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## ARCHIVING YORUBA LITURGICAL CHORUSES THROUGH ART MUSIC COMPOSITIONS: A SURVEY OF SOME SELECTED ART MUSIC COMPOSITIONS

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### Abstract

In the last over one and a half centuries of the growth and development of African Art Music Compositions, composers have depended on a number of preexisting materials as thematic materials in their syncretic compositions. Some of these materials are African folk music, traditional songs, rhythm and melodies that recalls traditional scenes, African hymnodies and common liturgical choruses. Most of the liturgical choruses used by these composers have been passed down through the ages by rote method, which is largely due to the inability of the composers to notate their ideas. Some of these art music composers who have depended on common liturgical choruses in their compositions, apart from producing artistic works that their audience can easily comprehend with, breaking barriers of musical cultures, they also succeeded in documenting and archiving these choruses unknowingly through using one of the best means of documentation, which is the staff notation (scoreography). This research is premised on the framework of Archival science theory. The work will be focused on some Choral Art music compositions of Sunday Olawuwo, Kayode Oguntade and Gbenga Obagbemi. The primary materials used in the three compositions are some common Yoruba liturgical choruses. In other to achieve the goal of this qualitative research, I depended largely on the staff notation of those music under focus, I also depended on direct interviews, interview through social media devices such as WhatsApp and Facebook as primary sources of eliciting information. My secondary sources of eliciting materials are bibliographical materials such as textbooks, journals, magazines and some internet sources. The work looked into some of the compositional tools

used in achieving African authenticity of the intercultural liturgical choral composition. This research recommends a furtherance of African compositional musicology through artistic rebranding, archiving and documentation of preexisting liturgical choruses.

**Keywords:** hybridisation, anthology, archiving, documentation

## 1. Introduction

In one of his articles, Seeger (2001, p.21) defined archive as “a place where we turn over things that no longer have a use value, that have been replaced by forces of novelty, fashion and innovation—into the care of those we hope will keep them safe”. In another common phraseology for explaining the word archive, Holing (2018, p.19) cited Spieker (2008), who described it as ‘a large repository of paperwork no longer in bureaucratic circulation’ in another common parlance, he further cited Merewether and Potts (2010), who described the word as “active nexuses of unique document that bears marks, objects, images and inscriptions and enable researchers to recall and revisit individual and shared memories and histories”.<sup>1</sup> In his book ‘Archive fever’, Derrida (1995, pp. 1-2) as cited in Muller (2002, p. 411), defined Archive as “a place where documents important to making and sustaining of the law were put in reserve, sheltered and concealed”. Holling (2018, p. 19), also presented his argument on how archiving has gone beyond a mere physical space, containing not only documents, but to include; memory, residue and interpretation. Foucault (1976), also explained how archival space also includes quasi transcendental, metaphysical space. He went further to explain the difference between the archive and the library. Archive produces and generate knowledge, while knowledge is stored in the library.

Muller (2002, p. 409), also expanded the conventional definition of Archive in his article, ‘Archiving Africanness in Sacred Songs’, in the article he explained how musical compositions can ‘provide a mechanism for archival deposit, care, and retrieval in contexts of immanent loss’. Two composers of South African descent (Isiah Shembe & Nathoya Mbatha) and a British music explorer (David Fanshawe) were his ethnographic focus. He did a detailed study on how the three composers use their compositions and arrangement in archiving Africaness and also created a space for safe keeping. He further commented on how ‘written European compositions are monuments of a great musical past’, he further explained the greater positions of power occupied by people with recoverable past over people who cannot recover their musical past (Muller, 2002).

Samuel and Adejube (2017) also conducted a research, on how two prominent Nigeria popular musicians (Lagbaja and Sola Allyson) archived the significance of womanhood in the society through their different musical releases. Danielson (2001) also explained how archiving in music may not follow the common parlance of the earlier stereotyped definition. He explained how past recordings of music can have a ‘use value’, which is a negation of the earlier Seeger’s ‘no use value’ argument. He also said, archives can stimulate new creative ideas and emotional vistas.

"Art music is a general term often used to describe thoughtfully cultivated music, particularly in Western societies, and as in contrast to pop and folk music. Art music is a term that encompasses music traditions that apply advanced structural and theoretical considerations with a written musical tradition" (<https://www.worldatlas.com/articles/what-is-the-art-music-genre.html>). The above definition of Art music has highlighted the center place of archiving and documentation through Art music compositions. A number of scholars also defined African art music, Omíbíyì-Obidike (2001, p.136), defined it as 'a musical creation which exhibits features that are characteristic of African traditional music composed through literary approach'. Adegbite (2001, p.77) also described African art music as 'cross fertilisation of African and Western musical elements that has resulted in a cultural synthesis called 'African art music'.

