

GOSPEL MUSIC COMPOSITIONS AND ISSUES OF CONTEXTUAL LANGUAGE EXPRESSIONS AS AGENT FOR CULTURAL IDENTITY

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Abstract

Composition as an area of specialization is quite vast regarding the divergent genres it covers be it art, sacred, traditional, secular or popular forms. Regardless of a composers interest in the aforementioned, there are basic parameters expected to be met by the composer be it textual or musical criterion. These cover a lot of area with the former taking care of the textual/literal or implied meanings as totality of the language expression and the later employing suitable pitches conforming to the tonal inflexions'/diacritic to synergize the totality of the music for clear communication. But it is observed that a statement of reverence in one custom is rather considered derogatory in another custom making the meaning of a song text to become contextual and ambiguous. As the adage says "one man's meat is another man's poison", this is exemplified between the Jewish and the African cultures. The paper therefore investigates this problem to find out if it is a cultural bias, peculiarities or belief system/myths between continents. The aim of the paper is to discuss communication expressions, challenges, its enhancements and amelioration including implied meanings while its objectives are to identify suitable tonal inflections in the music that conveys the true message, musical parody and transliteration, implied undertones of culturally perceived expressions, speech sentences of understanding and finally word paintings. The qualitative design was the research method used while Literary materials were been employed as well integrating the participant observation approach and analysis to evaluate the validity of the selected song data that were used. Additionally, recommendations were made to contribute to knowledge.

Keywords: Music, Composition, Issues, Contextual, Language Expression, Cultural Identity.

I. Introduction

Music as a concept in this research has been defined by Hal Leonard (1993), "as the organization of sounds with some degree of rhythm, melody and harmony" (p.658) whereas the new Webster's Dictionary of the English Language international edition defined music as: "The art of giving structural form and rhythmic pattern to combination of sounds produced instrumentally or vocally by the written score of a composition of such sounds".

The above definitions have proved that music making is not just aural but also documentary but specifically, it mentioned written score of composition of such sound bringing to light this mastery area of music severally avoided by most people if data was to be collected amongst music practitioners, giving reasons of either interest or deficiency in understanding, now making it a problem.

According to G.I. Wali (2002), A problem is a perplexing and undesirable state of conflict with an individual or group, for which the appropriate course of action is yet unknown. When such a conflicting and undesirable state of affairs exists in education, then it is said to be an educational problem worthy of research (p.27).

The definition of problem is required to know if it exists in composition or not in the work in discourse. It is indeed a known fact that without music and language, a society is said to be incomplete considering that they major factors in cultural identification, expression and education in most traditional society. Music and language are seen as an integral part of culture and by extension, the society that is why in most traditional society, music and

language is virtually used in all aspect of their existence given the fact that they both have common communicative and expressive abilities as they are seen to be performing almost the same function. The major keywords in this paper are music, language and culture. Music is simply an expression of human intent into words and actions. Language, in the same vein is a medium through which people express, communicate and interact. Human intent as the case may be is most often informed or influenced by some generic ideologies and philosophies of a traditional society and their practices. Culture on the other hand deals with the totality or way of life of a people. In view of the above concepts, this paper discusses music and language as tools for cultural identity and expression. It also examines the relationship between music and language within the context of any traditional African society or ethnic nationality.

Gospel music is such music composed and performed in the church as its primary targeted audience. Howbeit, every music composed for, has a line of thoughts which perhaps may be a story line or otherwise but for a targeted audience. Additionally, most songs are composed with both cultural intent and philosophies or with nature beauty as an integral part.

According to Salzman (1974), Like our nineteenth-century forebears, we think of the composer as a creative individual communicating personal, original, and unique thoughts with a distinctive style and a particularized point of view and expression. This concept of the composer-derived from the Romantic idea of the artist as a culture hero-has led us place greater emphasis than ever on creative individuality, originality, and freedom. Finally, the nineteenth century taught us to understand the work as conditioned by its historical and cultural context and, at the same time and without contradiction, as an individual expression of artistic uniqueness. The very notion of "the avant-garde" as it is usually understood is a nineteenth-century, Romantic conception (p. 3).

But it was observed that a statement that is perceived to be morally good in one culture is the opposite in another culture, rather it becomes derogatory and irrational in another context in comparison to both. The text in some music can become songs of insult and or praise and of social control are transmitted by the use of music in our cultural setting. It can, therefore, be said that the culture of a people is buried in their music. Music is tied to various activities and looked at in various cultures in different ways. It is on this premise that Jeff Todd Titon et al submit that "Music is what people make. And they make it in two ways: they make or produce the sound they call music, and they also make music into a cultural domain, forming the ideas and activities they consider music" (4). In light of the above assertions, it is evident that music serves different purpose for different people in different cultures of the world with different ideas, thoughts, feelings and philosophies to be preposterous.

According to Merriam (1964), In song, the individual or the group can apparently express deep-seated feelings not permissible verbalized in other context...that singing itself gives the freedom to express thoughts, ideas and comments which cannot be stated badly in normal language situation. It appears then that song text because of the special kind of license that singing apparently gives, afford an extremely useful means for obtaining kinds of information which are not otherwise easily accessible. (p. 193).

