

Research Composition and cultural preservation of Indigenous Music of the Jukun people of North Eastern Nigeria

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Received: 16/6/2023 | Accepted: 04/7/2023 |

Published: 11/7/2023

Abstract: "Research composition", propounded by Onyeji (2002), is an approach to art music composition that combines an ethnographic survey of indigenous music with creative music composition. It forms a new approach to documenting endangered musical cultures. It is being engaged by students and professional composers in Nigeria and some parts of Africa. Jukun music is one of such indigenous musical cultures that requires global visibility. Therefore, the adaptation of various traditional Jukun musical styles evidenced in the day-to-day life of the people into academic research and creative music writing promises a quick enlisting into the realm of explored African traditional musical cultures as well as granting easier accessibility to a larger audience for entertainment and contemplative purposes, while preserving it as cultural heritage for many more years to come. As a qualitative research, this study using the ethnographic survey presents the structural analysis of Keku contemporary symphony based on the musical idiom of Jukun Keku dance ensemble.

Keywords: Research Composition, Cultural preservation, Traditional Jukun music, North-East Nigeria

Publish by IJAH 2023.

INTRODUCTION

This study focused on the provision of analytical discussion and examples from the "Keku contemporary symphony" (an art music composition based on Jukun traditional dance by Omotolani Ekpo (2021)). It highlights how the "melodic and rhythmic lines" of Keku music are used in the symphonic work and how the symphony uses the technique of improvisation from the Jukun traditional music. A detailed explanation and definition of the concept of "research composition" within the context of its significance as a tool for cultural preservation is attended to in this study. The composition is based on the researcher's work among the Jukun people as a fusion of ethnographic fieldwork and creative engagement with Jukun music, in collaboration with the custodians of the musical style. The structural analysis of the piece of music reflects the three major musical eras of Nigeria— the Pre-colonial, Colonial and Postcolonial periods.

Moreover, the study presents the data from its ethnographic survey of the Jukun musical engagements in preserving their cultural heritage for many decades. It is important to note that the northeastern region of Nigeria

possesses a wide range of the nation's minority indigenous groups, among which the Jukun tribe. The Jukun tribe permeates about eight states within the region, having Wukari town of the southern Taraba State as the seat of the Jukun monarch, the Aku-Uka of the Kwara Kingdom. Notable cultural values of the Jukun are evident in the various indigenous musical styles and folk songs of the people. These songs and other musical activities of the people concurrently portray the core philosophies that govern their daily cultural engagements. The Jukun musical styles or ensembles include the Yaku dance ensemble, Keku dance ensemble, Akishe dance ensemble, Ajo-Niku, Ajo-Bwi, Agyogo, Garaza, Ajo-Kovo to mention a few, Ekpo & Onyeji, 2020; some of which have experienced some level of modification as a result of cultural interactions and Western civilization. The fact that the Jukun tribe is considered a culturally rigid society by some researchers does not negate their interactions with their neighbours and the influxes of global reformation on African indigenous people and their daily activities.

African cultural heritage preservation is a phenomenon in the field of social sciences and arts. UNESCO in this regard has been consistent in its position as the frontier for advocacy of cultural preservation in the recent decades. Cultural and natural heritage is being preserved by so many named means such as the: 1. Traditional oral tradition (Okoro, 2010; Akinyemi, 2011; Ozioko et al, 2011; Primadesi, 2012; Omeluzor et al, 2014 and Oyinma, 2016); 2. Heritage management; Konsa (2016) credited the preservation of cultural and natural heritage to management. He believes that human activity is critical to heritage's continued existence. Therefore, apart from the popular notion of conservation, since man and his environment constantly experience changes, then, there is a need to adjust to these changes and manage them with a keen consideration of their rigidity and paucity. 3. Another means is archiving of valuable records as intangible cultural heritage, Bonn et al (2017). Still on the subject of preserving cultural heritage, Wipo (2005) noted that museums also house some of the tangible heritage of indigenous people, although issues are raised on the ability of such medium of heritage preservation to adequately present the rights and interests of the people without any form of misappropriation. 4. A more recent means is digital preservation as recorded by Ekwelem et al (2011) which entails the conversion of data on cultural and natural heritage into bits and bytes for easy and unlimited access to traditional and wider audiences across the globe.

However, a new possible means worthy of global exploration as proposed by this study is the research composition approach to cultural preservation. Contemporary art music composition for example aside from its entertainment purposes serves as the bedrock for music education and critical structural analysis in music theory and composition among other arms of general musicology. Most African, as well as non-African composers in one way or the other, were inspired by their indigenous musical styles in creating new music, but more importantly, is the deliberate search for endangered musical styles within and outside their immediate cultures to preserve them through creative compositions. This approach to documenting cultural music heritage tends to make it more accessible to a wider audience through different mediums. It may serve as an entertainment music piece for lovers of pleasure and research inspiration for critical minds. This two-edged scope of musical art creativity potentially engraves and translates such musical heritage in the mind of many people from various cultures of the world into readable literature capable of combating the vices of globalization and its obvious threats to African cultural heritage including music. This, among other decolonization tools, calls for a more deliberate search for the endangered musical cultures like that of the Jukun for viable documentation through a more acceptable and accessible medium of contemporary music engagements including research composition.

METHODOLOGY

This paper is a presentation of qualitative research. It gathered its data through an ethnographic study of Jukun music and all it entails through interviews and observation. The analysis of keku contemporary symphony derived from the Jukun traditional dance was made to verify the viability of engaging the inherent creative elements and idioms of the indigenous music for creative art music composition, in a manner that retains the identity of the Jukun people. The observation of the Jukun musical practices was a key instrument of primary data collection through video and audio recording devices. Manual and electronic music compositional analytical instruments were employed in analyzing the sample composition.