The foundation for the development of African art music was laid by the colonialist, the missionaries and the slave returnees in the later part of the first half of the nineteenth century (Adegbite, 2001; Morohunfola, 2016; Omojola, 1995,). There was no clear manifestation of indigenous creativity in African art music until the later part of the nineteenth century. The bi-musical exposure of some Nigerians trained musicians such as J. J. Ransome Kuti, Robert Arigbam Coker and Ekundayo Philips led to hybridise compositions. Some of the factors that encouraged hybridisation in African art music are the wave of nationalism that blew towards the close of the nineteenth century and the strong quest for cultural identity in Nigeria music. The creative product of this bi-musical musicians is described by Euba as intercultural music. Furthermore, African art musicians started using some of the materials derived from their field experience or as participants in traditional music in their compositions, a creative process in tandem with Euba's theory of 'creative ethnomusicology'. Euba in Boyd (2005:101), described creative ethnomusicology as "the creative application of ethnomusicological methods. It is the practice whereby an investigator goes beyond analysis and uses information derived from analysis as basis of creative work".

In the new experiment, composers relied mostly on preexisting traditional materials such as traditional songs, rhythm and melodies that suggest African authentic music. Josiah Ransome-Kuti composed '*e t'Olorun lawa ose o*' (we will be on God's side) using a popular indigenous Yoruba song, *epo nbe ewa mbe* (there is beans and palm oil) popularly used in celebrating twins. Fela Sowande also used one of the earliest Yoruba Anglican Church hymns composed by Ransome-Kuti *Obangiji* in one of his most popular Organ compositions with the same title *Obangiji*. In Sowande's 1957 composition titled 'wedding song' he used a popular Yoruba song titled *tun mi gbe* (marry me again) as material. In one of the earliest African art music orchestra arrangement by Sowande, titled, 'African suite for strings in five movements' he borrowed African folk tunes materials from Ghana and a popular Yoruba tune, '*Onidodo oni moinmoin*'. In some of his African arrangements, Akin Euba also used some Yoruba traditional songs such as *meta meta l'ore o*, *agbe*, *mo le jìyan jo* and *mo ja we e gbegbe*. Ayo Bankole also used traditional songs like *ojo maa ro* and *orisa bi ofun ko si* in some of his compositions. Ebenezer Omole also used *Ise sise lope* in one of his choral compositions. In his African opera titled. 'Ode for a new morning' Omojola used traditional African songs such as *Ijesha ree*, *Yarinyan* and Debo Akinwumi used traditional songs such as *Mo nini mo nini*, *pepeye owubantutu*, and *kuluso abiyamo fehinsò*. In addition to the added aesthetic value of the above listed compositions to

performative musicology and the expansion of African compositional musicology. Those compositions have served as a means of archiving and documenting all those indigenous music, in music literary form known as scores. This is in tandem with an earlier cited statement by Muller (2002), where he explained how compositions could serve as archival deposit for the safekeeping, care and retrieval of songs. All of the songs that were used in the arrangement were passed down by rote. The documentation has served as a means of preventing the songs from going to extinction.

It is also important to note that, in addition to the fact that most of these African art compositions promote African identity, they also promote indigenous creativity, the African art music compositions also became more relevant to many Africans than the European art music. It added to colour in the world of art music globally. One other key benefit is the literary approach of African art music composition. This approach has helped in documenting so many indigenous musical materials, thereby preventing those, materials from going extinct. In recent years a good number of African art music composers have used African liturgical choruses as materials in art music compositions. In the last century of churches in Yoruba land and other Nigeria ethnic Churches, singing of choruses has become a common feature in liturgical services, prayer meetings, crusades and other liturgical gatherings. These choruses, that are known in some quarters as 'lyric air' are usually short and repetitive. Most of the choruses are also passed down by rote. Those African liturgical choruses are also important materials used in the arrangement of songs by popular musicians. Its usage by the popular musicians in another way of archiving the choruses. Wasiu Ayinde used *emi a jo o ma tun fese r'ale* (I will dance and drag my leg) in one of his albums. Ebenezer Obey also used *ose o Jesu a o mayin o* (Thank you Jesus, we will be praising you) in one of his albums. In his album, 'Obey at 70' he used the common liturgical chorus, *Olorun dadaa l'Olorun awa* (Our God is a good God). In the last few decades, those choruses have become choice compositional material by composers of Yoruba art music. In addition to the added value of the compositions to Christian liturgy and aesthetics. Those songs have also been prevented from going extinct by such archiving. One of the earliest of such compositions is James Yankey's *ope lo ye o Baba oloore* (You deserve praises, compassionate father). Dotun Olayemi also used *se oun rere l'aiye mi Jesu* (Jesus, do something good in my life) as material in another choral composition. In recent years, Yomi Daramola also used *sine jiro* an Urhobo liturgical chorus.

