bare hands. The sound of the first drum – usually smaller, sounds ‘*ko*’ and the other one (bigger) sounds *‘tom’*; thus, the combination of the two gives *Kotom*. Another instrumental sound used in the piece was *Dudu* which is the sound of a pot drum (*Udu*). He also made use of *wom* to explain how speedily the said chicken flew from the
people that chase after it. There are other non-lexical vocables used in the song which will be discussed in the synchronized analysis.

In Chimamanda, Nwamara made extensive use of iyam and heyi in the entire piece. These, he simply used to explain the strong belief of the Christians in accordance with the supernatural powers of God or communities in solidarity to their past and present leaders. Iyam was immediately followed by Ahe eh, Ahe oh and then stamping of the feet on the ground to affirm the greatness of the being in praise.

In the opening passage of Jaga Jaga Nwamara fondly played with these vocables: Jee Eh Ji Eh Jee Eh Ji Eh, as such, his target was to spell the title of the piece. Thus; Jee = J, Eh = A, Ji = G, Eh = A, Jee = J, Eh = A, Ji = G, Eh = A; therefore, selecting the English letters out of the spelling, it will be ‘JAGA JAGA’. This was immediately followed by Iyeh which the composer used as sound of a wide lament as he first surprisingly set his eye on the woman. In other words, it is to assert that he now agrees with others who mock and talk negatively about the woman's code of dressing (Iyeh = sign of agreement). The opening passage therefore captures the whole message in the piece.

4.4.1. Other Uses of Non-lexical Vocables

As I have stressed earlier in this chapter, non-lexical vocables present themselves in different forms and their meanings being dependent on context. Here, I will discuss the different uses of the non-lexical vocables in compositions and for the purpose of this project work, few musical examples (arranged traditional tunes) from the choral works performed by Nwamara will be reviewd. The musical examples are therefore drawn from few composers like Nwamara, Nzewi and Elizerbeth Nwachukwu. Some other musical functions which are concurrently performed by the non-lexical vocables include: S. L. P (Short Leading Phrase),
completion of a musical sentence or phrase. Response to a Call, accompaniments, and grammatical function (in music)

**4.4.1.1. S. L. P (Short Leading Phrase)**

This example of musical function of non-lexical vocables usually occurs at the end of a solo line as a cue to chorus. Discussing the solo and chorused refrain as one of the main structural forms of African songs, Agu mentions the role of non-lexical vocable as short leading phrase (S. L. P), thus;

In most cases, it is sung by the soloist at the end of his solo. It serves as a connecting element for cuing in the chorus after the solo part. In the process of repeating songs, the soloist simply uses the S. L. P by avoiding the whole verse as he did at the beginning. All he does this time is to simply cue the chorus in by repeating only the short leading phrase at the end of the chorus. As long as he does this, the chorus is repeated over and over again until he stops (Agu 1999: 23).

For example, “Ewo” in *Ekele Diri Gi* serves as a cue. *Ekele Diri Gi* is a traditional sacred tune that glories the awesomeness of God. In this musical example, the fourth note of bar 8 (E-) and the first note of bar 9 (wo) - Ewo represents the S. L. P which links up the soloist and the chorus (cuing) in this context. Although, *Ewo* may serve another purpose in a different context. It is worthy to mention that the socio-cultural context of “ewo” denotes lamentation but rather serves the purpose of a cue in the musical sample mentioned. This justifies the notion which was discussed earlier that non-lexical vocables depict several meanings in different context.
Example 4.4: *Ewo* as a cue

Here, I used the whole first page of the song to review a full understanding of the function the non-lexical vocable *Ewo* performed in connecting the call and response.

4.4.1.2. Completion of a Musical Sentence or Phrase

In this case, the non-lexical vocable “*singa*” was used to depict the joyful mood of the character (a man that marries a new wife) involved in the song which is understood to be ‘*sing on*’ (*singa*). *Oma bu Nwunyem* means *Oma is my wife* (Oma is a name in Igbo meaning Beauty), thus the male character in the songs sings joyfully because he is confident that *Oma*
is his wife. Another function of the non-lexical vocable here is its perception as an element used to authenticate the cadence. For example, if the melodic sentence of a choral piece naturally ends on say chord V, the non-lexical vocable in most cases follows with chord I for a good cadence treatment to the melody. See musical example II: *Oma bu Nwunyem*, an excerpt from the book titled ‘*Soloist’s Companion*’, Vol. 1 (2007), by Alvan-Ikuko Nwamara. The title of this piece translates as ‘

![Musical Example II: Oma bu Nwunyem](http://ugspace.ug.edu.gh)

Example 4.5: *Singa* as a joyful sensation or as cadence

In the above musical example, “*Singa*” in bar 4 provides the melody with a perfect cadence suggesting an end to the musical phrase. Another example is seen in Meki’s “*Vote of Peace*”.

In this piece, he used the non-lexical vocable “*wom*” to end the phrase for the bass part, thus, suggesting the completion of a musical sentence. Although, in more contextual sense, it suggests the break of a drum pattern to start another a different pattern, i.e. “*kadududu won*”. *Kadududu* is a non-lexical vocable that depict the sound of drum.

![Musical Example VI: Kadududu won](http://ugspace.ug.edu.gh)

Example 4.6: *Ewo* as cadence or sign of ending a drum pattern
4.4.1.3. Response to a Call

In some songs, certain non-lexical vocables serve as responses to calls, especially in songs that are in the form of call and response. Considering the melody below in “Adaeze” – a traditional tune arranged by Nwamara which translates as “Daughter of a King” - one may observe that the non-lexical vocable “Tutugene” in this context, functions as a response to the plea being made by the caller (a man that is in love with Adaeze) asking Adaeze to hold him. In some Igbo community, this non-lexical vocable “Tutugene” can be interpreted as “keeping deaf ear” or “feeling reluctant”. But, in this section, it reveals a scenario of a young man who fell in love with the King’s daughter and then plead her to hold him tightly.

Example 4.7: Tutugene as a response or keeping a deaf ear.
In this piece, the calls and their responses are as follows:

Call: Adaeze jide m aka  
Response: Tutugene

Call: Mmiri erikwa m  
Response: Tutugene

4.4.1.4. Accompaniments

In some large contemporary art music compositions, non-lexical vocables are used to create background effects to a melodic line or some melodic lines as the case may be. In this context, the vocables function as accompaniments. These compositional effects are mostly exploited in choral compositions where absolute solemnity is highly required or in situations where some horror effect is required. Often times, simple vowel sounds are used, e.g. a, ah, e, eh, o, oh, u, uh, um, hom, o, zam etc.

4.4.1.5. Grammatical Functions (in Music)

The contextual meaning of the non-lexical vocables has been the element under study in this project. Here, the non-lexical vocables are viewed as having a grammatical meaning in a piece of music, although its surrounding factor (in a choral composition) determines its meaning.

According to Nwamara on his contribution to the discourse, he says:

The grammatical functions of untranslatable (non-lexical vocables) are most times similar to those of music; the difference is in one’s approach to these functions. Meanwhile caution should be taken so as to avoid getting confused (Nwamara 2008: 8)

By this assertion of Nwamara, it draws close to the one’s understanding that contextual consideration of the non-lexical vocables should be adhered to. Again, there structural arrangements will help to position their meaningfulness in a choral piece. These grammatical functions of the non-lexical vocables in choral composition may include: Onomatopoeic expressions, Exclamations, Ululation, and sign of agreement.
4.4.1.5.1 Onomatopoeic Expressions

This is when the sounds of a musical instruments are being imitated by the voice in a composition. Sometimes, they come in form of vocal accompaniment and or in S.L.P form. For example, if “ewo” in bar 8 of the musical sample I is replaced with a sound like “Chakam” (sound of a rattle, the functions of the non-lexical vocable automatically serves as the imitation to the sound of a Ichaka – Rattle). Nzewi made of the sound “kadudududu” in ‘Vote of Peace’, a sound which imitates the pair of wooden drums. Other such sounds may include Dumdum (drums), Yomyom (traditional maracas in Igboland called nyo), etc.

4.4.1.5.2. Exclamations

The non-lexical vocables here, are used to depict some degree of sudden surprise or pain. For example, such non-lexical vocables like hei! Ewo! Chei! Etc. are used in this regard to explain a story line used in a composition. Meanwhile, care must be taken not to view the non-lexical vocables in grammatical sense in this regard to avoid misinterpretation. It is always advisable to consider the music and the non-lexical vocable together, thus; the combination of both gives the right understanding of the situation in the musical piece. Take another closer look at the musical example 4.4 (page 93) above, if ewo! in bar 8 is approached grammatically, it can tend to stand as exclamation but yet, in the context of the piece (sample I), suggests admiration or appreciation in the form of a cue.

4.4.1.5.3. Sign of Agreement

It is an acknowledged fact in Igboland that whenever “Nda” or “Une” is being heard, what quickly comes to mind is folktales. At some point when the folk stories are being told in a composition, a song which comes in the form of call and response, begins to flow with the call from the story teller and a continuous response of ‘Nda’ or ‘Une’ from the listeners. This response shows that the listeners are in agreement with what is being told. Sometimes, the
response is changed to other non-lexical vocables like *Dumararadu, Zamiriza, Singa*, or *Kwambe*; and at this point, there is a change in the mind set and mood of the listeners which moves from ordinary agreement to more anticipated agreement. An example can be drawn from Ekwueme’s ‘*Zamiriza*’ which is a composition that tells the story of the birth of Jesus Christ.

Other possible uses of the non-lexical vocables are ululation and psychological functions. In the case of the former, the composition is always in an irregular meter (like a recitative) and in form of a cry. Akpabot (1998: 122) refers to it as, “a form of yodeling”. Here, the non-lexical vocables in a musical piece make use of free rhythm. The later looks beyond the primary uses of the non-lexical vocables into the effects of having utilized and assimilated them. For example, in folk storytelling, it enables active participation of the listeners thereby keeping them awake and attentive to the story being told. By so doing, it is believed that the non-lexical vocables awaken their psychological consciousness.