Music and Preservation of cultural heritage

In traditional indigenous societies, heritage; be it tangible or intangible, natural or cultural forms the basis of human identity. History; memory; aspirations and hopes for tomorrow as well as the people's fears of the unknown holistically inform their heritage content. Cultural heritage transcends mere expressions of elements of nature. It entails sounds, words, feelings, sensations, thoughts and beliefs rooted in the traditions of a given people. Civallero considered cultural heritage as a form of inter-generational communication that entails the familiar and local history of any indigenous group such as natural medicine, kitchen recipes, and dressing (clothes/ hair-making) which are carefully and deliberately handed over to succeeding generations, (Civallero, 2007). Similarly, Umukoro (2017), presents cultural heritage as a summation of indigenous peoples' art, science and all their socio-religious institutions transmitted from one generation to the other over a very long period. Cultural heritage is usually passed through various messages such as speech or songs, proverbs or sayings, folktales and fables, epic histories and narrations on to the younger generation with so much ease.

The position of music in indigenous cultural societies is further described in Crossley, (1964) as being different in its origin, form and content. It is decoded as a heritage that requires preservation and renewal at one point or the other with a keen consideration of the powerful forces militating against its continuity. Therefore, considering Botagen et al (2017), the preservation of indigenous knowledge is core to the sustainability of indigenous human societies. Also, a crucial factor is the participation of indigenous peoples in migration and irresistible exposure to the mainstream elements of modernization and its subsequent careless subjection to the overwhelming assimilation of dominant cultures. The traditional cultural heritage of the Africans is primarily sustained through oral traditions, usually as folklores, folksong, rituals, cultural events, celebrations and

traditional rites of passage. All these cultural practices centre around some kind of music, either as a purely instrumental style, chants, songs and dance or a combination of any of these. Likewise, most of the song text used is either a life experience of one ancestor or the other to give advice or instruction to the members of the community. Such songs are composed and sung to communicate the opinion of the elders concerning an issue or give warning in the form of a taboo against any ill act within the community, which eventually become general philosophies that govern the people through many generations.

Seeger (1996) while discussing how cultural identity is maintained, noted that music is often found alongside language in almost all societies. Although, according to him “unlike language, music does not require understanding; because people may be moved by the music of peoples whose language means nothing to them.” Whichever way, either as entertainment or otherwise, music move people and that is what makes it powerful enough to outlive its composers and performers. It can travel many miles for many years while writing an unknown culture in peoples’ minds for a very long time. How much more will its impact be when performed in its original environment, where it originates from. Music forms an easy tool to treasure the core values of society for many generations. In the same vein, one may agree with Inawat’s submission that music unlike its other physical counterparts and language, removes the barriers to understanding cultures; it opens culture up and welcomes strangers, Inawat (2015). A similar argument by Wang (2014), on measures of preservation of the cultural heritage of Chinese folk music, viewed musical heritage as the most consistent aspect of the cultural sediment, unrestricted by the influence of time and space. It can retain its original form and state of survival, in a particular form, peculiarly coded in a somewhat enclosed space.

Invariably, the sustenance and continuity of Jukun cultural heritage are doubtlessly enhanced by the music of the people. Good examples are folk songs that tell the story and give instances of ancient encounters of the people, some of which are refrains to folklore/tales told within households. Elder Nuhu (2017) in an interview with him confirmed that even the lullabies of mothers are seeds of cultural heritage sown into the little mind of a Jukun infant to indoctrinate him/her into the norms and philosophies of the people.

Cultural involvement of the Jukun people in preserving Jukun heritage

The Jukun as part of the numerous indigenous groups found in Northeast Nigeria is classified into sub-Jukun dialectal groups within the Southern region of Taraba State. Some of these dialects are *Wapan*, *Wanu*, *Dampar*, *Kutep*, *Ekpan*, *Jibu*, *Tikun*, *Idolo* and

Nyifon each of which possesses a distinctive version of the Jukun dialect. However, for this study, our focus will be on the Jukun *Wapan* which is the Wukari Jukun and is considered the generally understood Jukun dialect.

Music without a doubt is core to the cultural engagement of the Jukun people. Therefore, it forms an integral aspect of the people’s practical involvement in preserving their cultural heritage alongside some other cultural elements. The day-to-day activities of the people is laced with the philosophies and norms passed on to them by genealogy. Socioeconomic, political and religious experiences of the Jukun are carried out with so much respect for their cultural heritage in which music plays a major role. Jukun people are considered by their neighbours as being rigid and overprotective of their cultural heritage. As a fact, some researchers deliberately avoid this culture because of the restrictions and limitations posed by the custodians of some certain Jukun cultural heritage.

Notwithstanding, oral history and consistent practices within the Jukun communities showcase the peoples’ deep respect and pride for their cultural heritage and their deliberate integration of the younger generation into the various aspect of such heritage against all forms of cultural conflicts space. Jukun music is one of those cultural elements the people engage to sustain both their cultural and natural heritage. Through which their cultural values and norms are consciously and consistently translated through the composition and performance of their music. In achieving this, children have often carried along in virtually all their cultural activities, for posterity.



Plate 1: Cultural passage rite for all Jukun sons (source: field work 2022)



Plate 1: Cultural passage rite for all Jukun sons (source: field work 2022)

Jukun Identity and music composition

On a general note, traditional music is an expression of both musical and super-musical aspects of any culture. It fosters the identity of indigenous people against any form of prejudice and suppression. African indigenous or traditional music displays the uniqueness and social identity of the people through the performers and their performances respectively. The performer's props and costumes, musical instruments and their construction, rhythm and dance of the performers, vocal style, tonality and scale engaged as well as the overall texture of the music during performances usually is a reflection of the people and their cultural values.