In order to achieve the goal of the research, the study will do a musicological analysis of the following compositions that relied heavily on Yoruba liturgical choruses. How the composers have been able to archive the songs, furthermore how they archive Africans in the compositions. The focus will be on the following composers, Gbenga Obagbemi's *igba gbogbo sa l'ayo mi* (Am joyful always), Kayode Oguntade's *ope ye o o Baba* (You deserve praises Father) and Sunday Olawuwo's, *kini ayo re nigba ti Jesu pe o* (What is your joy when Jesus called you).

## 2. Theoretical Framework

The theoretical framework for this study is Archival Science, which is described as 'the study and theory of building and curating archives, which is a combination of collecting existing documents, documenting new materials, collection of recordings and storage of data ([en.wikipedia.org/wiki/Archival\\_science#cite\\_note-1](https://en.wikipedia.org/wiki/Archival_science#cite_note-1)). Archival science is a study into how to

improve methods of collecting, appraising, preservation and how best to catalogue materials. Archiving can be described as 'the process of moving files that are no longer actively used to a separate storage device for long-term retention' (<https://stangarfield.medium.com/archiving-document-management-and-records-management-6622023eb488>). Data not intended to change are preserved through archival materials. It is the responsibility of the archivist to authenticate the integrity, reliability and usability of archival materials. The earliest known archival manual was written in 1571 by Jacob von Rammingen an expert in registries (2010). Archival science is the study of the method of retrieval and safe handling of catalogued materials. The introduction of digital documents and electronic data caused a re-evaluation of archival science in recent decades. In addition to the relevance of the science to libraries and museums, it is also applicable to business archives and private collections.

Archival science is also very relevant to the field of music. Collection of albums (discography), videography, scoreography, historical documents and vintage musical instruments are important archiving materials in the field of music. Globally most Universities and Conservatories have a way of archiving some of the above-mentioned materials for the purpose of research and musical performances. In the year 2005, the Stellenbosch University Library and Information service established the Documentation Centre for Music (DOMUS) with the support of Professor Stephanus Muller. In his proposal for the establishment of DOMUS, Muller said the center will be for archiving of music materials that will be unlocked for future music research ([https://en.wikipedia.org/wiki/Documentation\\_Centre\\_for\\_Music](https://en.wikipedia.org/wiki/Documentation_Centre_for_Music)).

Another organisation that is similar in conception with the DOMUS is the International Association of Music Libraries (IAML). The organisation was established in Paris in 1951. The goal of the Archives and Documentation center is to promote music libraries, archives and documentation center. The organisation has over 27 member countries (<https://www.iaml.info/about-iaml>). The goal of Archival science theory in relation to music is to promote a proper archiving, documentation and access of musical related resources to performers, researchers and other users. This theory is very related to this research that is exploring how composers of African art music have documented Yoruba liturgical music in their compositions. The theory also went further to explain the importance of scientific archiving of documented materials.

### **3. Music Documentation in Nigeria**

One of the main challenges of using African materials for the following purposes: pedagogical, performative musicology, materials for composers of African art music and musicological researches is the low level of documentation. According to Ekwueme (2001), documentation is a form of preservation. Documentation of music can be regarded as the preservation of music through video recording, audio recording and through musical scores. In the geographical location known as Nigeria today, the music of the people that has existed for centuries before the coming of the Europeans in the 19<sup>th</sup> century was documented through oral means. It has been passed down from one generation to the other orally. One could infer from the above statement, that a mass of musical materials must have gone extinct or varied through this oral means of documentation. The Africanisation of Yoruba liturgical services

became a trend in the later part of the nineteenth century. This Africanisation led to indigenous creativity that was expressed through, liturgical choruses, African hymnodies and African art music. Similarly, to what was expressed earlier in the paragraph, most of the choruses were passed down orally from one generation to the other without proper documentation.