### 4.5. Analysis of the three selected Choral Works of Nwamara

This section deals with the analysis of the entire aspects of the three choral works under study. It is to give a deep insight which is how the non-lexical vocables are structured in the three selected choral pieces to depict meaning in context. It has been established that non-lexical vocables come in different settings for different meanings and it has also been said concerning the ideological ferment of the Igbo composers and specially the cultural background cum ideology which influenced Nwamara to compose using the non-lexical vocables. The analysis of the three selected songs come in two fold – the summary analysis and the synchronized analysis.
4.5.1. Summary Analysis

4.5.1.1. Chimamanda (My God will never fall)

Nwamara composed this song in January 2005, a period which saw one-year anniversary as an employed lecturer into the Department of Music, Nnamdi Azikiwe University, Awka, Nigeria on 30th January 2004. In this composition, he gives glory to God who has seen him through the difficult and trying times in the University. It was composed for Soprano, Alto, Tenor and Bass (SATB) in a choral form without instrumental/organ accompaniment. It is a hundred and eighteen measures in length and perceived to have three sections. The first section serves as the opening passage which introduces the theme from bar 1 to bar 18. The second section begins with the stamping of the feet and supportive clapping of the hand. This section is characterized by the affirmation of God’s sovereignty which runs from bar 19 to bar 61. The third section is a recap of the opening passage and contains exposition of the theme with both the song text, stamping of feet/clapping and non-lexical vocables coming interchangeably. It runs from bar 62 to bar 118 (last bar). It is important to note here, that the non-lexical vocables appeared in all the sections grossly functioning either as a cue, sound of instruments or for exclamation. The text is in Ibo, a dialect of the Igbo language (language of one of the biggest ethnic groups in Nigeria). The text glorifies the faithfulness of God to mankind.

Chimamanda has been derived from the traditional way of life of the Igbos who give appraisal to their traditional gods whenever any of the gods protects and guides the community through hardship and difficult times (Amnes 1973: 253). The melody of the piece has been modeled along the minor scale with an occasional raised 7th and 6th. Thus; it is composed in D minor key without any modulations.
The western knowledge of voice ranges has guided Nwamara in his choice of notes for each voice part. This helped to guide the speech reading (pitch tone) of the words and contour of the non-lexical vocables used in the composition. For example, the highest pitch for the soprano is G₂ above middle C with the lowest pitch at first C sharp (C♯) immediately above middle C. The highest pitch for the Alto is on the first B flat (B♭) above middle C and the lowest pitch F₁ below middle C. The highest pitch for the Tenor is F₁ above middle C and the lowest pitch is A₂ below the middle C. The highest pitch for the Bass is on D₁ above middle C and the lowest pitch is F₂ below the middle C.

Example 4.8: Graphical representation of the voice ranges in Chimamanda

Table 4.1: Voice ranges in Chimamanda

<table>
<thead>
<tr>
<th>Voices</th>
<th>Highest Pitch</th>
<th>Bars</th>
<th>Lowest Pitch</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>G₂</td>
<td>24, 54, 55</td>
<td>C sharp 1</td>
<td>80, 112</td>
</tr>
<tr>
<td>Alto</td>
<td>B flat 1</td>
<td>24, 32, 55, 109</td>
<td>F₁</td>
<td>65</td>
</tr>
<tr>
<td>Tenor</td>
<td>F₁</td>
<td>9, 13, 14</td>
<td>A₂</td>
<td>81, 113</td>
</tr>
<tr>
<td>Bass</td>
<td>D₁</td>
<td>1, 3, 62, 64</td>
<td>F₂</td>
<td>9, 13, 37, 50, 51, 56, 98, 100, 109, 115</td>
</tr>
</tbody>
</table>

This piece has tempo mark of *vigoroso*. In the opening bar of the piece, the bass voice started with much energy making use of the non-lexical vocable as the melody line. The vigorous sound of the non-lexical vocables is an evidence of how the men match to war in the Igbo community. Although, it is believed that in African art music, tempos to choral pieces
spontaneously manifest themselves as Amuah (2013: 166) argued; “in African community, no tempo marks are indicated in a piece. Tempo comes spontaneously”. Yet, Nwamara indicates tempo marks in most of his compositions especially those that inhabit non-lexical vocables. This he does to bring to the attention of the performers how the non-lexical vocable should be treated during performance.

Nwamara used a time signature of $4_4$ throughout the entire piece. In one of my discussions with him during my field work, he referred to the time signature of $4_4$ which he normally uses in his compositions as fast four time. He argued that when the time is used in a hymn-like compositions, such can be said to a slow four time (Nwamara Ibid). This, he uses to justify the African rhythmic progression.

In place of note durations, Nwamara applied the appropriate note values for syllables (both text and non-lexical vocables) judiciously which is in correlation with their spoken context. This, he consciously applied to avoid giving the phrases another meaning (blur) in the melody.

This composition favours theme over motif. Thus, the theme of the piece centres on the sovereignty of God – Chimamanda (My God will never fall). The full text of the piece and its translations are as follows:

<table>
<thead>
<tr>
<th>Chimamanda</th>
<th>My God will not fall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cha cha</td>
<td>My God will not fall</td>
</tr>
<tr>
<td>Chim adagh ada</td>
<td>My God has never fallen</td>
</tr>
<tr>
<td>N’ezie n’ezie</td>
<td>Truly, truly.</td>
</tr>
</tbody>
</table>

It is quite noticeable in the piece that Nwamara was much economical with the use of text and has repeated the same phrases throughout the piece. This is not exactly so with the non-lexical vocables used in the piece because of the fact that Nwamara applied different categories of non-lexical vocables which he structured in varying occasions in the piece for a
clear understanding of them cum the text before or after. Also, as it is in African languages of tonal inflections, Nwamara adhered to this principle by applying a pitch to reflect the Igbo language contours.

4.5.1.2. Jaga jaga (Misnomer)

This piece was composed in January 2008. It is a composition fashioned by spontaneous ideology which was influenced by eye-saw. The inspiration to compose this piece came after Nwamara encountered a woman (Joy Obikwelu) who dresses ‘abnormally’ so to say for the quest of fostering peace and harmony in the community after an abrupt disorder of peace and unity within the community. It was composed for SATB in a choral form without instrumental/organ accompaniment. It is ninety-three measures in length and perceived to have three sections with a coda.

The first section serves as the opening passage which introduces the theme from bar 1 to bar 16. This section generally narrates what the composer meant by ‘Jaga Jaga’, it therefore, talks about the colours of dress the woman in question normally wears. This is preceded by the non-lexical vocables which was used to fondly spell the title in the opening three bars and another non-lexical vocables at bar 5 through bar 7.

The second section begins in the form of a counterpoint which is designed as a question section that tries to examine the identity of the said woman from bar 17 to bar 24. This is followed by an answer of assumption in a form of a call and answer from bar 25 to bar 44. This section is perceived to be the heart of the music which explains possible reasons why one may decide to be different from others in terms of dressing code.

The third section takes the form of the second section, but makes an enquiry into the meaning of the word Jaga Jaga from bar 45 to bar 59, which was already answered in the opening passage of the piece. Nwamara chose to bring in the question to the answer in the opening
passage here, in order to create a suspense or tension or curiosity as the case may be to the audience. The third section therefore begins from bar 60 with the tenor coming as a call and then response as chorus. This call also appeared in the alto part. Meanwhile, it is important to mention that this section combines the features of the first and second sections, thus the section ended at bar 81 before the coda comes in from bar 81 with a full bar rest and chorus (ff) from bar 82 to 93.

*Jaga Jaga* has been fashioned as a dramatic chorus which is usually a characteristic feature of Igbo traditional music because every song either chorus or solo goes with body movements. Nwamara therefore explains how the song should be performed where he states that:

The work is primarily written for a dramatic group for the purpose of creating a befitting choreography for the song. In bars 86 and 87, the signs depict clapping and stamping of the feet on the ground. L represents the left feet while R stands for the right feet. Other body movements may be applied as deemed necessary and appropriate by the performers (Nwamara 2008).

The melody of the piece has been modeled along the minor scale with a rapid use of raised 7th. It is composed in A minor key without any modulations. Nwamara was very careful in his choice of notes for each voice part as influenced by the western tradition of pitch ranges. This helped to guide the speech reading (pitch tone) of the words and contour of the non-lexical vocables used in the composition. For example, the highest pitch for the soprano is E 2 above middle C with the lowest pitch at middle C. The highest pitch for the Alto is on C 1 above middle C and the lowest pitch B 1 below middle C. The highest pitch for the Tenor is on E 1 above middle C and the lowest pitch is C 1 below the middle C. The highest pitch for the Bass is the middle C and the lowest pitch is G sharp 2 (G♯ 2) below the middle C. The table below presents the voice ranges and the measure they appeared.
Example 4. 9: Graphical representation of voice ranges in Jaga jaga

The table below presents the voice ranges and the measure in which they appeared.

Table 4.2: Voice ranges in Jagajaga.

<table>
<thead>
<tr>
<th>Voices</th>
<th>Highest Pitch</th>
<th>Bars</th>
<th>Lowest Pitch</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>E2</td>
<td>2, 3, 19, 22, 31, 48, 49, 58, 67, 71, 78</td>
<td>Middle C</td>
<td>15, 73, 82</td>
</tr>
<tr>
<td>Alto</td>
<td>C1</td>
<td>1, 2, 14, 19, 22, 23, 27, 36</td>
<td>B1</td>
<td>30, 31, 73</td>
</tr>
<tr>
<td>Tenor</td>
<td>E1</td>
<td>1, 8, 10, 11, 16, 24, 25, 26, 28, 39, 31, 36, 47, 55, 57, 58, 59, 62, 79, 80, 84, 85, 88, 89, 91</td>
<td>C1</td>
<td>15, 82</td>
</tr>
<tr>
<td>Bass</td>
<td>Middle C</td>
<td>1, 10, 11, 14, 23, 28, 38, 40, 67, 71</td>
<td>G sharp 2</td>
<td>44, 92</td>
</tr>
</tbody>
</table>

This piece has tempo mark of ‘quick and lively’ which is similar to that of Chimamanda. In the opening bar of the piece, the four voice parts started with much energy in a unison manner with the non-lexical vocable as the melody line.