Sowande described African traditional music as being 'functional at the root' to unite the physical life of the people with the metaphysical (Sowande 1967, p.245). Also, on the discourse of African identity, Ndubuisi 2013, noted that "every being is one in itself and divided from the others." Therefore, arguments were made against limiting African identity to just location or colour, rather African identity is presented as such that is primarily built on 'African self-hood, this is an African metaphysical concept of identity. African idea of self is in relationship

with others, that is, a "being- with" or the "African brotherhood". More important, is the concept of his being with the supernatural. All African indigenous communities are identified with one metaphysical being or the other and this transcends to family units of the community. Therefore, the identity of the Jukun is evidenced in their relationship with the supernatural and subsequently displayed in the presentation of their musical culture in its entirety.

Music composition among the Jukun is not a departure from other indigenous African societies. It is a creative art that draws its inspiration from the culturally established musical idioms and elements of the people over the years. It is considered an integral part of people's lives and events, therefore its content and context are designed to satisfy these purposes. Jukun language alongside their music serves as a critical aspect of actualizing and showcasing the peoples' identity, either in its verbal or non-verbal form.

In agreement with the African "being-with" theory of identity, Jukun identity according to (Makai, 2017) is evidenced in the "trends of Jukun relations with her

neighbours, starting from the events of migrations of the people into the area known as the Middle Benue Valley and subsequently to their present location, Wukari". Makai further noted that the concept of "Jukunic cultures" came to be as a result of trade, mutual relations, cultural affiliations and war. These mentioned factors that influence human identity has doubtlessly shaped Jukun people's identity and consequently their creativity, especially in music.

Musical creativity among the Jukun

The creation of music among the Jukun is keenly associated with the socio-religious routine of the people, which accumulates into a musical heritage that transmits the historical traditions and philosophical norms they cherish and live by from one generation to the other. This music, either as songs, instrumental or dance ensemble is distributed and composed to serve a unique function within the community, each of which is shaped by the cultural context of the aspect of the socio-cultural and religious purpose it is to serve. Doubtlessly, the existing musical styles of the Jukun came to be as an outcome of the seemingly primitive simplicity and creativity of the early generations which are still held in honour today.

The Jukun possess an array of musical styles as pure instrumental or vocal genre or a fusion of both. There exist certain creative idioms and element unique to the people and is often featured in almost all their musical styles through the peculiar musical scale and mode, form, rhythm and melodic contour they employ in their compositions. Some of these musical styles are open to

any interested member of the community, while some are hereditary and some by initiation and rites. The nature of the musical style determines the nature of its composition. If it is for entertainment purposes without any mythical influence, the musicians may be inspired by the current happenings of society or the excitement of the occasion. Whereas, those considered hereditary and religious are strictly influenced by the spirits, and this requires some level of consecration to the cult or family oracle.

The creation and choice of accompanying musical instruments is another important factor to be considered among the traditional Jukun musicians. Some just adopt existing musical instruments that fit into their musical styles, while some create entirely new musical instruments to express the uniqueness of their style of music. The construction and performance technique of possibly identical musical instruments like the drums is displayed in the context of their functionality within the Jukun culture. Music creation is often inspired by the primary essence of its function and the expected role it is meant to play at any of the statutory cultural events.

Elder Amos Kenda, a prominent Jukun traditional musician during an interview session with him talked about the gifting of the ancestral deities in helping an individual create good music that will [provoke the supernatural to happen. He gives credit to the Supreme Being 'God' in creating his special guard flute "*Ikun*" a two-tone wind instrument. The instrument is used in imitating some common chants and proverbs peculiar to the Jukun. During the performance, the audience is reminded of these chants or proverbs or folksongs and responds accordingly. These in turn refresh their memory and their commitment to preserving their cultural heritage.



Plate 3: Researcher's pose with Elder Amos Kenda and his drummers with his flute, after an interview session (source: field visit 2021)

It will be necessary to note that, the music composition and performance within the contemporary Jukun society have presented some mixed forms of music styles which are the combination of some kind of popular Western styles developed by gospel and pop musicians, their compositions are usually built on some special contents to celebrate special events for religious, socio-political and economic rallies respectively. These kinds of musical styles present a kind of departure from the original traditional styles because it simply alters the basic form and content of the original music and fuses it with modern elements.

Contemporary creativity and continuity of cultural heritage

A critical consideration of Euba's assertion of the possible changes and continuity of traditional music in Nigeria opined that even discontinuation of indigenous cultural institutions is not sufficient to kill their music, no matter what and whichever way, traditional music will continue to grow by itself (Euba, 1963 p.248). Therefore, even though Nigerian traditional music is presented in an entirely new way, its originality and identity cannot be denied.

Contemporary art music compositions and their performances in Nigeria and other African countries in the recent decades have laudably engaged traditional indigenous music as a research output or cheer entertainment piece. Art music composers, mostly found in schools and churches present their works as a fusion of African traditional music and European musical elements and styles. Various Western music genres are realized by these composers through the creative idioms and elements they derive from indigenous music (Omojola, 1995). Cantatas, symphonies, String Quartets, Oratorios, Piano sonata, anthems and choral pieces to mention a few were composed using these traditional musical elements and idioms. Nigerian art music composers like Euba, Omojola, Onyeji, Uzoigwe, Nzewi, Echezona, Ekwueme, Akpabot, Okafor, Agu, Sowande, Obidike, Olusoji and Ekpo among so many. The noble efforts of these composers have to great extent fostered the preservation and continuity of traditional and indigenous music of different Nigerian cultures. Of interest to this study is Ekpo's Contemporary Symphony titled Keku (based on Jukun traditional dance). Keku dance is one of the notable indigenous dances and instrumental ensembles of the Wukari Jukun (Wapan). The composition is an outcome of rigorous research into the creative milieu of the music and its performance.

Research composition: Definition and Engagements

Music composition is often informed by the history, social structures, belief systems as well as current social

changes and developments around the composer. Coupled with a largely unexplainable need of a man in creating and maintaining distinct group identity and creation of diversity respectively, which may not necessarily be responsible for the extravagant diversity and creativity of musical practices throughout the world. Mans (2009) believes that Africa is categorized among the highly cultural diversified societies of the world. Her musical tradition evolved through the process of oral transmission. It is shaped by the theory of continuity and change, variation through creative impulse and its functionality as agreed upon by the people.