The most common form of music documentation in Nigeria today, are tapes, records, Compact disc (CD), video compact disc (VCD), the digital versatile disc (DVD), flash, memory cards, reel to reel, and hard disk. Documentation through staff of stave notation which could either be hard or soft copy is another important system of documentation. Documentation of folk tune and some other styles of music, involves the process of collecting and writing the music down, through notation or transcription. It is a departure from oral tradition. According to the Groves dictionary of music (1968), a system of musical notation consists of any set of written symbols devised or adapted for the purpose of recording musical ideas. Many notational systems have been invented in the last three thousand years, but the staff notation is the only one used internationally today. Apart from the staff notation, the tonic solfa is another notational style common in the documentation of African hymnody and Nigeria art music.

The tonic solfa was invented in the nineteenth century by Sarah Ann Glover, popularised by John Curwen, it is a pedagogical material for teaching sight singing ([https://en.wikipedia.org/wiki/Tonic\\_sol-fa](https://en.wikipedia.org/wiki/Tonic_sol-fa)). Representing musical pitch on five horizontal lines and four spaces in between is described as staff (U.S) or stave (U.K) notation, which is also the Western notational system ([https://en.wikipedia.org/wiki/Staff\\_\(music\)](https://en.wikipedia.org/wiki/Staff_(music))). According to Ekwueme (2001, p.21), "there are other devices designed to notate African music but so far the Western staff notation is the favoured system". A good number of African hymnody and African Art Music are documented in tonic solfa. In an earlier research by Olaniyan (2001: 58-69), he highlighted the contributions of some Yoruba Hymnodist such as Josiah Ransome-Kuti who contributed the Yoruba songs in the appendix of the Yoruba Anglican hymnbook, Ola Olude who compiled his works in a book titled 'Mayokun', Bola Fadeyi also put his works together in 'Orin Iyin', Lufadeju also compiled his compositions in a book titled 'Imole okan', Geoffrey Oriere put his own together in 'Oniruru orin fun igba ati akoko', Olaniyan's work was compiled in 'Orin Ijosin'. In all of the compilations listed above, the Ransome-Kuti's work was documented in staff notation, while the other ones were documented in tonic solfa. In the 2010 edition of the Yoruba Baptist Hymnal (YBH, 2000) of the Nigeria Baptist Convention, all the Yoruba Choruses and hymns included in the appendix are also notated in tonic solfa.

History has it that Josiah Ransome-Kuti (Grandfather of Fela Anikulapo-Kuti) was the first Nigerian musician to record an album. It was recorded by Zonophone record in 1922 in a gramophone record (Loko, 2009). The almost century old recording industry has grown to be one of the largest in Africa today. Accessing most of the very good work recorded in the past is becoming a herculean task, because most records stores that use to stock most of this works are no longer existing, similarly most of the albums are totally out of stock. According to Bimbo Esho, the Chief Executive Officer of Evergreen Records, a company established by Mr. Femi Esho in 1996 to document old works of veteran musicians mostly of the southwestern Nigeria extraction and make them available in CDs and DVD to researchers, people who want to remember the good old days and people who want to learn from the past. Through the

evergreen records, many researchers in music, theatre arts, media arts and some other related arts have benefitted from the music documentation and the archiving of this organisation. Another good quality of the evergreen record company is the keeping of various musical instruments that is almost going extinct and the various mediums of playing discography from the era of gramophone records to turn tables, cartridge players and some other mediums that has been used in the last over one century.

Another form of documentation in Nigeria art music is the documentation of popular music through art music compositions. In his book *Nigerian Dances for Piano* (Volume 1), Olusoji (2010, p. xiii) borrowed his thematic materials from a number of Southern Nigeria popular music, in seven out of the eight of the compositions in the book. He borrowed from the following Islamic influenced popular music namely the Apala, Waka, Sakara and Fuji. He also borrowed from the following Christian influenced popular music, the Highlife, Afrobeat and Ikwokirikwo. The popular traditional dance from the Eastern part of Nigeria known as the Atilogwu dance, was the inspiration for the eight compositions in the book. According to the composer, 'I have only done characteristic representation of melody, harmony, rhythm and form used in these genres.' David Ibinaie also composed a piano composition titled 'Highlife etude' where he did a characteristic representation of a number of variants of Nigeria and Ghana's popular highlife music.