Nwamara used a simple guard time of $\frac{4}{4}$ throughout the entire piece. The piece has no definite form, but is built on varied harmonies and counterpoint arrangements to constitute a form for the piece. In this piece, Nwamara judiciously used of appropriate note values for syllables (both text and non-lexical vocables) with regard to the spoken text.
As it is with Chimamanda, this composition also favours theme over motif. Thus, the theme of the piece looks into an event which encapsulates a woman’s habit of dressing. This piece is solely a secular, dramatized to re-enforce peace and unity in the society. The piece is composed in the ‘Pidgin’, a language which is said to be one of the universal slangs for communication in Nigeria. The piece has been developed out of textual theme, thus; the full text of the piece:

Some times in white

Some times in yellow

Some times in black

Some times in many colours

Maybe a lady,

Maybe a dancer,

Maybe a model

Maybe good or bad

Wetin be that (what is that)

Give me answer…. (responds – Jaga jaga)

Now, you can call me jee oh why (Jee Oh Why stands for JOY)

You can call me Angel

You can call me ai ef why (Ai Ef Why stands for IFY or IFEOMA– an Igbo name which means ‘good things’)

May be beautiful like an Angel

May be ugly like devil

Beauty is in the eyes of the beholder

If na person we go call am jee oh why (if she is a human being, we will call her Joy)
If na mmadu, we go call am ai ef why (if she is a human being, we will call her Ify)

If na leader, we go call her Oo bee jay (if she is a leader, we will call her OBJ – an abbreviation for the name of one of the past Nigerian Leader-Olusegun Obasanjo)

if na country, we go call am Niger in 2006 (if she is country, we will refer to her as the state of Nigeria in 2006).

Unlike in the first piece – Chimamanda, Nwamara utilized many text in order to get the desired goal of the piece. In this piece, the non-lexical vocables are minimal as the concentration was on the slangs, thus, Nwamara applied few categories of non-lexical vocables which he structured in varying occasions in the piece to depict meaning in context. Also, Nwamara with the knowledge in African languages of tonal inflections, applied a pitch to reflect the Igbo language contours.

4.5.1.3. Chicken Jogily Run Away (Chicken jumps and escapes)

Alvan-Ikoku Nwamara was inspired to compose this piece in a style of song with instrumental accompaniment. To this effect, the voice assumes the sound of instruments. This is one of his compositions that featured more of the non-lexical vocables to dramatize the event in question. This piece was composed in march 2009. As was mentioned in one of the sections in this chapter, the inspiration to compose this piece came spontaneously after the composer thought through the scenario of the hunters chasing against their prey. But, in this sense, he indirectly refers to the human enemies of progress who will ever wish for one’s downfall and therefore, he used the scenario of a person maliciously pursuing a chicken and the victory in the escape of the chicken to depict the events of the story.

The piece is composed for SATB in a choral form. Although, without instrumental/organ accompaniment but yet, the voice takes the place of instruments to achieved the desired effect. It contains a hundred and seventy-one measures in length. The performance of this piece has
favoured the secular settings over the secular. To this effect, Nwamara has gained little or no acknowledgement as a composer in the sacred world because most of his compositions apart from the commissioned works are secular because of his extensive use of non-lexical vocables to achieve some effects in his music. But, it is important to note that Nwamara has remained a prolific composer of both the sacred and secular.

As it is in *Jaga Jaga* and *Chimamanda*, Nwamara designed this piece in a form of dramatic sensational chorus. The voice plays the instruments in a dramatic style – making the sounds with the voice and demonstrating with the hands and body, a typical feature of the Igbo folk tales. The melody of the piece has been modeled along the minor scale with occasional use of raised 7\textsuperscript{th} few lowered 6\textsuperscript{th} in the soprano and bass voices. Thus; it is composed in A minor key with no modulations.

Nwamara made a good choice of notes for each voice part. thus, the highest pitch for the soprano is F 2 above middle C with the lowest pitch at middle C. The highest pitch for the Alto is on E 2 above middle C and the lowest pitch G 1 below middle C. The highest pitch for the Tenor is on F 1 above middle C and the lowest pitch is C 1 below the middle C. The highest pitch for the Bass is the E 1 above middle C and the lowest pitch is G 2 below the middle C.

![Graphical representation of the voice ranges in Chicken Jogily run away.](http://ugspace.ug.edu.gh)
The table below presents the voice ranges and the measure they appeared.

Table 4.3: Voice ranges in Chicken jogily run away

<table>
<thead>
<tr>
<th>Voices</th>
<th>Highest Pitch</th>
<th>Bars</th>
<th>Lowest Pitch</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>F2</td>
<td>23, 87, 118, 163</td>
<td>Middle C</td>
<td>83, 153, 167</td>
</tr>
<tr>
<td>Alto</td>
<td>E2</td>
<td>43</td>
<td>G1</td>
<td>83, 153</td>
</tr>
<tr>
<td>Tenor</td>
<td>F1</td>
<td>41, 156</td>
<td>C1</td>
<td>167</td>
</tr>
<tr>
<td>Bass</td>
<td>E1</td>
<td>43</td>
<td>G2</td>
<td>169</td>
</tr>
</tbody>
</table>

Nwamara composed this piece in a more instrumental sensation using the voice to replicate the sound of instruments and as such the voices were used in varied categories to depict the sound of an instruments like *Ichaka* (Rattle), *Igba* (slit wooden drums), *Nyo* (traditional maracas), *Okpokolo* (small slit wooden gong that serves as timeline to the Igbos), *Igba mkpi* (twin slit wooden drums, usually small in size). Therefore, in a broad sense, the structure of this choral piece does not follow suit with the conventional style or form, rather, Nwamara tried to fashion a contrast and created a form by the variations of harmony and the careful application of varied compositional textures and devices. A careful examination of this piece reveal sectional similarities with *Jaga jaga*, where the composer explains the theme (in the form of exposition) in different sections. Thus, the following structure emerged – A1, A2, B, C, D, B, C, D, A1.

The A1 section serves as the opening passage, and starts with a unison voice in the 1st bar and continued in a polyphonic style from the 2nd bar to the 3rd bar and then introduces the theme on the 4th bar. The first three bars of this section introduces the voice instrumental accompaniment as a prelude to the 4th bar. This sequence continued in A2 section from the 19th bar, having the voice instrumental interludes within intervals.

The B section started from the 3rd beat of bar 20 with the tenor voice. Here, the composer tries to explain the running of the chicken which is captured in the bass and tenor voices,
while the soprano and alto narrates the same ordeal of the chicken as that of tenor in the opening bars of this section. It stretches from bar 20 to bar 50.

The C section therefore reveals the reason behind the running of the chicken. The composer used the alto voice to start this section to capture the mild and sorrowful mother’s cry when the child is in trouble. He applied a contrapuntal singing here as a rescue call to other chickens to come to the aid of her (hen) son. It sequentially started with the alto – bass – soprano – tenor and then tenor – bass – soprano – alto. This sequence continued in alternative forms to bar 73.

The D section started from bar 74 bar to bar 113a. Here, the technicality of the composer is unveiled, where he assumed a proper piano accompaniment in a solo voice, thus; he used the voice as varied traditional instruments to accompany the bass solo. The accompaniment was done by the use of non-lexical vocables as the bass voice explains the shameful falling of the person pursuing the chicken likewise the victorious escape of the chicken (see appendix).

From the bar 113b, the section B, C and D were recapped respectively as a repetitive model. Thus; B, from bar 113b to bar 132, C, from bar 133 bar 144a, D, from bar 114b to bar 158 where there is gliding of the voices. The last 13 bars serve as the coda, from bar 159 to bar 171.

Nwamara used this statement ‘quickly with vigor and energy’ to explain the tempo that is required in the piece. I deduced from the tempo statement above, that the composer tried to fashion out the ideology behind the vigorous chase of the chicken and the rapid its run away. This scenario is idealized in the Igbo proverb “oso ndu agugh ike” which translates to ‘the race of life is tireless’ or ‘the race to secure life is tireless’. This is seen in the opening bar of the piece, where the whole voice shouted in unison ‘wom, wom, wom’…. which explains the
sound of running in Igboland thus; the tireless running of the chicken. In the opening bar of the piece, the bass voice started with much energy making use of the non-lexical.

A time signature of $\frac{4}{4}$ was used throughout the entire piece. It is a dramatic piece designed to console the broken hearted who feels that he or she is undergoing some persecutions and trouble of life. By this, it can be viewed as a sacred piece as well as a secular piece because of the divergence of meanings it possesses. With my experience in the church sector within the Igbo community, I am of the view that the emergence of non-lexical vocables in the sacred compositions began to appeal the consciousness of the church members from 17 to 18 years ago because prior to this, the sacred choral compositions are confided to biblical text only. It is today, an acknowledged fact that sacred choral pieces inhabit the non-lexical vocables for some varied functions as early mentioned. This can be further contested.

The knowledge of appropriate note values to each syllable is well utilized by Nwamara. There are long and short notes for different syllables as the case may be. He did this to directly reflect the tonal language of the Igbos in the melody lines.

The theme of the piece centers on the consolation of the broken hearted. The full text of the piece and its translation is as follows:

*Chicken jogily run away*  
*Chicken jumps and run away*

*Person pursue chicken fall*  
*If One who chases after the chicken falls down*

*O putara gini?*  
*What does it mean?*

*Response: O chu nw’okuko nwe_ada*  
*Response: One who notoriously chases after a chicken must surely fall*

*Nw’okuko were nwo now*  
*And the chicken will have a victorious escape.*
4.5.2. Synchronized Analysis

Key words: Syllables and non-lexical vocable will be used interchangeably. On the other hand, text will be used to denote the lexical words used in the composition.

*Jaga Jaga* and *Chicken jogily run away* have been perceived to be drawn from an experience of eventuality within the surrounding environment of the composer. *Chicken jogily run away* is solely idealized in the style of piano accompaniment to a solo voice which in Igbo cultural setting, can be perceived to be percussive instrumental accompaniment to a call-response choral performance or accompaniment to a dance performance. Here, the non-lexical vocables are used to replicate the sounds of the instrument. Although, it is quite unusual to the westerners who see the sounds of the non-lexical vocables as senseless to their choral music, but, in a broader African scene, the artistic make-up of the sounds project sense when you consider the context of the performance and or cultural evaluation. For example, ‘*wom wom wom*’ in the opening of the piece represents a sound of vigorous run. In some Igbo communities, when one wants to explain how serious, fearfully, and vigorously someone escapes from a danger, it will be said thus; ‘*O gbalu wom wom oso*’. This implies that the syllable ‘*wom*’ make sense when spoken and should not in any way be referred to as nonsense syllable as proposed by the westerners. The opening passage continued from bar 2 with the alto voice forming the timeline of the instrumental passage with the syllable ‘*kotom*’. This syllable is a sound of two small wooden drums in the Igbo community, although, ‘*okpokolo*’ (small slit wooden gong) is the instrument used to produce a timeline, the composer chose to use the ‘*obele Igba*’ (two small wooden drums) to produce the timeline in this piece. Other syllables used to produce the instrumental sounds are ‘*chakam*’ (rattle) in the soprano, ‘*dudu*’ (small pot drum) in the tenor and in the bass voice ‘*yaya*’ is used to depict a sign of agreement to the instrumental music. This instrumental section served a symphonic passage to the text, ‘run away’ which is the situation of the chicken in question.
In *Jaga Jaga*, Nwamara used the non-lexical vocables more to depict the mockery sounds to the woman in the scene. It is worthy to mention that the structural arrangements of the non-lexical vocables used in this piece give a supportive meaning to the text. The composer started with the fondly spelling of the title in the opening bars and I deduced from this, that Nwamara started that way to review some letters of the non-lexical vocables that was used to coin the title – ‘*Jaga jaga*’ to the audience as well as its pronunciation and in case anyone wants to trade with the same syllable, it will be easy to come by. In some sections of the piece, the non-lexical vocables are used as an agreement to what is been said about the ‘woman’.