The African contact with Western music education doubtlessly brought about a new approach to documenting African music against the oral tradition procedure. Early African music writers started by imitating Western composers, most especially for church services. An offshoot of this practice was the discovery of native tone distortion among other challenges. As an improvement on this foundation laid by early African art music composers, Nigerian composers among other African art music writers began to advocate for a more authentic African art music composition through research. Research composition entails a more purposeful creation of new music based on the idioms and elements of the chosen traditional genre. It requires an identification of the composer with the music to enhance his understanding of the nitty-gritty of the music he intends to work with. Anyone that seeks to present such heritage for intellectual discourse and appreciation must pay the required price through the uncompromised report as an ethnomusicologist or composer. (Onyeji, 2016, p.55-58) described research composition as a compositional approach, that requires in-depth ethnomusicological research to facilitate the composer's ability to create modern African music of whatever duration, based on the creative elements and idioms from identified musical type or tradition. It stands as a link between the two genres to satisfy the requirements of both. (Uzoigwe, 1992, p.13) also discussed the effort of African composers; thus, "African art composers seek to experiment with the formative potentialities that are found in their musical traditions and merge them with different elements in a more contemporary manner that would retain the authenticity of the music while it builds up the developmental mode and sustainability of their music and cultural heritage."

Keku: contemporary symphony based on Jukun traditional dance by Omotolani Ekpo, employed the research composition theory. The classical piece was inspired by the composer's interaction with the Jukun culture. Living within the community for more than a decade provided her with the required data on the music compositional and performance technique engagement of the natives most especially during socio-cultural events within the community. This she carefully utilized in creating new music to document the musical style and

make it widely assessable for entertainment and contemplative purpose.

The composition, though based on the indigenous idioms of the Jukun *Keku* dance music, draws its structural formation from the Western symphonic arrangement (Ekpo, 2021). It is in four movements, each of which is made of introduction, exposition, development, recapitulation and coda sections. The concept that informed the composition was the three major musical eras of Nigeria– the Pre-colonial, Colonial and Postcolonial periods. The composition like any other symphonic work, establishes the theme derived from the melodic and rhythmic lines of the indigenous *Keku* music, while adopting the improvisations of the original music for different instruments, then varies its expression in different sections creatively.

Summary and Analysis of “*Keku* contemporary Symphony”

Title: *Keku*, Contemporary Symphony

Medium: The symphonic arrangement is written for the Violin 1&2, Viola, Cello, Contra Bass, Flute, Ocarina, Clarinet in B flat, Alto-Saxophone, Horn in F, Trumpet in B flat, Trombone, Timpani, Drum-set, Bongos, Congas, Salsa-bell, Shakers, woodblocks, Electric Guitar and Bass-Guitar. The combination of the musical instrument, apart from satisfying the inter-acculturation of research composition, also satisfies the aesthetics and philosophical conception of the composition. The instruments are given appropriate roles in reference to the *Keku* dance. The style of the work captures the original Indigenous music, Classical organ music, and the Popular African styles: Highlife and Afro-pop jazz.

Scale: Diatonic (major) scale and the natural minor scale are employed as a departure from the indigenous music, which is in hexatonic scale.

Harmonic Style: The harmonic materials depend on Western diatonic functional harmony.

Meter: The music employs the 4/4, 5/4 and 12/8 meters.

Tempo: The music utilizes the slow and fast tempo characterized in symphonic arrangement. The first movement is a fast movement (Allegro). The second movement is a slow movement (Andante, Adagio), the third movement is free and dance-like (Scherzo, Minuet) and the fourth movement is also fast and more impressive.

Length: The entire work is made up of 611 bars.

Form: The music is in “Sonata” form. The movement apparently flows into one another in a cyclic form, just as it is in the indigenous *Keku* dance music.

Texture: The work combines homophonic, heterophonic and polyphonic textures all through the movements.

Mood: The central mood of the work is lively.

Audience: The composition intends to attract both the contemplative current audience and popular style lovers.

5.2 Detailed Analysis of Each Movement

Table 1: Tabular Illustration of Symphonic Movements

EXPOSITION	DEVELOPMENT	RECAPITULATION	CODA
The Exposition exposes and presents the main thematic material.	The Development develops and explores the thematic material.	The Recapitulation recapitulates and “reminds” us of the original thematic material.	The Coda “rounds off” the piece.
<ul style="list-style-type: none"> • First Subject S1 Home Key (Tonic Key) • Transition passage (Bridge passage) Changing key • Second Subject S2 Related key 	<ul style="list-style-type: none"> • Exploring new keys while manipulating the thematic material (Usually ends with dominant preparation of the home key, ready for the return of 1 in the Recapitulation section) 	<ul style="list-style-type: none"> • First Subject S1 Home Key (Tonic Key) • Transition passage (Bridge) now altered to stay in the- Home key • Second Subject S2 Now in the Home Key 	<ul style="list-style-type: none"> • Also in the... Home Key

Analysis of the First Movement

Scale: Diatonic

Form: Cyclic/Rondo form

Length: 111 bars

Tempo: Allegro

Meter: 4/4 common meter

Mood: Lively

Table 2: Explanations of Table Analysis

SECTION	BARS	NUMBER OF BARS
-Exposition Section	1-29	29
-Introduction section	1-13	13
-First Subject Section (S1)	14-29	15
-Development Section	29-63	34
-First Development section	29-55	26
-Second Development Section	56-64	8
Recapitulation Section	65-99	34
-First Subject Section (S1)	65-99	34
-Transition Passage Second	100-105	5
Coda	106-111	5

The Exposition established the theme of the movement. The development section and the recapitulation are the longest sections with the introduction of new thematic ideas. The transition and the coda are brief sections.