Furthermore, some other composers of art music composed through other mediums such as choral art music and orchestra using materials from Nigeria popular music. Babatunji Dada composed '*Ojurere ati emi mimo*' (favour and holy spirit) using Chris Ajilo release as thematic material. In another choral composition, Emeka Nwokedi also used Ebenezer Obey's Ebenezer Obey's '*abanije se ni ko mo*' (a spoiler did not know) in another choral composition. Bode Afolabi also used Tunji Oyelana's '*Eniyan bi aparo l'aiye nfe*' (human beings prefer people like patridge) as thematic material for an orchestra composition.

In order to achieve the goal of documentation globally, there is a strong need to have anthological records of African hymnody, African art music and popular music discography. In a research carried out by Adedeji (2010), titled '*Transformative Musicology: Recontextualising art music composition for societal transformation in Nigeria*', he noted the low level of circulation of existing Nigeria Art music compositions. He gave an example of the limitation in the circulation of the works of Joshua Uzoigwe a prolific African art music composer. He was a great contributor to African compositional musicology in his lifetime, but his works are limited to schools where he lectured, his students, and some of his colleagues. He gave a strong reason for the strong need for regular updating of the anthological records of Nigeria's art music compositions. According to him the most recent art music anthological record available is the anthology included as a chapter in Bode Omojola's *Nigeria Art Music* that was published in 1995.

#### 4. Analysis Of Compositions: Analysis Of Sha Layo

Musical score for Soprano, Alto, Tenor, Bass, and Organ. The vocal parts are currently empty staves. The organ part features a complex harmonic accompaniment in 8/8 time, with chords and moving lines in both hands.

Igba gbogbo sa layo Mi

Vocal melody line with lyrics in Yoruba. The melody is written on a single staff in 8/8 time. The lyrics are: "I-gba gbo-gbo sha-la-yo mi, I-gba gbo-gbo sha-la-yo mi, sa-ta-ni lo n'i-ba-nu-je-o, I-gba gbo-gbo sha-l'a yo mi."

## Number one Miracle

Num-ber one Mi-ra - cle l'O - lu-wa fi-re t'e-mi se, Num-ber one Mi-ra - cle l'O

lu-wa fi-re t'e-mi se. O fo-rin si mi l'e-nu O-ni kin'ma - a ko lo, O fi-jo si

me le se O ni kin'ma - a jo ni-so O fa yo si mi l'o-kan a - yo a -

ye-ra ye o num-ber one mi-ra cle l'O - lu wa fi-re t'e-mi se.

Si-bi i - le mi o gb'o-lu-de o-ku e-ko mi o tan l'o be, o-mo e - le-ran o

wa sin wo o - re Je-su se la-ye mi po se ni ma du-pe Ba-ba

The above Yoruba choral art music composition titled: *igba gbogbo sha layo mi* (my joy is always) that was composed by Gbenga Obagbemi a twenty-first century composer of Yoruba Art Music. He relied on the three popular liturgical choruses notated above as thematic material one to three.

The basses in unison introduced the first thematic material from bars 17 to 32. The choir repeated the theme in an homophonic style pattern from bars 33 to 52 with few nuematic embellishments. The composer composed a development based on the thematic material with some chromatic alterations in some parts to achieve further colour from bars 53 to 76. The second thematic material was introduced from bars 76 to 92 with tenors singing the melody and the basses providing a parallel harmony of an interval of a third. The harmonic pattern was continued by the soprano and alto from bar 84 and from 88, there was full chorus until bar 92. The section was repeated from bars 92 to 108. There was a repetition of bars 53 to 76 section from bars 109 to 132. A preamble to the third burrowed thematic material started in a contrapuntal style from bars 133. The alto started (bar 133) the tenors (bar 140) joined by harmonising the altos in a parallel harmony of a third apart. The bass, from bar 140 introduced a counter melody and a counter rhythm. The soprano added the main thematic material from bars 144 to 153. The choir modulated a major second higher on bar 155 with the sopranos singing the melody and the countermelodies continued on the other parts till bar 165. A new melody was introduced which was sang in unison from bar 166 to 180, it was further

heightened by a semitonal modulation from bars 182. A closing coda which is a development of the opening theme was introduced from bars 197 to the end.

*Dedicated to Uncle Laoye Jaiyeola.*  
**OPE YE O BABA**

Arranged by Oguntade, Kayode A..  
June, 1994.

