

ANALYTICAL STUDY OF *KABIESI* AND *ENE DOKPE* AS RE-CREATIONS OF INDIGENOUS GOSPEL SONGS IN NIGERIAN ART MUSIC STYLE

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Abstract

Nigerian art music is the result of concerted efforts by early Nigerian composers who sought to create music that had semblance with their cultural heritage. Initial attempts were limited to hymn translations into vernacular, however, Nigerian composers *inter alia*, resorted to arranging folksongs in an attempt to create an identity. Although the trend has lingered till this day, composers have not relented in devising other approaches to creating music with cultural affinity. Notably, the arrangement of indigenous gospel songs in art style has been a rising trend. While some Nigerian composers have achieved varying levels of success in this regard, some still seem not to have profoundly grasped the art, as their works are either too short in length or structurally underdeveloped, thus, making it unbefitting for live or recorded performances. This observation came as a result of pre-field investigations that included score study of some existing published Nigerian art music compositions and arrangements. Using *Kabiesi* and *Ene Dokpe* as paradigms, the author relied on ethnographic, analytical and descriptive methods in garnering and reporting data. The study unearths the creative dimensions and compositional nuances utilized in re-creating the aforementioned indigenous gospel songs in art music style. It was discovered that for song arrangements to aptly sustain the interest of the audience during renditions, composers have a huge role to play, by bringing their creative ingenuities to bear in areas like melody, harmony and rhythm. It is therefore recommended that composers expand their creative horizons by re-creating existing indigenous gospel songs into master pieces for artistic, religious and entertainment purposes.

Key Words: Music Composition, Song Arrangement, Nigerian Art Music, Nigerian Indigenous Gospel Music, Re-creation

Introduction

Nigeria is very rich in indigenous gospel music songs that are sung in Churches across the country. The songs serve diverse purposes in worship, focusing on issues that border on praise, adoration, life in Christ, heaven, hell, birth, death and resurrection of Jesus Christ, the Holy Spirit, God the Father, among others. Examples of some gospel songs released in Nigeria in the last

decade include *Ekwueme* by Prosopa Ochimana ft. Osinachi Nwachukwu, *Imela* by Nathaniel Bassey, *Obinasom* by Mercy Chinwo, *Olorun Agbaye* by Nathaniel Bassey ft. Chandler Moore and Oba, *Jesu Oyingbo* by Tope Alabi, and several others. While some of these gospel songs are Western in style and conception, others contain varying degrees of indigenous Nigerian musical features. Most contemporary Nigerian gospel songs are solemn, while others are created with rhythms or sung at tempos that naturally elicit stylish or vigorous dance movements, with the main aim of offering praise and worship to God. Since the emergence of gospel music in Nigeria and its rapid spread occasioned by the rise of charismatic activities in virtually all Church denominations, the musical style has continued to co-exist with art music.

However, despite the fact that both musical styles have distinct compositional features and performance practices, some musicians have attempted importing techniques of one into the other. For example, it has become a common practice in many Pentecostal and Evangelist Churches to sing hymns and other art songs in gospel style. This is manifested in the use of musical instruments like guitars, drums and saxophone, to accompany the hymns and other art songs, while also singing with raised arms, body movements, and other facial and body gestures that are typical of gospel music and charismatic worship. Also, the songs are sung employing gospel music singing techniques. In some Catholic Churches, it is also common to hear gospel songs that are sung using vocal techniques like *bel canto*.

These hybridization tendencies point to the fact that two contrasting musical styles, notwithstanding the dissimilarities that exist between them can be re-created or rebranded through the fusion of selected elements derived from both. Such hybridized creative efforts will not only lead to a proliferation of rebranded songs in a new style, but music that is likely to appeal to a wider audience, since music is a veritable 'medium for entertainment, relaxation and recreation' (Nwankpa, 2015:14). But in doing this, composers must apply caution by ensuring that the sonic qualities and identity of the songs are not jeopardized.

The two songs selected for the study were arranged and re-created by the author for a four-part choir. The songs, although were originally gospel songs are selected as examples in an effort to show the possibility of re-creating them in art music style. It aims at bringing to the fore, some of the techniques employed by the author-composer in the realization of the re-creation efforts on the songs.