The first movement of the *Keku* symphony as earlier discussed, connotes the originality of indigenous musical composition and performance in the pre-colonial era. The composer establishes the entire movements of the original piece by simply distributing the melodies and rhythms to suitable Western and indigenous musical instruments. The composer's predominant choice of Western musical instruments against the indigenous instruments (i.e the woodblock and shakers) was deliberate: to derive the desired tone texture. The drum set, the congas and the salsa bell are introduced to reinforce the percussion lines. The electronic guitar, bass guitar and the Ocarina are employed to emphasize the chord progression and the rhythmic motifs of the music, especially in the third movement where the African popular styles were explored. The harmony was introduced by the composer to increase the density of the music. The study aimed to compose a more elaborate

version of the original music. The music is in C major and in common time (4/4).

The call-and-response between the *keku* and *voice* is imitated in the announcement of the main theme of the music by the *Trumpet* with immediate response from the *Horn in F*. The salsa bell, shakers and the woodblock simultaneously introduce the rhythmic motif of the music as an exposition of the first movement which ended in bar 12.(see fig 1).

The image displays a musical score for the first movement, showing excerpts from measures 109 to 115. The score is arranged in a system with multiple staves. The instruments listed on the left are: Flutes, Ocarina, Clarinet in Bb, Alto Saxophone, Horns in F, Trumpets in Bb, Trombone, Timpani, Drum Set, Boegys, Congas, Sabu bell, Shaker, Wood Blocks, Electric Guitar, Bass Guitar, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked as quarter note = 109. The score shows various musical notations, including rests, notes, and rhythmic patterns, indicating the progression of the music across the different instruments.

Fig 1: Excerpts from the first movement

The introduction of the drum in bar 9-12 and bar 13 respectively with a semiquaver note in bar 14 announces

the end of the exposition. (See Fig 2i)

2.

The image displays a musical score for bars 9-13. The score is arranged in a system with multiple staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Alto Sax., Hrn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Timp. (Timpani), Dr. (Drums), Bongos, Congas, Salsa bell, Shh. (Shhh), W.B. (Woodblock), E. Gtr. (Electric Guitar), Bass, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vcl. (Violoncello), and Ch. (Contrabass). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines.

Fig 2: Bars 9-13

The main music starts with the call of the theme by the horn in F and the trumpet from the brass section and the violin 1 and 2 and the viola from the string section with a response from the flute from the woodwind section (bars

14 to 25). All the instruments from the percussion section join with the exception of the drum set from bar 26 to unanimously emphasize the opening theme. (See Figs 3 and iv).

The image displays a musical score for a symphony orchestra, covering bars 14 through 20. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Alto Sax., Hrn. (Horn), Trp. (Trumpet), Tbn. (Trombone), Timp. (Timpani), Dr. (Drum), Bongos, Congas, Snare bell, Shk. (Shik), W.B. (Wah Wah), E. Gtr. (Electric Guitar), Bass, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabass). The notation includes various musical symbols such as clefs, time signatures, and note values. The Flute, Horn, Trumpet, and Violin parts show active melodic lines, while many other instruments have rests. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

Fig 3: Bars 14-20

4

The image displays a musical score for bars 21 through 27. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Sax (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Drums (Dr.), Bongos, Congas, Salsa bell, Shik, W.B. (Wood Block), Electric Guitar (E. Gtr.), Bass, Violin I (Vln. I), Violin II (Vln. II), Viola, Violoncello (Vc.), and Contrabass (Cb.). The notation includes various rhythmic patterns, rests, and dynamic markings. The flute and trumpet parts show active melodic lines, while the woodwinds and strings provide harmonic support. The percussion section, including the drum set, bongos, and congas, is active throughout the passage.

Fig 4: Bars 21-27

The drum set came in with the shift to the second motive in bar 30, initiated by the flute with a contrapuntal

response by the clarinet, violin 1&2 and the viola. (see Fig: 4)

The image displays a musical score for bars 28-33. The score is organized into systems of staves. The instruments listed on the left are: Fl. (Flute), Oc. (Oboe), Cl. (Clarinet), Alto Sax., Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Timp. (Timpani), Dr. (Drums), Bongos, Congas, Salsa bell, Shk. (Shaker), W.B. (Woodblock), E. Gr. (Electric Guitar), Bass, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score shows a complex arrangement of notes and rests across these instruments, with some instruments like the Alto Sax, Tbn., and Cb. joining in later bars. The percussion section (Dr., Bongos, Congas, Salsa bell, Shk., W.B.) maintains a consistent rhythmic pattern throughout the bars.

Fig 5: Bars 28-33

The alto sax, trombone and the cello joined in bars 37 and 38 in parallel harmony in a responsorial format.

The percussion lines remain constant while the melodic motif is varied.

0

The image displays a musical score for bars 34-39. The score is organized into systems of staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Alto Sax., Ho. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Timp. (Timpani), Dr. (Drums), Bongos, Congas, Sabal bell, Shk. (Shik), W.B. (Wah Wah), E. Gtr. (Electric Guitar), Bass, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabass). The score shows various musical notations, including rests, eighth notes, and sixteenth notes, indicating the development of six different motives from indigenous music.

Fig 6: Bars 34-39

The development section featured six different motives of the indigenous music, (see Fig 7- 9)

The image displays a musical score for a symphony orchestra and a percussion ensemble, starting at measure 40. The score is organized into several systems of staves. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Alto Saxophone (Alto Sax.). The second system includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The third system includes Timpani (Timp.). The fourth system includes Drums (Dr.), Bongos, Congas, Salsa bell, Shik, and W.B. (Wood Block). The fifth system includes Electric Guitar (E. Gtr.) and Bass. The bottom system includes Violin I (Vln. I), Violin II (Vln. II), Viola, Violoncello (Vc.), and Contrabass (Cb.). The score shows various musical notations, including rests, eighth notes, and sixteenth notes, indicating a complex rhythmic structure. The percussion parts are particularly active, with many notes marked with accents.