Yoruba Traditional Sacred.

**Moderato**

O - pe ye O, - o - Ba - ba,  
O - pe ye O, - o - Ba - ba,  
O - pe ye O, - o - Ba - ba,  
O - pe ye O, - o - Ba - ba,

**Moderato**

O - pe ye O, - o - Ba - ba, O - pe ye O, - o - Ba - ba,  
O - pe ye O, - o - Ba - ba, O - pe ye O, - o - Ba - ba,  
O - pe ye O, - o - Ba - ba, O - pe ye O, - o - Ba - ba,  
O - pe ye O, - o - Ba - ba, O - pe ye O, - o - Ba - ba,

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## Ope Ye O

O - pe\_ ye o o Ba-ba, O - pe\_ ye o o Ba-ba, E-le-du-ma-re a-so-re

6  
ka - ri a - ye O s'o - re fo - ba o tun se t'i - jo - ye l'o - to,

9  
ko-ma gba-gbe e-mi o-mo re ra - ra, O - pe\_ ye o o Ba - ba.

The above music was composed by Kayode Oguntade an Organist/Choirmaster Composer and a Music Educator. Currently Oguntade is a music teacher at Grange School Ikeja, Lagos.

The main material used in composing the above choral piece is *ope ye o o Baba* (Father you deserve praise). The first part of the burrowed thematic material was introduced from bars 3 to 10, after a short two bar interlude (bars 11 & 12) the remaining part of the thematic material was introduced (bars 13-20). In his usage of the material the composer did a slight rhythmic change from the original. Homophonic harmony was dominant in the section. The bass is slightly contrapuntal in the second phrase of the first part of the song. The second section of the music also employed homophonic harmony, with frequent usage of neumatic colourations in some parts. After the interlude from bars 21 to 22, a non-burrowed melody was introduced from bars 23 to 31. The melody started from D minor (bars 23 & 24), it moved to E minor (bars 25 & 26) A minor (27&28) before moving to C major on bar., before a dominant 7<sup>th</sup> of D major on bar 31, a pivot to a reintroduction of the main theme (bars 31-46) a tone higher (Key G). In order to achieve good colour in the above section, the composer used a combination of homophonic harmony, contrapuntal and soprano/alto and tenor/bass call and response to achieve this. A new melody was introduced from bars 49-56. The song ended on a perfect cadence with the opening phrase of the burrowed material.

# KINI AYO RE?

**Allegro Moderato**

Arr. by Sunday Olawuwo

Soprano

Alto

Tenor

Bass

Organ

Ki ni a-yo re ni-gba

Ki ni a-yo re ni-gba

Ki ni a-yo re ni-gba

Ki ni a-yo re ni-gba

Ki ni a-yo re ni-gba

6

ti Je-su pe o? ki ni a-yo re? jo-wo so fun mi. Ki ni a-yo re ni-gba ti Je-su pe o? O

ti Je-su pe o? ki ni a-yo re? jo-wo so fun mi. Ki ni a-yo re ni-gba ti Je-su pe o? O

ti Je-su pe o? ki ni a-yo re? jo-wo so fun mi. Ki ni a-yo re ni-gba ti Je-su pe o? O

ti Je-su pe o? ki ni a-yo re? jo-wo so fun mi. Ki ni a-yo re ni-gba ti Je-su pe o? O

This musical piece was re-engraved by  
Solomon Esemuze, February 2017 into  
musescore format and for ease of access.

## Kini Ayo Re

Ki-ni a-yo re ni-gba ti Je-su pe o, ki-ni a-yo re jo-wo so fun mi,

5 Ki-ni a-yo re ni-gba ti Je-su pe o O - a-yo O - a-yo ni t'e- mi, A-yo , a-yo ni t'e

10 mi, a- yo\_\_ a-yo ni t'e - mi o O - a-yo O - a-yo ni t'e - mi.

## Mo ti l'ayo ninu Jesu

Mo ti l'a-yo ni-nu Je-su Ha-le - lu- ya, O-ba da, ti - ti

5 a - ye l'e-mi o maa k'a-le - lu-ya Ha-lle - lu-ya s'o-ba mi o l'o - re.

The music above was composed by Sunday Olawuwo, an Organist/Choirmaster. He's currently the Master of Music at the Archbishop Vining Memorial Anglican Church Cathedral Ikeja, Lagos. He's also the Nigerian Director of Royal College of Church Music a United Kingdom based School of Music.