Background on Nigerian Gospel Music

For several decades, gospel music has been an essential fragment of Nigeria's music scene, with its foundations dating back to the arrival of Christian missionaries. The genre has developed into an exciting and varied industry, with a fan base running into millions. The advent of gospel music in Nigeria can be traced to the introduction of Western hymns by Christian missionaries. The hymns were usually sung primarily in English Language and other European languages, firstly by literate members of society. But, as churches started multiplying, indigenous languages were integrated, thus, making it available to a broader populace. The African Church Mission (ACM) established 1920 in Nigeria, became one of the first African-led Church denominations to embrace gospel music. The ACM introduced the use of traditional rhythmic and melodic nuances into the hymns, thus, forming a distinctive amalgam of Western and African musical styles. There was widespread acceptance of this new musical genre, as it began to find its way into other Church denominations.

From the 1960s, gospel music in Nigeria continued to advance, with the rise of indigenous gospel musicians and choirs. Okafor (2019:118) asserts that around this period, 'American gospel music was played on our electronic media and its records sold in Nigeria'. One of the most prominent personalities of this era was the late Dr. Bola Are who released a number of hit songs. Other distinguished musicians of the period are the late Rev. James Akinleye and Rev. Josiah Jesse Ransome-Kuti, grandfather of the legendary Afrobeat musician, Fela Anikulapo Kuti. The popularity of gospel music in Nigeria continued to grow into the 1970s, with the advent of new genres such as gospel highlife and gospel *juju*. These new genres of music drew influences from Nigerian traditional music, which highlighted danceable rhythms and attractive Nigerian melodic lines Ebenezer Obey and King Sunny Ade are among the most popular gospel musicians of the era.

The 1980s and 1990s saw the emergence of gospel music icons like Panam Percy Paul, Tope Alabi, and Kunle Ajayi. These musicians brought a fresh and contemporary sonic appeal to gospel music. This was achieved through the incorporation of elements derived from pop, rhythm and blues (R&B), and hip-hop into their music. In the 2000s and beyond, gospel music in Nigeria continued to evolve, with the emergence of new sub-genres such as gospel rap and gospel reggae. Nigerian gospel musicians also gained more international recognition, performing on international stages and collaborating with artistes from other countries.

Some Features of Nigerian Gospel Music

Gospel music, being 'a religious version of pop music' (Onyeji, 2002:31), is

deeply rooted in African-American traditions; and is closely linked with the Christian religion. Most gospel songs emphasize simple chordal progressions, call-and-response technique and the continuous repetition of texts with the aim of delivering the intended spiritual messages. According to Adedeji (2015:2), gospel music is 'one of the Christian musical genres, the contents of which are traditionally and theologically evangelistic, i.e, aimed at preaching the good news of Jesus Christ to others for the purpose of their souls'. The rhythmic patterns are regularly syncopated, with sturdy African-influenced musical traditions.

The above is in sharp contrast with Western art music that is closely associated with European traditions which give more prominence to formal structures, harmonies derived from theoretical rules, and melodies that are created using certain principles that are at variance with gospel music. The cultural differences that exist in gospel and art music make it somewhat challenging to arrange a gospel song in art music style. The structure generally makes it emotive and expressive. The emotive and expressive quality found in gospel music is to some extent different from that of art music. For example, gospel music is used for the expression of profound spiritual feelings. It is often used to convey messages of love, sadness, redemption, thanksgiving, the Holy Spirit and many more. This makes it more challenging for the composer to replicate same in art music style.

Gospel music is usually rendered using a combination of many contemporary musical instruments including the voice, piano, drums, bass guitar, lead guitar and saxophones among other musical instruments. The instrumentation in gospel music is often quite different from that found in art music where musical instruments like violins, violas, trumpets, organ, clarinets, oboes, bassoons, kettle drums and cello among others are used. But it is noteworthy that some gospel music artistes have started incorporating some of the aforementioned musical instruments into gospel music. This notwithstanding, they are still saddled with different roles in the two musical situations.

Background on Nigerian Art Music

Nigeria has a rich and diverse cultural heritage that is succinctly reflected in its arts, which includes music. Nigerian art music has a long historical trajectory dating back to pre-colonial times, when music was a fundamental part of traditional, religious and social ceremonies. With the arrival of Christian missionaries and the introduction of Western musical instruments, Nigerian music began to undergo a transformation, as the attempts to entrench Western classical music at the detriment of Nigerian traditional music became increasingly obvious. But this was not to last for too long as Nigerians'

consciousness changed with a strong determination to enforce their cultural practices through music (Omojola, 1995, Idolor, 2001, Ogisi, 2008, Agu 2017 and Igbi, 2017). Thus, during the early twentieth century, Nigerian Church musicians *inter alia* began incorporating elements of traditional music into Western music, thereby creating a hybrid style known as Nigerian art music. The innovative style was branded by a synthesis of Nigerian traditional rhythms, melodies, and instruments with Western harmonies and instrumentation.