Further, in *Chimamanda*, the text transmits the verbal message to the audience and invariably follows the traditional vocal practice of the Igbo. The theme of the piece is to give glory to God for His sovereign powers over mankind. As was mentioned earlier, the piece opened with the assumed sound of war by the men and it began with the bass voice.

Generally, in the three pieces, it is observed that Nwamara started each composition on the minor key. One may be too inquisitive to ask why must the three compositions that inhabits the non-lexical vocables start on the minor key? Considering the answer to the question, in an interview with him, he said the minor key drives a sense of appellation to the soul, secondly, for the fact that the non-lexical vocables do not make direct meaning when spoken, he therefore uses the minor key to give a ‘second place’ (supportive element of meaning) for the non-lexical vocables and in a minimal sense, to achieve a desired effect.

It is needful to mention also that Nwamara indicated a tempo mark in all the three piece to which he said will guide the performers on how to handle the non-lexical vocables cum the texts used in the composition because of the fact belated acceptance of such compositions especially in the sacred scene.
4.5.2.1. Melodic Organization

In all the three selected pieces – *Chimamanda, Jaga jaga* and *Chicken Jogily runs away*, Nwamara made use of the minor scale as the source of his tonal pivot. The seventh degree is raised and resolves into the eightieth degree. In some cases, the sixth degree is raised, passing through the 7th degree and resolving to the eight degree in *Chimamanda*, as well as occasional raised 7th degree which falls to the 5th degree of the D minor scale (interval of major 3rd) and then move up to the 8th degree for its resolution at bars 9, and 13 in the melody line of *Chimamanda*. Like in the traditional music of the Akan speaking people (Amuah 2012: 175), the heptatonic scale used in the Igbo tradition is visible in the three compositions.

**The scale**

![Scale of Jaga Jaga and Chicken Jogily run away](image1)

*Example 4.11: Scale of Jaga Jaga and Chicken Jogily run away*

![Scale of Chimamanda](image2)

*Example 4.12: Scale of Chimamanda*

**Resolutions of raised seventh and occasional raised sixth**

![Resolution of the raised 7th degree to the 8th degree in Jaga Jaga](image3)

*Example 4.13: Resolution of the raised 7th degree to the 8th degree in Jaga Jaga (bar 45-46)*

![Resolution of the raised 7th degree to the 8th degree in Chicken Jogily run away](image4)

*Example 4.14: Resolution of the raised 7th degree to the 8th degree in Chicken Jogily run away (bar 4-5)*
Example 4.15: Resolution of raised 7\textsuperscript{th} degree to the 8\textsuperscript{th} degree in Chimamanda (bar 73-74)

Example 4.16: Resolution of raised 6\textsuperscript{th} through 7\textsuperscript{th} to the 8\textsuperscript{th} degree in Chimamanda (bar 42-44)

Example 4.17: Falling of the raised 7\textsuperscript{th} to the 5\textsuperscript{th} degree of D minor scale and resolves to the 8\textsuperscript{th} degree (bar 13-14)

4.5.2.2. Melodic Structure

The structural arrangements of the non-lexical vocables in the three pieces are been perceived to serve some musical functions in the various areas they have appeared in the compositions.

In Chimamanda, the non-lexical vocables are structured, firstly to depict the sound a war song and or matching of soldiers. The sound produced by the non-lexical vocables in this regard are strong affirmation of the mightiness of God. Also, in the cultural and traditional settings, the war veterans use it as a means of assuring their selves victory in a war. Secondly, the non-lexical vocables have been used for cueing and thirdly as a sign of agreement. For example, ‘owe’ in bar 2b was used as a cue for other voice parts at bar 3. Here, the bass part assumes the melody voice as well as the ‘call’ (cue) to the ‘response to the other voices on bar 3 and 4. Again in bar 29, ‘ehe’ has been modified or structured to depict a sign of agreement to the theme that came before and after it. Another sign of agreement is seen at bar 45 ‘hiyah’ and in bar 47 ‘oh’. A sequence of bar 45 is repeated in bar 50 and 51 to aid the assertion in bar
52. Although, at some point, the non-lexical vocables are used as ornaments for beauty or aesthetics like in bar 40 and repeated in sequence at bar 97 – 98 and also at bar 101 – 102.

Example 4.18: Owe serving as a cue for other voice parts (bar 2 on the bass voice *)

Example 4.19: Hiyah as a sign of agreement in Chimamanda (bar 45)

Example 4.20: Ehe as another sign of agreement in Chimamanda (bar 29b in alto part)

In Jaga Jaga, the non-lexical vocables function more like a sign of agreements to the text used in the work e.g. from bar 57 to bar 58. From bar 50 in unison to bar 54 and harmony from bar 55 to bar 57b, the syllable Jaga Jaga, has been used as a psychological element to awaken the consciousness and active participation of the audience. This was repeated from 82 to the last bar.
Example 4.21: *Iyeho* as a sign of agreement in Jaga Jaga (bar 57b – 58)

Example 4.22: Psychological element in Jaga Jaga (bar 50 – 57)

In *Chicken jogily run away*, Nwamara fashioned the non-lexical vocables to function in the form of onomatopoeic expressions, where the non-lexical vocables assume the sounds of different instruments. They have been used for an introductory passage depicting varied instruments coming randomly from each voice part at the same time. For instance, *Wom* which appeared in the opening bar has been used to signify how the chicken was running. *Chakam* in the soprano represents rattle or maracas, *Kotom* in the Alto represents two small wooden slit drums of different sounds – *Ko* is for the drum with lighter sound usually at the right hand side of the player and *tom* is for the drum with deep sound at the left hand side. *Dudu* in the tenor represents the pot drum. The sound *dudu* simply means the pot drum is double tapped in sequence while *Yaya* in the bass part represents small slit wooden gong that serves a time line in the Igbo traditional music. Therefore, for clear understanding, I will show the four voice parts (SATB) that randomly use the non-lexical vocables to depict instrumental sounds in the musical example below.
Instrumental sections in Chicken Jogily Run Away

Example 4.23: Onomatopoeic expressions in introductory passage (bar 1 – 4)

Also, in Chicken jogily run away non-lexical vocables have been also used as elements of accompaniment to any solo melody that appears in the piece with section of timeline. For instance, Chokom in the soprano represents the Igbo traditional tambourine (Nyo). In the alto part, Titikomkom represents the long metal gong. Sometime the long metal gong is used to guide the dance steps of a cultural group of dancers in Igbo communities. Kpamkparam depicts the sound of a snare drum which is always a minor instrument during dance performances. Then, the bass part carried the melody as a solo line to explain the ordeal of the chicken. This dramatic sections in the choral piece are normally expressed using the hands to show the drum patterns in the air as if the choral performers where actually beating the drum while the voices make the sounds.

In the musical example below, I showed all the four parts that participated in the section. The first three voices (Soprano, Alto and Tenor) serving as the instrumental accompaniment while the bass voice takes the solo. The accompaniment sections therefore give a direct meaning of how the chicken joyfully escaped from danger after the disgraceful fall of its predator. A good
and realistic example of this section is perceived in the folk tales during the mood light stories and also, in some scenes of the Nigeria home movies (Nollywood) especially when dangers are about to take place. The percussive sounds in the piano / keyboard are used to make the viewers understand that a danger is forth coming. This is the perception of Nwamara in using non-lexical vocables to depict the sign or sound of danger in Chicken jogily run away.

Example 4.24: Onomatopoeic expressions as Instrumental Background to the bass solo (bar 89 – 101)

Again, Nwamara used the non-lexical vocables as aesthetic ornaments to colour the composition and make it more fanciful and attractive while singing. He used note colourations to achieve that. It is usually in the supertonic chord, sub-dominant chord and sub-median
chord with a lowered seventh. The non-lexical vocables have been used passively here to make a sound. Although, the meanings differ in the cultural setting.

The whole parts are used to show the ornament because of the way Nwamara has structured the non-lexical vocables.

**Aesthetic Ornaments**

Example 4.25: Aesthetic Ornaments in Chimamanda (bar 40 – 41).

This is repeated in sequence at bar 97 – 98 and 101 – 102.

Example 4.26: Aesthetic Ornaments in Jaga Jaga (bar 88b – 89)
Example 4.27: Aesthetic Ornaments in Chicken Jogily Run Away (bar 110 – 113b)

4.5.2.3. Melodic Range and Register

Nwamara was very careful in utilizing the pitches used in the three choral works. The ranges for the various voices are conserved to enhance a better performance. Thus, the highest melodic note for soprano is seen in *Chimamanda* at G 2 above middle C and the lowest pitch at middle C in *Jaga Jaga* and *Chicken Jogily run away*. The highest pitch in alto is E 2 above middle C in *Chicken jogily run away* and the lowest pitch is F 1 below middle C in *Chimamanda*. The highest pitch for the tenor voice is F 1 above middle C in *Chimamanda* and the lowest pitch is at A 2 below middle C in *Chimamanda*. The apex for the bass voice is E 1 above middle C in *Chicken Jogily run away* and the lowest point is F 2 below middle C *Chimamanda*. Some of these pitches (high or low) are used with the non-lexical vocables.
The tabular and graphic representation of the pitch ranges are as follows:

Table 4.4: Pitch ranges in the three pieces

<table>
<thead>
<tr>
<th>S/N</th>
<th>VOICES</th>
<th>HIGHEST PITCH</th>
<th>LOWEST PITCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Soprano</td>
<td>G₂</td>
<td>Middle C</td>
</tr>
<tr>
<td>2.</td>
<td>Alto</td>
<td>E₂</td>
<td>F₁</td>
</tr>
<tr>
<td>3.</td>
<td>tenor</td>
<td>F₁</td>
<td>A₂</td>
</tr>
<tr>
<td>4.</td>
<td>Bass</td>
<td>E₁</td>
<td>F₂</td>
</tr>
</tbody>
</table>

Example 4.28: Graphic Representation of pitches in the three pieces

Further, Nwamara took into consideration the traditional way of how the syllables are pronounced in the Igbo communities and thereby allocated the proper notes to them to reflect their tonality in culture. Thus, they are represented graphically below.