He used two pre-existing liturgical choruses as materials in the composition of the 103 bars long choral work. The songs are *Kini ayo re nigba ti Jesu pe o* (What is your joy when you are called by Jesus) and *Mo ti layo ninu Jesu Hallelujah* (I am joyful in Jesus Hallelujah). The first section of the composition (bars 5 to 32) used *kini ayo re*, the composer used the combination of homophonic, polyphonic, contrapuntal and unison choir in achieving his goal. From bars 36 to 43 the melody shifted to the bass and tenor part before both parts did a variation on the melody. The composer composed a counter melody from bars 36. The melody ended with a homophonic harmonic ending from bars 42 to bar 43. The composer composed a new melody that is thematically related to the burrowed material from bars 44 to bar 51. Homophonic harmony was used. He composed another melody from bars 52 to 57, that is contextually

related to the burrowed theme. He contrasted the mood of the anthem by using unison in the choral parts, he ended the passage harmonically in the cadential ending. The composer used the opening motif of the burrowed theme in developing the melody of bars 58 to 62 section of the work. The basses sang the melody from the beginning of the section and the sopranos concluded it from bars 61 to 62. The other parts sang short leading phrase as a response to the basses and all the parts ended the section in a homophonic harmonic style.

The second thematic *mo ti layo ninu Jesu* (I am happy in Jesus), material was introduced from bars 63 to 71. It was a combination of unison and a two-part singing in semi choir pattern responding to one another. A new melody sang by sopranos was introduced from bars 71 to 79, the last bar of the melody was harmonised by the other parts on the last bar. A four-bar melody was sung by the tenors moving in a sequential in perfect fourths from bars 80 to 83. The second theme was reintroduced in a brighter key, a perfect fourth from bars 83 to 91. The sopranos, altos and tenors harmony is homophonic, while the basses sang a counter melody in most of the section. The composer introduced his own original melodies in the closing section of the song from bars 92 to 103. The last section is a combination of homophonic, parallel polyphonic and counterpoint harmony.

## **5. Conclusion**

This research has shown the central place of documentation in Art music, this was highlighted in the various definitions of Art music and African art music. The work gave a background to the method of documentation of music from the days of transferring music to the coming generation through rote method a system that was in practice in the pre-colonial period, a practice that was found not to be reliable. Documentation through videography, discography, tonic solfa and staff notation became the trend from the colonial era to the present post-colonial era. Moreover, the work also looked into some of the efforts of the composers of art music in documenting traditional music, folk tunes, liturgical choruses and some popular music through their art music compositions.

Archival science theory that deals with building and curating archives is the framework used for this research writing. The theory has to do with the collection of existing documents, documenting new materials, collecting recorded materials and storing data. The relevance of the theory to the research was also discussed. The research discussed the efforts of some Nigeria art music composers to seek cultural relevance by using pre-existing folk music, traditional songs and African liturgical choruses as pre-compositional materials. This effort also became an indirect way of documenting those materials for posterity's sake. The work also revealed the past efforts of some composers of some Nigerian hymnodists at documenting some of their creative outputs, it also showed that few of the composers documented using the staff notation while majority documented with the tonic solfa. This work is challenging musicologist to go a step further by converting those works previously notated in tonic solfa to the more acceptable staff notation. A brief background into the history of discography in Nigeria was given, and how it has evolved in the past almost one decade of inception. The work went further to look at the effort of organisations such as Evergreen records in preventing most of the music from going into extinction. Furthermore, their effort in making it available to end users of the music.

For the past and current success achieved in documentation in Nigeria music today as a result of the efforts of archaeologist, musicologist, recording companies and some other agencies. Archiving those materials for the current generation and incoming generation and providing avenues for accessibility is a sine qua non to achieve the ultimate goal of documentation. Replicating agencies like the 'The Documentation Center of Music (DOMUS) at the Stellenbosch University, South Africa and 'International Association of Music Libraries, Archives and Documentation Centre (IAML) in Nigeria through agencies of the Federal government, private organisations and higher institutions of learning will go a long way in actualising the goal of archival theory. The work is furthering the strong need for anthological records of Nigeria art music compositions, African Hymnody and liturgical choruses as stated earlier by Adedeji (2010). These anthological records should be reviewed periodically. Again, it will also be important to have an anthological record of the discography of Nigeria's musicians.

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