In addition to her art music tradition, Nigeria is also famed for her popular music – another musical style that has had an enduring stimulus on the music in Africa and elsewhere. Nigerian popular music had its roots in the 1950s, when musicians began to combine Nigerian traditional rhythms with Western popular music styles like jazz and swing. Nigerian art music and gospel music are very vital facets of the country's cultural heritage. They echo the multiplicity of Nigerian ethos, and the way in which Nigerian musicians who practice the styles have reacted to the dynamics of social, political and religious circumstances over time. Today, diverse Nigerian music genres continue to advance in different ways, thereby positively impacting musicians around the world, and by this means, making it become a key fragment of the global musical sound scape.

Concerns on Song Arrangements by Nigerian Art Music Composers

Most creative efforts by Nigerian composers on song arrangements are folk songs. Folk songs are a central aspect of the country's cultural heritage, and a number of composers frequently use them during song arrangements in art music style. However, quite a lot of challenges have been identified with this process, which in turn negatively impacted the quality of the end product. From preliminary score analysis carried out, identified challenges being faced by Nigerian art music composers in arranging folk songs are not within the purview of this paper, however, a number of such shortcomings are briefly discussed under the following subheadings:

Ensuring Thematic Originality: All folksongs are usually firmly embedded in a nation's culture, ethos, philosophies and traditions. Hence, it is expected that composers who arrange folk songs or any other thematic material in art music style need to ensure that the originality of the piece garnered from tradition is retained. It has been observed that ensuring thematic originality may be a daunting task, particularly when the arranger is from another ethnicity, or if he/she is not well-versed in the culture from which the folksong was derived. Commenting on language mastery and cultural orientation as indispensable tools in music creativity, Agu (2015:3) notes that 'a musician or

performer who is at home with the musical lore of his community or tribe, uses this knowledge to strengthen the ethnographic and socio-cultural foundations of his musical prowess". Idolor (2001:147) had earlier, also expressed this concern when he noted that 'it is difficult to categorically assert (apart from the nationality of the composer and the text of the composition where applicable) whether some works of Nigerian art music composers are actually African'. In view of these concerns, arrangers must therefore, dedicate ample time to profoundly analyze songs collected with special attention on the language, scale, rhythm, melodic contours, performance context, and cultural significance. This will not only help guarantee the folksongs' preservation, but also ensure that the originality of the piece is not totally jeopardized at the end of the creative process.

Incorporation of Art Music Compositional Nuances: Nigerian folk and gospel songs are usually known for their simplified melodies, repetitive rhythmic patterns, and the call-and-response structure. Therefore, a composer who wishes to arrange folksongs in art style must adapt such melodies and rhythms to align with the structure of art music. A profound grasp of the fundamental principles of art music composition therefore becomes imperative.

The Orchestra: Nigerian folk songs are either sung *a Capella* or performed using traditional musical instruments like talking drums, *akise*, *izu-igede*, *agba*, *shekere*, and *alo* to mention few. When arranging or re-arranging songs in art music style, composers need to carry out in-depth studies of different musical instruments of the culture from where the folksongs were sourced. This will enable them choose the appropriate instruments that should form the orchestra, and how they can be used in creating the music.

Harmonization: The understanding of harmonic theories and principles is vital to the arrangement of Nigerian folk and gospel songs. This is because, most folksongs are sung in homophonic style, and sometimes with harmonies moving in thirds, fourths or other intervals, depending on the musical culture. Arrangers of folksongs must therefore show mastery by creating harmonies that complement the melodic lines, and that also bear semblance with the musical culture from which the song was sourced. Interplays between voice parts, vocal layering and poly-rhythms should be applied where necessary and in tandem with the thematic features of the song being re-created.