Tonal Inflection

Example 4.29: Tonal inflation in Chicken jogily runs away (sounds of indigenous instruments at bar 1 – 3)

Example 4.30: Tonal inflation in Jaga and Chimamanda.

In some cases, he used the syllable as a timeline to depict the sound of small wooden gong (Okpokolo), usually in monotone (e.g. shown in Chicken Jogily run away bar 75 – 79 and 145-149).
Example 4.31: *Kom Kom* used as a timeline

### 4.5.2.4. Rhythm, Tempo and Meter

The three selected works are in common time of $\frac{4}{4}$ and this time controls the tempo of the entire piece. As mentioned earlier, Nwamara regard the time used in the three pieces as fast four time. He deliberately used tempo marks for the three pieces to guide the performance, yet, the structural arrangements of the non-lexical vocables to a greater extent, determined the flow of the tempo, although the careful distribution of texts tend to control the tempo also (some texts can be pronounced faster while some cannot be pronounced in such manner for clarity and understanding). Thus, the traditional vocal music and word pronunciations have helped to regulate the rhythm as the composer carefully designed a close relationship between the music setting and the spoken text. Further, this spoken text has guided the composer on the ideal length of notes allocated to each text and non-lexical vocables in the three compositions. This is done consciously to bring out the meaning of the non-lexical vocables and the text.

In the three works, the longest note used is the semibreve while the shortest value of note is quaver. The tempo marks indicated in the pieces are ‘Vigoroso’ in *Chimamanda*, ‘Quick and Lively’ in *Jaga Jaga*, and ‘Quickly with Vigor and Energy’ in *Chicken Jogily run away*. Apart from the indicated tempos, there are no other tempo marks in the entire song. This is to say, the works should be performed in accordance with the indicated tempo marks given and must avoid alteration or fluctuations. Because of the dramatic perception in three pieces and rigorous movements of the body that is supposed to go with them, there are no indications of dynamics in the works thus, the loudness and softness are controlled by the kind of notes used.
and also when a phrase is repeated. For example, when the accidentals are assigned to a text as well as the non-lexical vocables, the effect will suggest softness.

**Dramatic Sections (Intensive body movements)**

Example 4.32: Dramatic Sections in Chimamanda (bar 91 – 96)

Others sections where they appeared are bar 6, 8b, 19, 20, 33, 34, 48, 49, and 67

Example 4.33: Dramatic Sections in Jaga Jaga (bar 86 – 87)

R = Right leg
L = Left leg
C = Clapping of hands.

**4.5.2.5. Thematic Developments**

In the three choral pieces, Nwamara made an extensive use of the non-lexical vocables in short phrases which serve as a supporting theme to the main theme. They either add meaning to the text used, or suggest a sound of an instrument.
Theme A: Main theme

**Thematic Development I**

Example 4.34: Thematic development I in Chimamanda (bar 9)

Example 4.35: Thematic development I in Jaga Jaga (bar 4)

Example 4.36: Thematic development I in Chicken Jogily run away (bar 18b)

**Thematic Development II**

In *Chicken Jogily run away*, the theme reappeared at bar 40 – 42 in a different melodic structure as well as in another language (Igbo language).

Example 4.37: Thematic Development II in *Chicken Jogily run away*,

In *Jaga Jaga*, the second thematic development is designed to directly speak on the dress code of the woman in question (Bar 13 – 15).
Example 4.38: Thematic Development II in *Jaga Jaga*,

In *Chimamanda*, the theme is repeated at bar 17, 28, 56 and 105, a 3rd above the opening theme. Other parts of the piece where the theme is repeated includes bars 42, 58, 99, and 103 which started on D 2 above middle C as in the opening phrase. No part of the song suggested second thematic development.

**Theme B: Supporting theme**

Theme B has been structured to support the main theme.

Example 4.39: Supporting theme (Non-lexical Vocables) in *Chimamanda* (50 – 53)

Example 4.40: Supporting theme (Non-lexical Vocables) in *Jaga Jaga* (bar 1 – 4)

Example 4.41: Supporting theme (Non-lexical Vocables) in *Chicken Jogily* run away

**4.5.2.6. Texture**

In the three selected works, Nwamara never followed a conventional form (e.g. ABA, Rondo among others) but rather he exhibits the use of varied textural densities through the structural
arrangement of the non-lexical vocables. This is idealized by the variations of harmony and the careful application of varied compositional devices. With this effort, the texture of the three pieces can be perceived generally as polyphonic, homophonic with occasional call and response as well as monophonic forms. The different organizations of the non-lexical vocables in the works have created diversities of interest in the different sections of the pieces. There are some areas or sections of the works that started with a single part and countered by other parts in a contrapuntal style in the bars 20, 25, 51, 55, 67 among others, of *Chicken jogily run away* and bar 17, 45 in *Jaga Jaga*. The contrapuntal style (counterpoint) in the choral works gave room for dialogues among the parts as well as reinforcing the messages carried by the non-lexical vocables. As I said earlier in this project that the non-lexical vocables are produced from the exclamations and proverbs in the Igbo settings, some of the exclamations are pronounced more than once to emphasize the intensity of the situation surrounding it and in some cases, more than one person will take part. In like manner, Nwamara used the contrapuntal style to review the idea of tolerance in dialogue where a voice part will start and others coming in one after the other to re-enforce the message being pass on. In other section of *Jaga Jaga*, the composer used the call and response style in bar 25, 27, 61, and 70.

In *Chicken jogily run away*, the monophonic texture featured from measures 43 – 47, and briefly in the first measure of the piece and measure 166 – 168. There is polyphonic singing from bar 7 – 19. The piece is mostly characterized by the combination of polyphony as well as homophony (27 – 31, 90 – 101) which sometimes come in the style of counterpoint. There are several repetitions of the theme which is aimed at bringing out the meaning of the piece in different variations.

*Jaga, jaga* uses a lot of sequences and repetitions of the theme as illustrated in the thematic development above. Although, there are sections that are characterized by monophony.
In *Chimamanda*, Nwamara produced sequences with the clapping of the hands and stamping of the feet in bar 19, 34, 48 among others. It also appeared in the non-lexical vocables in bar 50. Nwamara reveals his prowess in *Chicken jogily run away*, where he used the voice to form an accompaniment to the bass voice. The monophonic style in the accompaniment featured from bar 74 – 79. This effect is seen in the alto voice and serves the purpose of a timeline while the bass voice takes a short solo. He observed a full bar pulse in bar 81 of *Jaga Jaga*, to create a relaxation of the voice as well as help to control the breath before the tutti in bar 81 (coda).

4.5.2.7. Text

Nwamara believed so much that the tonality of language should be one of the hallmarks of compositional considerations. Therefore, the relationship between speech and music are well evident in the three choral works. The language used in the compositions is predominantly Igbo language. Even the one in the ‘Pidgin’ featured the native language of the Igbo people. An examination of the three works reveals a strong relationship between the speech / rhythm of the language and the melodic contours. Therefore, the rhythmic configurations are built basically on the how the texts are being pronounced in the Igbo cultural setting. For instance, the word *Chimamanda* is divided into three syllables – *Chim, aman, da*, and this three syllables suggest the kind of rhythm to be allocated to them (*Chim* suggests two quavers, *aman* suggests another two quavers and *da* takes a crotchet or a minim depending on the length one would want to extend it. But because of the syllables are pronounced as one word, the rhythm will assume six quavers and a crotchet in a 4 time. The second quaver is tied to the third, the fourth quaver is tied to the fifth and the sixth quaver is tied to the crotchet. This is because in Igbo musical setting, the syllable *m* and *n* and allocated a note.
Example 4.42: Test juxtaposing rhythmic structure in Chimamanda (bar 9, 13, 17, 28).

In Jaga jaga and Chicken jogily run away, the same procedure was applied to achieve the desired rhythm.

Example 4.43: Test juxtaposing rhythmic structure in Jaga jaga (bar 4, 16, 24, 32, 36).

Example 4.44: Test juxtaposing rhythmic structure in Chicken jogily run away (bar 18-19, 20-21, 48-49).

Nwamara predominantly used the intervals of minor 3rd and major 6th in the three compositions. He also occasionally used minor 2nd.

Although, the influences of the western chordal and harmonic structures are still presence in the choral works of some of the composers within Nigeria, Nwamara applied block chords in all the three pieces in adherence to the tonal inflection of the Igbo speaking people. Generally, the three works are characterized by dramatic passages, some in sequence and appeared as repetitions. There are no much chromatic notes except the raised seventh and occasional raised 6th.

4.5.2.8. Form

As was said earlier, Nwamara did not used any of the conventional form or style of choral song writing but rather, he applied some contrast in the structural arrangements of the non-
lexical vocables and created a form through the variations of harmony and the careful application of varied compositional textures and devices. The structural arrangements of the non-lexical vocables and the text in the different sections of the choral works have been allowed to dictate the form of the pieces. Generally, the compositions favour theme over motifs and as such, are fashioned to be performed in varied occasions. *Chicken jogily run away* for example, can be performed in the church for the purpose of consoling and encouraging her members in the tribulations of the world as well as assuring them of God’s supremacy. It can also be performed in a social context for its dramatic essence. *Jaga jaga*, is solely a secular work designed to be performed in peace campaigns and peace concerts to foster harmony in the society. *Chimamanda* is a sacred piece as well as secular. The theme gives glory to God for His great powers over mankind.

### 4.6. Summary

This chapter focused on revealing the non-lexical vocables in choral compositions as well as their analysis to examine their meaningfulness in context following the way they have been structured to aid the text in bringing out meanings, depict instrumental sounds, or stand a sense in context. Further, generally-supposed contextual meanings of the non-lexical vocables and their musical functions are also reviewed in this chapter. This is to look at some of the possible socio-cultural meanings of the non-lexical vocables as well as how they suggest meaning on their own in context. Also in this chapter, I captured the ideology of Nwamara in a counter opinion to what the westerners refer to as ‘nonsense syllable’ and therefore he suggested it is replaced by ‘untranslatable’. I choose to use the word “non-lexical vocables” because of its relevance in the modern-day English and for easy understanding of them (thus, words that do not have lexical meaning so to speak, and as such the context of its utterance drives the meaning into the mind of the listeners).
CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1. Overview

This last chapter provides a general summary of the preceding chapters as well as the conclusions and recommendations of the project work. I therefore, divided the chapter into three sections for better assimilation. In the first section, I present a review of the project work. In the second section, I draw my conclusions as well as stated my personal views. Finally, in the third section, I make recommendations based on my findings.