Fig 7

8

46

Fl.

Oc.

Cl.

Alto Sax.

Hrn.

Tpt.

Tbn.

Timp.

Dr.

Bongos

Congas

Salsa bell

Shb.

W.B.

E. Gtr.

Bas.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fig 8

The image displays a page of a musical score, labeled '10' in the top left corner. The score is for a large ensemble, including a symphony orchestra and a percussion ensemble. The instruments listed on the left side of the page are: Fl. (Flute), Oc. (Oboe), Cl. (Clarinet), Alto Sax., Hrn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Timp. (Timpani), Dr. (Drums), Bongos, Congas, Salsa bell, Shb. (Shab), W.B. (W.B.), E. Gtr. (Electric Guitar), Bass, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score begins at measure 37, indicated by a '37' in a box above the first staff. The music is written in a common time signature (C) and features a complex, rhythmic melody in the woodwinds and strings, with a steady bass line. The percussion section includes a variety of instruments, each with its own rhythmic pattern. The notation is clear and professional, with standard musical symbols and clefs.

Fig 9

The image displays a page of a musical score for '121' Ekpo', page 11. The score is arranged in a multi-staff format, featuring a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Oc.), Clarinet (Cl.), and Alto Saxophone (Alto Sax.). The brass section consists of Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Drums (Dr.), Bongos, Congas, Salsa bell, Shaker (Shk.), and Wood Block (W.B.). The string section includes Electric Guitar (E. Gtr.), Bass, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows a recapitulation section where motifs are distributed across the instrument sections using contrapuntal and rondo techniques. The notation includes various rhythmic patterns, rests, and dynamic markings.

Fig 10

The recapitulation section combined the development section with the transition passage (see Fig 10). The composer employs the contrapuntal, hoquet and

rondo techniques in the distribution of the motifs across the instrument sections

The image displays a page of a musical score, page 17, featuring a variety of instruments. The top section includes woodwinds (Flute, Oboe, Clarinet), saxophone (Alto Sax.), brass (Horn, Trumpet, Trombone), and percussion (Timpani). The middle section is dominated by a large percussion ensemble including Drums, Bongos, Congas, Salsa bell, Shk., and W.B. Below this are the Electric Guitar (E. Gtr.) and Bass. The bottom section consists of string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in standard musical notation with various rhythmic values and dynamics.

Fig 11

The coda section is brief. The movement is concluded by the repetition of the closing phrase by the percussion and the strings sections to imitate the close of

the indigenous music. The first movement ended on the tonic chord as announced by the wood wind, brass and string sections. (see Fig 12)

The image displays a musical score for a symphony orchestra. The score is organized into systems of staves. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Alto Saxophone (Alto Sax.). The second system includes Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The third system includes Timpani (Temp.), Drums (Dr.), Bongos, Congas, Salsa bell, Shabane, and W.B. The fourth system includes Electric Guitar (E. Gtr.) and Bass. The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures, with a final double bar line at the end of the fourth measure.

Fig 12

Analysis of the Second Movement

Scale: Diatonic

Form: Cyclic/Rondo form

Length: 84 bars

Tempo: Andante, Adagio

Meter: 12/8 compound quadruple and 4/4 common meter

Mood: Lively

SECTION	BARS	NUMBER OF BARS
Exposition Section	1-23	23
-Introduction section	1-13	13
-First Subject Section (S1)	14-17	4
-Second Subject Section (S2)	18-23	6
-Development Section	24-50	27
-First Development section	24-33	10
-Second Development section	34-50	17
-Transition passage Second	Bar 50	-
Recapitulation Section	51—80	30
-First Recap Section (R1)	51-63	13
-Second Recap Section (R2)	64-80	17
Coda	81-84	4

Explanations of Table Analysis

The music starts with the call from the horns from bars 1-9 accompanied by the strings (see Ex viii). On the tenth bar, the flute makes a variation on the established motif, imitated by the clarinet in the eleventh bar (see Ex ix). The

characteristic of the early part of this movement is similar to the organ playing of the early colonial period. The use of pedal notes by the string section emphasized the influence of the Western music education of the period.

Allegretto ♩ = 100

The musical score is arranged in a system with ten staves. The top two staves are for Flute and Clarinet in Bb, both in treble clef with a 12/8 time signature and containing rests. The next three staves are for Horn in F, Trumpet in Bb, and Trombone, all in treble clef with a 12/8 time signature. The Horn and Trumpet parts play a rhythmic pattern of eighth notes, while the Trombone part plays a similar pattern in the lower register. The Shaker and Wood Block staves are in common time (indicated by a C-clef) and contain rests. The bottom four staves are for Violin 1, Violin 2, Viola, and Violoncello. Violin 1 and Violoncello are in treble clef, while Violin 2 and Viola are in bass clef. All string parts play a simple harmonic accompaniment of half notes.

Ex 13

The musical score for Ex. ix consists of 11 measures. The first two measures (9 and 10) are in 12/8 time, with the flute and clarinet playing sixteenth-note patterns. In measure 11, the meter changes to 4/4. The woodwinds (Hn., Tpt., Tbn.) play sustained notes, while the strings (Vln. 1, Vln. 2, Vla., Vc.) play a simple harmonic accompaniment. The percussion parts (Shk. and W.B.) play a rhythmic pattern of four eighth notes in the first measure, followed by rests.

Ex. ix

There is a change of meter from 12/8 to 4/4 in the 14th bar to indicate a change of mood. This depicts the

realization of the trained African musicians of their loss of identity and denial of their cultural heritage.

4

12 *rall.* *Adagio* ♩ = 50

Fl.

Cl.

Hn.

Tpt.

Tbn.

Shk.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

The subsequent change of key in the 18th bar reflects the attempt of these composers in experimenting

with their indigenous texts, resulting in tonal distortion of their languages.