Dearth of Creativity: Although the creative efforts of Nigerian composers are quite commendable, the lack of creative profundity by some Nigerian composers still comes to the fore when arranging songs. Agu (2002) observed

that early Igbo composers were unable to develop their works to appreciable lengths that are suitable for performance situations. It is noteworthy that while several literate Nigerian art music composers have developed the art to considerable levels by composing works with laudable degrees of complexity as opposed to early composers' works that were more strophic in form, the challenge of creating works to significant lengths and performance duration is still prevalent among some. A number of Nigerian art music composers are also faced with the challenge of not being able to traverse cultural barriers, or create melodic lines and rhythmic patterns that are suitable and adaptable to art music style. There is also the challenge of not being able to select and create fitting instrumental accompaniment, and craft harmonies that will not be at variance with the overall texture of the music. But the possibility for Nigerian art music composers to arrange folk or gospel songs into culturally fascinating pieces that will advance Nigeria's rich traditional and religious musical heritage is not in doubt. But to solve this concern on the dearth of creativity, Nigerian music composers must expand their creative horizons beyond mere transcriptions of melodies by first seeing themselves as composers that are although arranging existing melodies, but are in the actual sense re-creating songs into beautiful works of art with enduring sonic appeal.

Background on *Kabiesi*: Analytical Study and Arrangement

Kabiesi is a well-known gospel music tune of Yoruba extraction. Generally, Nigerian gospel music incorporates extensive varieties of styles that fuse features of traditional music with other contemporary nuances. Most Nigerian gospel songs usually bear strong semblance with the culture from which the music was created. Agu (2017:1) states that 'music is a worldwide phenomenon peculiar to the culture where it is created and performed, and it reflects the values and life-styles in that culture'. Putting the above into cognizance, the song *Kabiesi* was re-created by utilizing elements that are firmly rooted in the already established African melodic, harmonic and rhythmic characteristics of the song.

The seventy-two bar piece in simple quadruple time, is written in minor and major modes, combining elements derived from Yoruba traditional music. The work is in multiple sections, with a short piano introduction. This is followed by an original melody composed by the arranger in minor mode for soprano, alto, tenor, bass (SATB) sung in unison and an abrupt shift to harmonic singing from bar eighteen (18). The main theme is introduced from bar 21 with call and responses between female and male voices. Although the melody is primarily established on Yoruba traditional melodies, several other melodies were composed by the arranger, adhering to the tonal

inflections in Yoruba language, and sometimes, a deliberate non-adherence to the tonality of the language. Having observed the tonality in the opening sections of the work, the arranger intentionally decided not to craft all the melodies in the work in that manner, so as to give room for more fluidity and melodic creativity. The harmonies used in *Kabiesi* intermittently feature parallel motions, hence, arousing different moods. Repetitions and call-and-response techniques were also used *inter alia*, by the arranger to showcase artistic creativity and further perpetuate the dramatic feature of African traditional music.

- Yoruba Text and English Language Translation of *Kabiesi*

Yoruba Text

Kabiesi O, Hosanna o
Eyin Jesu Kristi, Oba Aiku

Kabiesi O, Hosanna o

Eyin Jesu Kristi, Oba Aiku

E gbega

E yin Jesu o

E yin Jesu Kristi Oba Aiku

English Text

We Worship You, Hosannah
All Praise to Jesus Christ, the
everlasting King

We Worship You, We cry
Hosannah

All Praise to Jesus Christ, the
everlasting King

Please Exalt Him

Please Praise Jesus

All Praise to Jesus Christ, the
everlasting King

- Unison Singing in *Kabiesi*

Unison singing is prevalent in most traditional music types of Africa. It is a technique in African music, where all voices are made to sing the same melodic line at the same time thereby creating an even-sounding tone. Unison singing is used in the piece and appears in bars 3 to 18 and 29 to 32. However, worthy of note is that the unison sung by all parts from bars 3 to 18 is in minor mode, the second one from bars 29 to 32 is in major mode, and sung only by male voices.

- Parallel Harmonies

Parallel harmony is a frequently used harmonic technique in various musical traditions in Nigeria. This harmonic technique is achieved by moving two or more voices or instruments in the same direction by the same interval, thus creating a parallel motion by retaining the same chord quality where it is being utilized. Thus, soprano and alto, and tenor and bass parts can be seen moving in thirds. This can be found in bars 58 – 60 and bars 64 – 67.