5.2. Summary

The first chapter of this thesis is dedicated to the methodological and theoretical overviews. The main problem identified, is the lack of contextualization of the non-lexical vocable especially in the choral music of the Igbo composers of Nigeria which resulted in the belated recognition and acceptance of its performance practice. Therefore, the primary aim of the thesis was to review the contextual ideology and the structural arrangements of non-lexical vocables in choral music, using three art music compositions of Alvan-Ikoku Nwamara. This was done to bring out the meaningfulness of non-lexical vocables in choral compositions.

Chapter two reviewed the historical background of choral music in Nigeria, by looking at musical activities that existed before the arrival of the missionaries focusing on the traditional music unique to individual cultures. The coming of the missionaries saw the formal introduction of art music compositions which gave room for the first attempt by early Nigerian composers who were musically trained in the mission churches and schools, to compose songs. The first generation of composers wrote solely with the western musical tradition in the form of hymnody and anthems as well as the chants. This process of composition in the western tradition continued until later composers started to develop a sort
of national identity in their compositions. They went back to the musical elements within their communities which they had abandoned over the years. This ideology of tracing back the traditional elements and its application in art music is explained in the Ghanaian word “Sankofa” meaning, ‘going back to the roots’. In Nigeria, such words like ‘cultural revival’, ‘cultural revitalization’, amongst others were used to awaken the spirit of the younger composers to the indigenization of choral works to sound Nigerian, thus giving their compositions global recognition. A part of the chapter also looked at the different platforms of choral music performances in Nigeria and the pioneer choral groups and broadcasting media which aided the dissemination of these practices. Further, the growing request for choral music performances in Nigeria and the sense of continuity resulted in the emergence of Youth Choirs, which has sustained the tradition of choral music performance in Nigeria. It should be noted that the performance of choral music occupied the pride of place among other musical genres in Nigeria.

Chapter three is devoted to the biography of the composer, Alvan-Ikoku Nwamara. It looked at the influences on him which resulted in the development of his compositional unique style, especially with his use of non-lexical vocables. One noteworthy result of this study, is the fact that not all choral works feature non-lexical vocables. He incorporates them in some of his compositions to achieve desired effects.

In chapter four which is dedicated to the analysis of the three songs of Nwamara - ‘Chimamada’ (my God will not fall), ‘Jaga Jaga’ (misnomer), and ‘Chicken Jogily Run Away’, I divided the analysis into two broad headings - summary and synchronized analysis. The former was to give a general overview of the pieces which concern the socio-cultural background of the three choral pieces and the elements used in the works, while the synchronized analysis helped to show the structural arrangements of the non-lexical vocables using some parameters, such as melodic organization, melodic range and register, melodic
structure, rhythm, tempo and meter, thematic developments, texture, text, and form, with focus on how the non-lexical vocables have been used either to add meaning to the entire text or to depict instrumental sounds.

5.3. Conclusion

Considering the analytical parameters used in the examination of the non-lexical vocables in the three selected songs, I wish to deduce that the minor scale is very useful when writing for a vocable which does not have grammatical meaning in itself unless the context of its utterance is considered. So, in a situation where one wants to write using the non-lexical vocables as the traditional element, it is suggested that the minor scale should be used to project the desired effect (either harmonic or melodic minor).

The high and low pitches of the voice must be within singers range. Thus, the natural or neutral and or general perception of the chest voices is recognized as the singing range for the African (Nigeria) vocal performer, but in trying to have a symbiotic perception of the African and Western elements, high pitch ranges maybe accommodated and appreciated but care must be taken to situate them within the conventional ranges.

The use of traditional music elements especially the exclamatory words which depict expressions in the spoken text, by Nwamara can be very remarkable and unique to choral composition. Although, the primary aim behind the ideology in the three selected choral pieces of Nwamara is to add expressive meaning to the texts used in the works and to depict the sound of instruments with the human voice. The choice of texts and the organization of the melodic structures can be done using themes and little motives. Thus, the motivic structures are suggested for use when there are few themes in the song, whilst the thematic structures can be used when there are multiple themes. Further, in considering the tonal languages of the non-lexical vocables used in the works, which is mainly in the Igbo language,
composers must adhere to the tonality of the spoken text as well as the phonemic tone in order to have well representation of the language in both the melodic and harmonic structures of the compositions.

To achieve a desired structure in a choral composition, the use of varied textures is recommended but must be analogous with the type of traditional musical practice employed by the composer. Thus, the symbiotic application of both African and Western musical genres will give a composition the perfect blend it requires (e.g. combining melodic lines of African spoken text and Western harmonic progression). The contextual meanings of the non-lexical vocable can be perceived in dynamic functions, for example, a composer can use non-lexical vocable as cue, as well as expressing a feeling, or as timeline for an accompaniment passage with the meanings dependent on the context of their usages. The performance practice of the traditional musical type can also aid the choice of texture a composer can employ. When considering the performance of Chimamanda and Chicken Jogily run away in the church, one may perceive the connective ideology to God’s sovereignty over His people in the melodic construction which serves as an ideal background to the Christians’ faith. The form of the three works analyzed as well as of African choral pieces has been developed out of the structural arrangements of the pieces. Thus, the structural arrangements of non-lexical vocables and the performance context as well as the socio-cultural context from which the theme has been drawn, account for the form of the three selected works. And this, will inform composers on how to systematize a form in choral music, having in mind the conventional form.

This study reviewed the transition of choral music from the western traditions to more authentic African traditions as well as the pioneering choirs that have ensured the growing performance and acceptance of choral music in Nigeria, especially those choral works the non-lexical vocables. This will guide up-coming composers to keep and also, continue with
the tradition of using African musical genres more in their composition. Also, it will encourage effective African compositions as well as more performances within Nigeria and diaspora, to the acknowledgement of the global world of music.

5.4. Recommendations

After a thorough research on the structural arrangements of non-lexical vocables in a choral work, I have therefore deduced some suggestions which will help the upcoming composers in using the traditional elements as pre-compositional materials as well as guide the interest of older composers on incorporation of non-lexical vocables in their works.

Composers must take keen interest in their traditions and cultural musical settings, to advance their expertise in the use of their traditional elements in singing, playing of instruments, and critically listening to traditional music. The development of a sound knowledge based on traditional music elements which is exemplified in the melodic and harmonic structures of all forms of traditional music will help to necessitate text tone relation in their compositions.

It has been an examined fact that the making of a brilliant composer begins at an early age globally, composers should be exposed to their traditional way of music making which will invariably influence their works to portray as well as portray identity. This has been the foundation of composers in shaping and situating their creative ideologies within their communities. The environment where they grow juxtaposes the indigenous materials used in their compositions and the concepts of their performances.

The advancement in knowledge and experience is confined in formal music institutions of learning. And this music institution therefore helps to develop as well as enhance the traditional music foundations already inhibited in young composers. For example, in Ghana, composers have written extensively in choral works to reflect the musical genres from their tradition. Dor’s choral works illustrate the Ewe musical traditions, whilst Badu’s and Annan’s
art compositions show the Fanti tradition. In like manner, Nwamara, Ndubuisi, Ekwueme among others. have written to portray Igbo music tradition, Bankole and Euba write to illustrate the Yoruba music tradition while Fiberesima and Akpabot compose to depict the Ijaw and Ibibio musical traditions respectively.

I recommend that a proper examination be made on the musical curriculum at the basic schools as well as other levels of education because these institutions shape the quality of composers from the early stages. Qualified teachers and instructors should be employed for effective delivery of the music lesson. Also teachers and instructors must make use of traditional music materials in their lessons as well as incorporating the learning and performance of folk tunes.

Proficiency in the indigenous or native language is important to the choral composer. It is therefore, advisable that young composers and up-coming composers seek for tutorship of language specialists and or the elderly ones within their localities or from the community that speaks the language text employed in the choral work.

Considering the relevance of the work in the universities and other higher institutions, I suggest it serve as material on the theory of African music especially in the area of utilizing the non-lexical vocables to depict meaning in a choral work. This will guild the ideology of future composers who wish to employ the non-lexical vocables in their choral compositions.

The tonal inflection of the spoken text must justify the melodic and harmonic contours in a composition. The advocacy of close relationship of the melodic lines and the spoken text is an important element in the African music discourse (Agu 1999, Amuah 2012, Nwamara 2007 and Nketia 1992). I therefore recommend that younger composers should abide in this rules as well as sustain them in their choral compositions as elements in the style and practice of African music.