The image displays a musical score for measures 17 through 24. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Shk. (Shakuhachi), W.B. (Woods Bass), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Measures 17-18:** The Flute and Clarinet play a melodic line with a trill. The Horn plays a sustained note. The Trombone plays a low, sustained note.
- Measures 19-20:** The Flute and Clarinet continue their melodic line. The Horn and Trombone remain sustained.
- Measures 21-22:** The Flute and Clarinet play a more complex melodic line. The Horn and Trombone remain sustained.
- Measures 23-24:** The Flute and Clarinet play a final melodic phrase. The Horn and Trombone remain sustained.

In the 24th bar, the application of pizzicato technique by the string section and the subsequent trill effect represents the agitation for nationality. In this development section, the clarinet assumes the leadership

role as a solo, accompanied by the strings. The clarinet solo ends with the phrase initially imitated by the cello and later picked up by the viola. The second motif is imitated by violin 1 (see Ex. x to xiii respectively).

6

Fl.

Cl.

Hn.

Tpt.

Tbn.

Shk.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

pizz

pizz

pizz

pizz

Ex. X

25

Fl.

Cl.

Hn.

Tpt.

Tbn.

Shk.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

pizz

pizz

pizz

pizz

Ex.xi

30

Fl.
Cl.
Hn.
Tpt.
Tbn.
Shk.
W.B.
Vln. 1
Vln. 2
Vla.
Vc.
arco

Ex.xii

10

32

Fl.

Cl.

Hn.

Tpt.

Tbn.

Shk.

W.B.

Vln. 1

Vln. 2

Vla.
arco

Vc.

Ex. xiii

The return to the home key (C Major), was a leap into the introduction of indigenous musical instruments into the church (the center of Western musical training). The introduction of the Hocket technique in this section (see Ex. xiv) represents the composition of native airs in the

church worship, using indigenous tunes. The composer at this point introduced the themes from the indigenous 'Keku' dance, which is sustained till the end of the movement.

65

Fl.

Cl.

Hn.

Tpt.

Tbn.

Shk.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Ex. Xiv

Analysis of the Third Movement

Scale: Diatonic**Form:** Cyclic/Rondo form**Length:** 189 bars**Tempo:** Scherzo, Minuet**Meter:** 4/4, 12/8 and 5/4**Mood:** Lively

SECTION	BARS	NUMBER OF BARS
Exposition Section	1-55	55
-Introduction section	1-3	3
-First Subject Section (S1)	4-15	12
-Second Subject Section (S2)	16-25	10
- Third Subject Section (S3)	26-41	16
- Variation on the 3rd Subject Section (S3')	42-55	14
Development Section	56-145	90
- First Development section & transition passage to Afro Pop Style	56-91	36
-Second Development section	92-99	8
- Third Development section	100-115	16
-Transition passage to Jazz section	116-145	30
Recapitulation Section	146-177	32
-First Recap Section (R1)	146-169	24
- Second Recap Section (R2)	170-177	8
Coda: change of meter back to 5/4	178-189	12

Explanations of Table Analysis

The third movement is opened with the announcement of the major theme of the indigenous music as introduced in the first movement bars 1-3. This movement describes the post-colonial musical era of Nigeria. The first section is to be played in Adante moderato tempo 105. The composer employs the highlife style, popularly played by horn bands of the elite societies in early post- colonial era. The first motif of the indigenous music is assigned to the woodwind and the brass section of the orchestra,

accompanied by the guitar and the bell which provides the time-line while the shakers provide the action motivation for the music. The synthetic Ocarina comes with the solo of the first motif. The Ocarina with the guitars emphasizes the high life style prominent in the southern part of the country. The switch of leadership role, repetition and call-and-response in the composition and performance of the indigenous *Keku* dance characterize the entire movement. (seeEx.xv and Ex. xvi).

3rd Movement

$\text{♩} = 105$

The score is divided into two systems. The first system includes:

- Flute: mf
- Clarinet in B \flat : mf
- Trumpet in B \flat : mf
- Horn in F: mf
- Trombone: mf
- Ocarina
- Electric Guitar: mf
- Bass Guitar

The second system includes:

- Violin I: mf , *pizz.*
- Violin II: mf , *pizz.*
- Viola
- Violoncello
- Drum Set: f
- Congas
- Bongos
- Wood Blocks
- Salsa bell: f
- Shaker
- Gunshot

Ex.xv

2

Fl.

Cl.

Tpt.

Hn.

Tbn.

Ob.

E. Gr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Dr.

Congas

Bongos

W.B.

Salsa bell

Shk.

Gun.

Ex .xvi

As a departure from the indigenous music, the use of block chords and subsequent harmony between the sections increases the timbre and emphasizes the contemporary style which the composer intends to portray

in the composition. An example is the harmony between the violin 1 and 2, the flute and the trumpet in the introductory section of the first movement which is repeated in bars 29- 38 (see Ex.xvii and Ex. xviii).

0

Fl.

Cl.

Tpt.

Hn.

Tbn.

Oc.

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Dr.

Congos

Bongos

W.B.

Salsa bell

Shk.

Gu.

Ex.xvii

The image displays a musical score for a piece titled 'Ex. xviii'. The score is arranged in a system with multiple staves. The instruments listed on the left are: Fl. (Flute), Cl. (Clarinet), Tpt. (Trumpet), Hn. (Horn), Tbn. (Trombone), Oc. (Ocarina), E. Gtr. (Electric Guitar), Bass, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), Dr. (Drums), Congas, Bongos, W.B. (Washboard), Salsa bell, Shk. (Shaker), and Gun. (Güiro). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music is divided into five measures. The Ocarina part is particularly notable, showing a chord progression in the relative natural minor of the home key. The percussion parts, including the Salsa bell, Shk., and Gun, provide a rhythmic accompaniment. The string parts (Vln. I, Vln. II, Vla., Vc.) are mostly silent in this section. The woodwind and brass parts (Fl., Cl., Tpt., Hn., Tbn.) have various melodic and harmonic lines. The Electric Guitar and Bass parts provide harmonic support and rhythm. The Drums, Congas, and Bongos play a complex rhythmic pattern. The W.B. part has a steady, rhythmic accompaniment. The Shk. and Gun parts have a steady, rhythmic accompaniment.