- **Use of Medley in *Kabiesi***

Medley refers to an uninterrupted combination of two or more songs in a musical performance. In the re-created *Kabiesi*, two different popular gospel songs were fused as one. Bars 53 to 63 feature '*Oba, Oba,*' which takes the song to the climax. The fusion of two songs in one also enables the arranger to showcase a variety of musical elements as well as different expressions and creative features within a single piece of music. The second song features the call-and-response format, which is a prevalent feature or technique in African traditional music.

- **Scale in *Kabiesi***

Scales play essential roles in establishing tonality, transmitting emotions, and generating the basis for melodic and harmonic crafting. The two most frequently used scales in art and Western pop musical styles are the major and minor scales. The opening section of *Kabiesi* (beginning from the piano introduction) is written in the harmonic minor scale, before the abrupt switch to major scale from bar nineteen (19). The harmonic minor scale was used to establish the introspective and dramatic mood at the beginning of the work before the sharp contrast created as a result of the switch to major scale. Both scales were utilized for purposes of variety and exploration of dissimilar emotional soundscapes within the work.



Figure 1: *E harmonic scale used in the opening section of Kabiesi*

Use of Imitative Melody in *Kabiesi*

Imitative melodic writing is a musical technique found in various traditional Nigerian music types. Although it mostly appears in the call-and-response style, which involves a vocalist singing a phrase otherwise referred to as the call, while the chorus responds. Imitative technique can also involve a voice duplicating the melodic pattern or phrase of another voice. In African music, imitative melodic writing is a fundamental element of many traditional and folk music styles. The music excerpt fig 2 shows how the composer used imitative melody in a section of *Kabiesi*.



Figure 2: imitative melody in a section of Kabiesi.

Analytical Study and Arrangement Procedure of *Ene Dokpe*

- Itsekiri Text and English Language Translation of *Ene Dokpe*

Textual and lyrical components in art music compositions are a continuum of philosophical thoughts expressed contextually and poetically to communicate encoded messages for purposes of praise, worship, storytelling, love, sadness and such other issues that border on different aspects of human existence. The texts of songs used in this study border on praise and worship to God Almighty.

Itsekiri Text

Ene dokpe, Ene dokpe
Yiri Jisos, YiriJisos, Olugbe Olitse
Yiri bérin gboýo sen wun
Urun t'Óritse tsegbe'ne
EneDokpe
Aye t'Óritse tsegbene
Ene dokpe

English Text

We are thankful
Praise to Jesus our Redeemer
Praise Him in Joyful Songs
For what God has done for us
We are thankful
For God's gift
We are thankful

- Opening Section in *Ene Dokpe*

The work begins with a slow-paced engaging andante movement originally composed to set the tone for the entire piece. Although the work is an arrangement of a well-known Itsekiri Church chorus, the arranger provided an originally composed section for SATB to serve as the opening. The melancholic and graceful melodies in the opening is in sharp contrast to the more exuberant and energetic next section.

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Happily Medley of "Mamma Mia!"

Score for Soprano, Alto, Tenor, Bass, and Chorus (S, A, T, B). The score is in 3/4 time and features the lyrics: "I'm not the type, the type... I'm not the type, the type... I'm not the type, the type... I'm not the type, the type...".

Counterpoint refers to the deliberate utilization of two or more easily recognizable independent interactive melodic lines that automatically form a unique melodic contour and harmonically balanced sonic texture. Developed in European classical music, it is seldom used by Nigerian art composers. However, it appears in some Nigerian art music composers' works like *Glory Hallelujah to His Name* by Emurobome Idolor, *I am Proud to be a Nigerian* by Dan Agu, *Hallelujah* by 'Mudia Igbi, and a few others. These Nigerian art music composers in the mentioned works, not only incorporated counterpoint



Figure 4: Vivid use of Counterpoint

Between bars 109 and 115, the arranger, creates independent web-like melodic lines moving simultaneously to create interaction between the four voice parts. Although counterpoint is a compositional feature that is more associated with Western classical music, it was used by the arranger in this piece with African traditional music undertones. For example, the parallel movement in the voice parts is typical of African music.

Scale in *Ene Dokpe*

The diatonic scale which consists of seven distinct pitches was used in the work. The scale served as the basis for creating the melodies, harmonies, and chord progressions in the piece.