## APPENDICES

### Appendix A: List of non-lexical vocables and their contextual meanings

<table>
<thead>
<tr>
<th>S/N</th>
<th>Non-lexical vocables</th>
<th>Socio-cultural context in the Igbo settings</th>
<th>Contextual meaning in the three Choral pieces</th>
<th>Page number where they appeared in the pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Iyam, hiyah,</td>
<td>Sound of mutual agreement (Amen).</td>
<td>Used as a sign of acceptance or agreement.</td>
<td>1 – 4, 45, 59, and 62 – 65 of Chimamanda</td>
</tr>
<tr>
<td>2.</td>
<td>Owe</td>
<td>Sound of joyful news</td>
<td>Used as a cue</td>
<td>2, 24 and 63 of Chimamanda</td>
</tr>
<tr>
<td>3.</td>
<td>Aha</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Heyi</td>
<td>Sound of a sad news or a surprise</td>
<td>Used as element to review the unimaginable awesomeness of God</td>
<td>50 – 51, 54 – 55, and 97 of Chimamanda</td>
</tr>
<tr>
<td>5.</td>
<td>Iyeh</td>
<td>Sound of disgrace or failure</td>
<td>Used as element of mockery</td>
<td>5 – 7, 33 – 35, 58 and 78 of Jaga jaga and also 103 – 108 of Chicken jogily run away</td>
</tr>
<tr>
<td>6.</td>
<td>Uh, eh, mh, heh</td>
<td>Booming (uh), Surprise (eh), Thinking or having double mind (mh), Warning (heh)</td>
<td>Used as aesthetic ornaments</td>
<td>40 – 41 of Chimamanda, 88 – 89 of Jaga jaga and 110 – 113 of Chicken jogily run away</td>
</tr>
<tr>
<td>7.</td>
<td>Jaga jaga</td>
<td>Unarranged or scattered or untidied</td>
<td>Used to review abnormal dressing</td>
<td>4, 8, 16, 32, 36, 46 – 49, 50 – 59, 68, 77, 82 – 84 90 and 91 of Jaga jaga</td>
</tr>
<tr>
<td>8.</td>
<td>Aye, ehe</td>
<td>Also as a mutual agreement</td>
<td>Sign of acceptance</td>
<td>29 and 106 of Chimamanda</td>
</tr>
<tr>
<td>9.</td>
<td>Iyeho</td>
<td>Sound of acceptance</td>
<td>Used as of mockery (laughing)</td>
<td>58 of Jaga jaga</td>
</tr>
<tr>
<td>10.</td>
<td>Wom</td>
<td>Running swiftly.</td>
<td>Used to explain how fast, clever or swiftly the Chicken is.</td>
<td>1 and 18 of Chicken jogily run away.</td>
</tr>
<tr>
<td>11.</td>
<td>Chakam</td>
<td>Gun or rattle (Ichaka) or maracas and also a lamentation when someone is caught in a bad act.</td>
<td>Used to depict the sound of a rattle.</td>
<td>2, 3, and 6 of Chicken jogily run away.</td>
</tr>
<tr>
<td></td>
<td><strong>Kotom</strong></td>
<td><strong>Sound of Igbo traditional wooden drum (Bongo).</strong></td>
<td>Used to depict the sound of two small wooden drums.</td>
<td>2, and 3 of Chicken jogily run away.</td>
</tr>
<tr>
<td>---</td>
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<td>--------------------------------------------------</td>
<td>-----------------------------------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>13.</td>
<td><strong>Dudu</strong></td>
<td><strong>Sound of Igbo traditional pot drum (Udu).</strong></td>
<td>Used to depict the sound of pot drum.</td>
<td>2 and 3 of Chicken jogily run away.</td>
</tr>
<tr>
<td>14.</td>
<td><strong>Yaya</strong></td>
<td><strong>Sound of Igbo traditional tambourine (Nyo).</strong></td>
<td>Used to depict the sound of a tambourine.</td>
<td>2 and 3 of Chicken jogily run away.</td>
</tr>
<tr>
<td>15.</td>
<td><strong>Jogily</strong></td>
<td>Jogging or escape.</td>
<td>Used to explain how the Chicken ran away from the predator.</td>
<td>4, 8, 11, 19, 22, 23, 25, 30, 32, 38, 49, 65, 73, 81, 114, 116, 117, 118, 121, 125, 127, 136, 139, 143, 151, 167, 168 and 169 of Chicken jogily run away.</td>
</tr>
<tr>
<td>16.</td>
<td><strong>Hiyom</strong></td>
<td>Sound of joyful mood that goes with some dance steps.</td>
<td>Used as a supporting element that explains the joy the chicken after it escaped.</td>
<td>6 of Chicken jogily run away</td>
</tr>
<tr>
<td>17.</td>
<td><strong>nwiki</strong></td>
<td>assuming sound of flogging.</td>
<td>Used to depict the cry of the chicken running.</td>
<td>145 – 150 of Chicken jogily run away.</td>
</tr>
<tr>
<td>18.</td>
<td><strong>Hololom</strong></td>
<td>Assuming the sound of someone staggering and fell down.</td>
<td>Used to depict the disgraceful fall of the chicken’s predator.</td>
<td>7 of Chicken jogily run away.</td>
</tr>
<tr>
<td>19.</td>
<td><strong>Yom</strong></td>
<td>Assuming the sound of the feet while walking. It can also be instrumental sound of Nyo (tambourine).</td>
<td>Used to also review the sound of the chicken’s feet while running.</td>
<td>9, 11, and 13 -14 of Chicken jogily run away.</td>
</tr>
<tr>
<td>20.</td>
<td><strong>Kom</strong></td>
<td><strong>Sound of Igbo traditional small wooden gong used as timeline in traditional dance</strong></td>
<td>Used as a timeline during instrumental accompaniment.</td>
<td>75 – 79, 125 – 129 and 145 – 149 OF Chicken jogily run away.</td>
</tr>
<tr>
<td>21.</td>
<td><strong>Chokom</strong></td>
<td>Assuming the sound of a lead guitar (Ubo).</td>
<td>Used as one of the instruments for accompaniment.</td>
<td>89 – 101 of Chicken jogily run away.</td>
</tr>
<tr>
<td>22.</td>
<td><strong>Titkomkom</strong></td>
<td>Assuming the sound of a metal gong in Igbo music tradition (Ubom).</td>
<td>Used as one of the instruments for accompaniment</td>
<td>89 – 101 of Chicken jogily run away.</td>
</tr>
<tr>
<td>23.</td>
<td><strong>Kpamkparam</strong></td>
<td>Assuming the sound of a snare drum.</td>
<td>used as one of the instruments for accompaniment to</td>
<td>89 – 101 of Chicken jogily run away.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>create abstracts (beauty).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>24.</strong></td>
<td><em>Haya</em></td>
<td>Sound of war. Used to explain the ordeal of the chicken. 7 of Chicken jogily run away.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Appendix B: List of Choral Compositions of Nwamara

<table>
<thead>
<tr>
<th>S/N</th>
<th>Titles</th>
<th>Key</th>
<th>Year of Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ne-oma (Sweet mother)</td>
<td>G major</td>
<td>1993</td>
</tr>
<tr>
<td>2.</td>
<td>Ezigbo Mama (Good mother)</td>
<td>G major</td>
<td>1994</td>
</tr>
<tr>
<td>3.</td>
<td>Atula Egwu (Fear not)</td>
<td>F major</td>
<td>1995</td>
</tr>
<tr>
<td>4.</td>
<td>Nyenu Jehovah Nsopuru na Ike (Humble yourself before the Lord and acknowledge His might)</td>
<td>D major</td>
<td>1999</td>
</tr>
<tr>
<td>5.</td>
<td>The Great Love (Opera)</td>
<td>G major</td>
<td>1999</td>
</tr>
<tr>
<td>6.</td>
<td>Wind of Change (Opera)</td>
<td>C major</td>
<td>1999</td>
</tr>
<tr>
<td>7.</td>
<td>Ndi Chineke Jikotara (Those the Lord has joined together)</td>
<td>G major</td>
<td>2000</td>
</tr>
<tr>
<td>8.</td>
<td>N’ulo Evi (In the Cow’s House)</td>
<td>D major</td>
<td>2000</td>
</tr>
<tr>
<td>10.</td>
<td>Rejected by the Spirits (Opera)</td>
<td>F major</td>
<td>2000</td>
</tr>
<tr>
<td>11.</td>
<td>Zakios (Zacchaeus)</td>
<td>A major</td>
<td>2001</td>
</tr>
<tr>
<td>12.</td>
<td>K’ayi Kene Mama (Let’s thank the mothers)</td>
<td>B flat major</td>
<td>2003</td>
</tr>
<tr>
<td>13.</td>
<td>Do Re Me (Opera)</td>
<td>G major</td>
<td>2004</td>
</tr>
<tr>
<td>14.</td>
<td>Njiko Nke Di Ngozi (The holy matrimony)</td>
<td>F major</td>
<td>2004</td>
</tr>
<tr>
<td>15.</td>
<td>Chimamanda (My God will never fall)</td>
<td>D minor</td>
<td>2005</td>
</tr>
<tr>
<td>16.</td>
<td>Lee ka Ebe Obibi Gi (Behold the beauty of Thy temple)</td>
<td>B flat major</td>
<td>2006</td>
</tr>
<tr>
<td>17.</td>
<td>Ngozi N’adiri Ndi Nwur’anwu (Blessed are the dead in the Lord)</td>
<td>E minor</td>
<td>2006</td>
</tr>
<tr>
<td>18.</td>
<td>Lee, Aga-agozi Nwoke Ahu (Blessed is the man that finds a good wife)</td>
<td>G major</td>
<td>2006</td>
</tr>
<tr>
<td>19.</td>
<td>Ekeresimesi (Christmas)</td>
<td>F major</td>
<td>2007</td>
</tr>
<tr>
<td>20.</td>
<td>Onye Agoziri Agozi (Blessed is he)</td>
<td>A flat major</td>
<td>2007</td>
</tr>
<tr>
<td></td>
<td>Title</td>
<td>Key</td>
<td>Year</td>
</tr>
<tr>
<td>---</td>
<td>------------------------------------------------</td>
<td>--------------</td>
<td>------</td>
</tr>
<tr>
<td>22.</td>
<td>For all the saints</td>
<td>B flat minor</td>
<td>2008</td>
</tr>
<tr>
<td>25.</td>
<td>Depart in Peace</td>
<td>E minor</td>
<td>2009</td>
</tr>
<tr>
<td>26.</td>
<td>Chicken Jogily Run Away (The Chicken escapes)</td>
<td>A minor</td>
<td>2009</td>
</tr>
</tbody>
</table>
Appendix C: Questionnaires

1. Do you know Alvan-Ikoku Nwamara?

2. In what category do you know him?
   (a) A Choral composer
   (b) A Performer

3. Have you listened to any choral piece of Alvan-Ikoku Nwamara?

4. Have you performed any of his choral pieces?

5. If yes, which categories of his choral works have you performed?

6. Have you performed any choral works of Nwamara that contains the non-lexical vocables?

7. If yes, what is the name of the song?

8. What appeal did the sounds of those non-lexical vocables in the song made to you?

9. What were the reactions of the audience?

10. Do you think the use of non-lexical vocable in choral work will help to enhance the identity of Igbo people?

11. What could be the cause of the belated recognition, acceptance and appreciation of his choral works that contain non-lexical vocables?
Appendix D: Interview Questions