Ex. xviii

The contrapuntal treatment of harmony between the instrument sections interprets the use of ostinato in the performance of the indigenous music. In the second

interlude, the ocarina plays the chord progression of highlife style in the relative natural minor of the home key. During the transition to the third section of this movement

(i.e popular Jazz style), the music returns to the home key via the dominant 7th chord from G minor back to A minor. The Jazz section employs the Dorian minor mode peculiar to Jazz (see Ex.xix). This section also experiences a

change of meter from 4/4 back 5/4 as a result of irregular rhythmic feature of Jazz. Imitating the performance of the indigenous music, the entire instrument comes together at the coda, to end the movement (see Ex.xxi).

22

Fl.

Cl.

Tpt.

Hn.

Tbn.

Oc.

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Dr.

Congas

Bongos

W.B.

Salsa bell

Shh.

Gun.

$\text{♩} = 130$

$\text{♩} = 130$

mp *mf* *p* *pp*

mp *mf* *p* *pp*

mp *mf* *p* *pp*

mp *mf* *p* *pp*

A7(b9)(11) D7

Ex. Xix

This musical score page, numbered 29, features a variety of instruments. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), and Trombone (Tbn.). The brass section consists of Oboe (Ob.), English Horn (E. Gr.), Bass, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The percussion ensemble includes Drums (Dr.), Congas, Bongos, W.B. (Wood Block), Saba bell, Shh., and Gun. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The flute part begins at measure 172. The percussion parts are primarily rhythmic accompaniment, with the drum part featuring a complex pattern of eighth and sixteenth notes. The string parts are mostly sustained chords or simple rhythmic patterns. The score concludes with a double bar line and repeat dots at the end of each staff.

Ex. Xx

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Horn, Trumpet) and strings (Violin I, Violin II, Viola, Cello, Contrabass). The middle section features percussion (Drum set, Bongos, Congas, Salsa bell, Shaker, Woodblock) and guitar/bass (Electric Guitar, Bass). The bottom section includes brass instruments (Trumpet, Trombone, Euphonium, Tuba) and a double bass line. The score is written in a common time signature and includes various musical notations such as notes, rests, and articulation marks.

Ex.xxi

Analysis of the Fourth Movement

Scale: Diatonic (minor scale)

Form: Cyclic/Rondo form

Length: 227 bars

Tempo: Allegro

Meter: 4/4

Mood: Lively

SECTION	BARS	NUMBERS OF BARS
-Exposition Section	1-72	72
-Introduction section	1-2	2
-First Subject Section (S1)	3-11	9
-Second Subject Section (S2)	12-30	19
-Third Subject Section (S3)	31-72	42
Development Section	73-145	90
-First Development section	73-118	46
-Second Development section	119-199	51
Recapitulation Section	200-220	21
- Recap Section (RS)	200-220	21
Coda	221-227	7

Explanations of Table Analysis

The fourth movement is a fusion of the preceding movements to create a more impressive lively mood. The movement is introduced by the shaker and the woodblock which represents the indigenous percussion instruments- the *Akacha* (foot shakers/rattles) and *Akwe* (calabash) respectively. The main theme is repeatedly announced to emphasize the idiom of the indigenous music. Melodic and rhythmic ideas from the preceding movements are employed. However, similar to the first movement, the movement maintained a single key and meter all through. Employing the composition and performance idioms of the indigenous music, this movement makes use of repetition, hocket technique and rounds, in its presentation.

CONCLUSION

The central theme of the composition “*Keku* contemporary Symphony” is the description of the three major musical eras experienced in Africa, using Nigeria musical evolution as a case study. The study’s emphasis on the need for cultural preservation and continuity in the recent decade is a phenomenon in the field of art and social sciences. The impact of colonization on the African continent has posed a strong threat to all aspects of traditional African cultures ranging from language, religion, marriage, food, dressing, governance, and creativity to the general way of life as expressed through

the composition. More important to this study is its impact on the preservation and continuity of African traditional music as a cultural heritage. Different approaches have been widely engaged some of which are quite effective. But the fact remains that not everyone will visit the archives, museums and other structures designed to house tangible cultural heritage.

African traditional music is core to the transition, preservation and continuity of African cultural heritage. Therefore, an extinct musical culture is the death of any cultural heritage attached to it. Music is life and is a common and general means of cultural assimilation, little wonder the colonial master engaged it as an instrument of enculturation. The Western description of African traditional music during the colonial era is nothing better than a barbaric and primitive practice worthy of nothing than being eradicated, which led to the displacement of African identity. Early art music composers in search of national identity decided to introduce their indigenous musical instruments and languages into the composition and performance of their new music in the church and other elite events. (Uzoigwe ,1992, p.13) in his works discussed the effort of African composers; thus, “African art composers seek to experiment with the formative potentialities that are found in their musical traditions and merge them with different elements in a more contemporary manner that would retain the authenticity of the music while it builds up the developmental mode and sustainability of their music and cultural heritage”.

More recently, Nigerian Art music composers both in Nigeria and diaspora have made laudable attempts to decolonize African art music by redirecting their focus on preserving their traditional music by documenting them through their compositions. Among other attempted approaches is research composition, an academic approach that entails a more purposeful creation of new music based on the idioms and elements of endangered traditional music. Onyeji (2016:55-58), described research composition as a compositional approach, that requires in-depth ethnomusicological research to facilitate the composer's ability to create modern African music of whatever duration, based on the creative elements and idioms from identified musical type or tradition. It stands as a link between the two genres to satisfy the requirements of both. The Jukun *Keku* dance ensemble as discussed in this study is one of such endangered music adopted for the composition of the contemporary symphony, for better visibility and cultural music heritage.

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