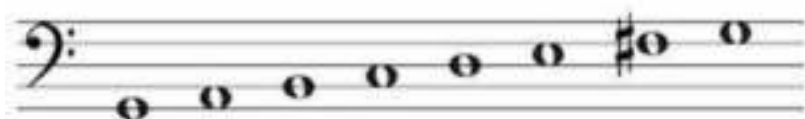


Figure 5: G major diatonic scale used in the entire arrangement of *Ene Dokpe*

- **Modulation in *Ene Dokpe***

Modulation in Nigerian art music composition denotes the technique of transiting from one tonal center to another in a musical piece. Taylor (1991: 141) believes 'it is better to think of modulation as a process by which one key may lead to another'. This technique is not unique to African music but is present in various musical traditions and styles around the world. In the context of art music, modulation serves a number of purposes, which include sustenance of interest in the composition, creating contrast in different sections, and enhancing emotional expression. Modulation in *Ene Dokpe* was used to achieve the aforementioned and also as one of the variations to the recurring theme to avoid monotony. This was done by introducing new melodic and harmonic material, thereby keeping the listener engaged and interested. The arranger also used it as emphasis to an already established musical theme. With slight variations in the harmony, the theme in this section is presented in a new light, thereby making it stand out. The modulation used also creates a climactic effect, by heightening the emotional feel of the composition as it reaches its highpoint. In the excerpt figure 6, the preparation appears in bars 74 and 75, while the actual modulation to the subdominant begins from bar 76 and ends at bar 99.



Figure 6: Climax Section *Ene Dokpe*

Ene Dokpe

The musical score for "Ene Dokpe" is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature is 4/4. The lyrics are in Igbo. The score is divided into four systems. The first system shows the vocalists entering with "ma-gba" and "E-ndi-ndi-ndi". The second system shows a more complex vocal arrangement with "E-ndi-ndi-ndi" and "E-ndi-ndi-ndi". The third system shows the vocalists singing "E-ndi-ndi-ndi" and "E-ndi-ndi-ndi". The fourth system shows the vocalists singing "E-ndi-ndi-ndi" and "E-ndi-ndi-ndi".

Figure 7: Ending Section Ene Dokpe

- **Coda in *Ene Dokpe***

The closing section of *Ene Dokpe* is an originally crafted melody and harmonized for S.A.T.B. This was crafted to provide listeners another melody that is totally different from the recurring theme. The last ten bars in the music excerpt figure 8 provide an insight into how the arranger carefully re-created the song and brought it to the climax.



Figure 8: Coda Section *Ene Dokpe*

Conclusion and Recommendations

The paper focused on analyzing two well-known gospel music songs regularly used for Church worship predominantly among the Yoruba of south-west Nigeria and the Itsekiri of south-south Nigeria. This was done through the descriptive approach wherein the author described aspects of the selected pieces and what was done in different sections of the works. Musical excerpts were provided to enable a more vivid understanding of the analysis. The author earlier observed from preliminary studies that there still exist art music arrangements that are usually too short for performances in music events like concerts, believes that the study is a response towards addressing this challenge. The paper argues that arranging an existing tune is beyond mere transcriptions and scoring of such songs on staff notation with piano

accompaniment. As shown in the paper, existing tunes could be re-created and developed into works of significant lengths for performances in concert setting. The challenges of adapting oral traditions to Western nuances and notations, creating appropriate instrumental parts for the orchestra, crafting new harmonies and melodies that are different from the motif and theme of the gospel song being arranged are not insurmountable.

It is hereby recommended that composers broaden their creative limits by learning more skills in the art of composition such that they can apply appropriate creative techniques needed to re-create existing indigenous gospel songs into pieces that can satisfactorily serve artistic, religious and entertainment purposes. Composers must also allot ample time to self-development in the area of having more knowledge in oral traditions by learning indigenous rhythmic patterns, harmonies, and melodic structures of given societies. Furthermore, composers must embrace collaborative efforts with traditional and gospel musicians who are undoubtedly the more knowledgeable in their indigenous music they perform. Visiting, interviewing, observing as participant and working closely with such musicians will enable the composer who wishes to arrange indigenous songs to be more informed. Such experiences are not only capable of propelling him/her into experimenting with new ideas, but with features that have been derived through observing or direct learning from such collaborative efforts. Among other benefits that could be derived from arranging gospel songs is that the audience can easily relate with the song since it is not entirely new to them. This will further lead to effective communication between listener and audience – communication being one of the hallmarks of the creative process. By this, the realization of a Nigerian art music identity will be facilitated.

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