1. Sir, can you tell me your full names?

2. Please, may I know your family and educational backgrounds?

3. When was the first time you composed a choral music?

4. What are the influences that necessitated your compositional style?

5. What are your motivations or the driven force to composition?

6. What are your areas of concentration when composing?

7. What influenced your use of non-lexical vocables in choral work?

8. Have the non-lexical vocables serve their purposes in your choral work?

9. What were the reactions of the audience when you perform any of the songs that contain non-lexical vocables?

10. How have you structured the non-lexical vocables to depict meaning in your choral work?

11. What were the possible reasons for the belated recognition, acceptance and appreciation such compositions?

12. Why have some people view you to be a performer than a composer?
This shows the performers having an intercessory prayer section as they prepare for war. This is perceived in Chimamanda during the performance of the three choral works in November 2010 as the Nnamdi Azikiwe University celebrated the efforts of Dr. Nnamdi Azikiwe in the Nigerian Independence struggle.
This shows the triumphant matching of the performers after the assumed war as indicated by the firm stamping of their feet on the ground, also, the hand position depicts a sword which was used to slaughter the enemies in the performance of Chimamanda during the performance of the three choral works in November 2010 as the Nnamdi Azikiwe University celebrated the efforts of Dr. Nnamdi Azikiwe in the Nigerian Independence struggle.
This shows a scenario when the performers go for hunting adventures as perceived in the performance of Chicken Jogily Runs Away during the performance of the three choral works in November 2010 as the Nnamdi Azikiwe University celebrated the efforts of Dr. Nnamdi Azikiwe in the Nigerian Independence struggle.
This shows the performers squatting round their selves as they gossip about the said woman who wears a mismatched attire, and also, the performer standing is said to have sighted the woman and stand to announce her arrival. This is perceived in the performance of Jaga Jaga during the performance of the three choral works in November 2010 as the Nnamdi Azikiwe University celebrated the efforts of Dr. Nnamdi Azikiwe in the Nigerian Independence struggle.
Appendix F: Scores of the Selected Works

A. Chimamanda

B. Jaga Jaga

C. Chicken Jogily Run Away
CHIMAMANDA
(Dedicated to the Ohuegbes)

Vigoroso $\frac{d}{4} = 120$

By Alvan-Ikoku Nwamara, January 2005

Soprano

Alto

Tenor

Bass

I-yam, I-yam, I-yam, I-yam, O-wo! I-yam, I-yam, I-yam, I-yam, eh-oh

©PET.MUS
CHIMAMANDA

S

A

T

B

Chima
man
da

Chima
man
da

Chima
man
da

Chima
man
da

A-daghi
da,
A-daghi
da,

Chima
man
da

Chima
man
da

Chima
man
da

Chima
man
da

Nezie,

Nezie,

Nezie,

Nezie,
CHIMAMANDA

O- we oh  A- he o,   R L R  A- ha a a a-

I-yan, O- we! A- he o,  A- ha a a a-

I-yan, O- we! A- he o,  A- ha a a-

I-yan ga mo e Chim a man da cha cha
CHIMAMANDA

S
- Chim-a-man-da cha,

A
- Chim-a-man-da cha, T-ryan-ga-mo e Chim-a-man-da ne-zie

T
- Chim-a-man-da cha,

B
- E-he cha,

S
- Chim-a-man - Chim-a-man-da, Chim-a-man-da,

A
- Chim-a-man-da,

T
- Chim-a-man-da, Chim-a-man-da,

B
- Chi-man-da,
CHIMAMANDA

S
\[\text{Chim-a-man-da, Chim-a-man-da,} \]

A
\[\text{Chim-a-man-da, Chim-a-man-da,} \]

T
\[\text{Chim-a-man-da, Chim-a-man-da,} \]

B
\[\text{Chim-a-man-da, Chim-a-man-da,} \]

S
\[\text{Chim, le} \]

A
\[\text{Chim, Chim,} \]

T
\[\text{Chim, le} \]

B
\[\text{Chim-a-man-da,} \]
CHIMAMANDA
CHIMAMANDA

S

Chim-a-man-da E-he! Chim-a-man-da

A


T


B


S


A

O-man-da cha-cha.

T


B

O-man-da cha-cha.
JAGAJAGA
(Dedicated to Joy Obikwelu)

Quick and Lively \( \mathbf{\frac{1}{2}} = 120 \)

By Alvan-Ikoku Nwanne, January 2008

Soprano

Alto

Tenor

Bass

©PT.MUS
JAGAJAGA

Sometimes in white, Sometimes in yellow,

Sometimes in white, Sometimes in yellow,

Sometimes in black, Sometimes in black,

Sometimes in many many many many colours Jagaja jagaja, eh

Sometimes in many many many many colours Jagaja jagaja, eh

Sometimes in many many many many colours Jagaja jagaja, eh

Sometimes in many many many many colours Jagaja jagaja, eh
JAGAJAGA

May be a lady

A dancer

A model

May be
good, may be bad,

we-tin be that?
give me the answer

Ja-ga ja-ga.

Ja-ga ja-ga.

And

good, may be bad,

we-tin be that?
give me the answer

Ja-ga ja-ga.
JAGAJAGA

S

A

T

B

now, you can call me, Jee Oh why?

Jee Oh why? you can call me, Angel

Angel

call me Jagaja

You can call me Ai Ei Why? call me Jagaja

Jagaja

call me Jagaja

You can call me Ai Ei Why? Jagaja

Jagaja

call me Jagaja

Jagaja
JAGAJAGA

S

I - yeh
I - yeh
I - yeh
Ja - ga - ja - ga.

A

I - yeh
I - yeh
I - yeh
Ja - ga - ja - ga.

T

I - yeh
I - yeh
I - yeh
Ja - ga - ja - ga.

B

Ja - ga
Ja - ga
Ja - ga
Ja - ga - ja - ga.

S

- - - -
- - - -
- - - -
- - - -

As an An - gel,
As an An - gel,
As a

A

- - - -
- - - -
- - - -
- - - -

As an An - gel,
As an An - gel,
As a

T

- - - -
- - - -
- - - -
- - - -

As an An - gel,
As an An - gel,
As a

B

- - - -
- - - -
- - - -
- - - -

May be beau - ti - ful
May be u - gly
JAGAJAGA

S

\text{Devil, Beauty is in the eye of the beholder.}

A

\text{Devil, Beauty is in the eye of the beholder.}

T

\text{Devil, Beauty is in the eye of the beholder.}

B

\text{Beauty is in the eye of the beholder.}

\begin{align*}
S & \quad \text{We-tin be Ja-ga-ja-ga? e-he e-he e-} \\
A & \quad \text{We-tin be Ja-ga-ja-ga? e-he e-} \\
T & \quad \text{e-he We-tin be Ja-ga-ja-ga? e-} \\
B & \quad \text{e-he e-he e-he We-tin be}
\end{align*}
JAGAJAGA

he We-tin be Ja-ga-jag a, Ja-ga-jag a, Ja-ga-
he We-tin be Ja-ga-jag a, Ja-ga-jag a, Ja-ga-
he We-tin be Ja-ga-jag a, Ja-ga-jag a, Ja-ga-
he We-tin be Ja-ga-jag a, Ja-ga-jag a, Ja-ga-
Ja-ga-ja, We-tin be Ja-ga-jag a, Ja-ga-jag a, Ja-ga-
ja-ga, We-tin be that? Ja-ga-jag a, Ja-ga-jag a, Ja-ga-
ja-ga, We-tin be that? Ja-ga-jag a, Ja-ga-jag a, Ja-ga-
ja-ga, We-tin be that? Ja-ga-jag a, Ja-ga-jag a, Ja-ga-
ja-ga, We-tin be that? Ja-ga-jag a, Ja-ga-jag a, Ja-ga-
JAGAJAGA

Ja-ga-ja-ga Eh!

Ja-ga-ja-ga Eh!

Ja-ga-ja-ga Eh!

Ja-ga-ja-ga Eh!
CHICKEN JOGILY RUN AWAY

By Alvan-Ikoku Nwamara, March 2009

Quickly with vigor and energy

Soprano

Alto

Tenor

Bass

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CHICKEN JOGILY RUN AWAY

S
N-wo-n-wo-so Wom Wom Chicken Jogily run away.

A
N-wo-nwo-so Wom Wom Chicken Jogily run away Chicken

T
N-wo-nwo-so Wom Wom Chicken Jogily run away

B
Mh Hh Wom Wom Chicken Jogily run away

S
Jo-gily run away O-so O-so Oh!

A
Jo-gily run away Chicken Jogily run away Oh!

T

B
O-so O-so O-so O-so Oh! O
CHICKEN JOGILY RUN AWAY

S

jo-gi-ly run a-way

A

jo-gi-ly run a-way

T

jo-gi-ly run a-way

B

jo-gi-ly run a-way

nw'en-won-wo-so o-so eh

A

n-won-wo-so o-so eh

T

ye, nw'o-ku-ko nweo-so

B

ya na o-so n'e-me o-so

Nw'o-ku-ko

O-chu nw'o-ku-ko nwea-da eh

O-chu nw'o-ku-ko nwea-da, nw'o-ku-ko

Nw'o-ku-ko

O-chu nw'o-ku-ko nwea-da eh,
CHICKEN JOGILY RUN AWAY

S: jogily run away

A: jogily run away

T: jogily run away

B: jogily run away

S: weren wonwo so naga

A: person pursue chicken fall

T: person pursue chicken fall

B: person pursue chicken fall

Ah chicken
CHICKEN JOGILY RUN AWAY

S
jo-gi-ly run a-way.

A
jo-gi-ly run a-way.
Kom Kom Kom Kom

T
jo-gi-ly run a-way.

B
jo-gi-ly run a-way. Person pursue chicken fall e

S

A
Kom Kom Kom Kom Kom Kom Kom Chi - cken

T

B
fall down a-won-wo so m-hu, Chi - cken
CHICKEN JOGILY RUN AWAY

S

A

T

B

jo - gi - l y run a - way

Uh

jo - gi - l y run a - way

Uh

jo - gi - l y run a - way
Per - sen purs - sue chick - en fall

fall down n - won - wo - so

o - so
CHICKEN JOGILY RUN AWAY

Person pursue chicken

fall down ku-ka-shi a
O-chu mwo-ku ko nwea-da, a-da,
CHICKEN JOGILY RUN AWAY

S

- Chicken jogily run away

A

- Chicken jogily run away

T

- Chicken jogily run away

B

- Chicken jogily run away

S

jo-gily run a-way o-so o-so Oh!

A

chi-ken jogily run a-way Oh!

T

o-so o-so o-so o-so Oh!

B

o-so o-so o-so o-so Oh! O-kwa n-won-wo 'so
CHICKEN JOGILY RUN AWAY

Person pursue chicken fall, person pursue chicken fall,

kom kom kom kom kom kom kom kom


pur-sue chiken e fall down N-won-wo-

N-won-wo-so, Chicken jogily run away

kom kom kom

Nwi-ki Nwi-ki Nwi-ki, Chicken jogily run away

'so m-hu Chicken jogily run away Per-son
CHICKEN JOGILY RUN AWAY

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CHICKEN JOGILY RUN AWAY

S: jogily run away, A WAY!
A: jogily run away A WAY!
T: jogily run away A WAY!
B: jogily run away A WAY!