Off course, the composer is one who operates with artistic freedom in his song text and therefore chooses the kind of expression and the manner of expression to suit his desire but guided by the norms, belief and value system of his immediate environment which is predetermined by the exposure of the culture to which his/her identity is drawn from in his native area in context. Music and language are both expressive in nature. Through in man's inner thoughts their modes of expression are made bare. It is the expressive tendencies inherent in these arts that make them unique. Agu (2011:15) defines music as, 'an aesthetic of combining or putting together of sounds that are pleasant to the ear.' while to Godwin (1982:1) "music is an Expression in sound or expression of thought and feelings in an aesthetic form". In both cases, music involves human expression, beauty and artistry. It expresses various aspect of human activities in ways that we cannot imagine. Furthermore,

Okafor (2005:87) assert that music carries “many aspects of the local environment social pilgrimage, mystic wanderings, work, worship and recreation, daily movement habits and patterns of cultural expressions”. Similarly, the National Policy on Education (2000) did not down play the importance of language. It is categorically stated in the policy that language is a means of promoting social interactions and national cohesion and preserving culture. With consideration to all these submissions you will agree with me that they comply with the view that music and language are factors of cultural identity and expression. Through the medium of music and language, the customs, knowledge, beliefs, ideas, skills and views of members of a society are undoubtedly expressed. No wonder Rudhyar in Imo (2008:9) opines that culture is “an organized field of collective human activities having specific characteristics and operating within more or less clearly marked even if in most cases gradually expanding boundaries”. In the same vein Okafor and Emeka (2004) maintain that Culture characterized a human grouping, gives it identity or personally or a whole way of life with which it can be compared to or distinguished from other groupings ... Culture determines the normative, cognitive, value, production and authoritative systems of society (p.57).

In view of this, any culture that does not show itself within or outside its environment is considered dead and therefore not functional hence, the need to pay attention into some of the means through which culture can be identified becomes essential.

The Importance of Music in Human Existence

Oguoma (2010), while discussing the importance of music in human existence informs that:

Music is not just a mere fun or experience but an integral part of man's life: identifying ethnic groups, buildings and educating the rustics, communicating social and political developments, harnessing economic growth, expressing feelings of worship, sacrifice, adoration, obedience and gratitude; spying, broadcasting, censoring or commending taboos and norms respectively. Processing power and cultural legacy, housing the history of the people, promoting mental and spiritual healing, celebrating life and mourning lost life. (p. 139).

Music is a universal phenomenon in language and there is no language without the use of music. A place of communication and music in human existence go together, and the importance of music cuts across all human endeavor. Religiously, music plays a good role in human existence. There are no forms of worship without the involvement of music, be it traditional, Christian and Islamic etc., and man does not exist without the worship of God or gods. Music influences us socially, psychologically and emotionally. It influences our communal spirit and serves as a source of energy and inspiration at work, in festivals, in learning, communication, and as a form of profession, an employer of labor.

The Place of Music in Culture

Culture as a concept lacks a specific definition. The United Nations Educational and Cultural Organization (UNESCO), identified culture to have more than two-hundred definitions. For instance Taylors (1872) in (Davies 2005) defines culture “as that complex of a people which includes their language, artifacts, norms, laws, beliefs, customs and any other capability acquired by man as a member of the society” (p.3). Culture is divided into two components, material and non-material culture. The material culture are the explicitly or overt aspects of culture and they include item such as house, local craft, canoe, cloth types, food types, etc. In the view of Zdenek (1973), Culture refers to “the enormous whole of learned behaviour that has characterized mankind during the entire course of his history”.

In this definition, one realizes that culture is the totality of man's existence, it speaks volumes of a man's accents and even influences his dressing and attitude to an extent. Meanwhile judging from a musician view, as regards indigenous music, the musician will see himself been indebted to his tribe, thereby making public his culture either by song text, costume, meal, and any other natural inheritance of the musician's locality establishing his nativity, region, or nationality, creating a balanced acceptance of his area.

In Merriam (2016), culture is defined as:

The customary belief, social forms and material traits of a racial, religious, or social group; also, the characteristic features of everyday existence (a) Such as diversions or a way of life) shared. (b) The

set of shared attitudes, values, goals and practices that characterize an institution or organization. (c) These are sets of values, conventions, or social practices associated with a particular field, activity, or societal characteristic. (d) The integrated pattern of human knowledge, belief and behaviors that depend upon the capacity for learning and transmitting knowledge and succeeding generations.

Also, Okafor (2012) opines thus:

It is now a long way from the first principle when man's most novel activity and the meaning of culture was deliberate tillage of the ground for production necessary for his survival. Culture now embraces the whole complex of human achievements in ideas, words, actions, symbols, and work intended by mankind to give fuller meaning and expression to life in the cosmos. (p. 4).

He further says:

Culture originated everywhere from man's response to the diversities and dynamic of his whole environment. The experience of each generation is transmitted to the succeeding generation, which creates... its legacy. As dynamics of the environment are varied, and as the environment has many facets, those should be matching responses or those could be sad consequences. (p. 4).

According to Onwuejeogwu in Okafor (2012)

A culture area is therefore a geographical area occupied by people whose culture exhibits a significant degree of similarity in each other as well as a significant degree of dissimilarity with the cultures of others... Culture areas are delineated by categorizing cultures according to standard classifications, such as techniques, physical environment, religions, language, and saying that those that are similar and closely related belong to one culture area. (p. 5).

It is inconceivable to discuss any human group without paying attention to its cultural equation as a functional ideation. Culture, therefore, addresses issues bordering on the people's philosophy, beliefs, social outlook and their ideological disposition. Okaba (2011) firmly asserts:

Understanding a people, requires first and foremost studying and appreciating their cultural system which is an integrated totality, expressed in a complex network of elements (traits and behavioural patterns, complexes (the interplay of cultural traits) and institution (a system of accepted and standardized procedures and rules surrounding basic social goals) as they relate to members of a society, their environment, inventions and their cognitive and normative acquisitions (p.28).

One method of finding out about the culture of a people is to examine how they conceptualize their music. Music and musical instruments serves as culture indicators; musical instruments probably present the most diversified sources of information on the artistic values, religion, belief, family, life and the general social structure of a society. Every standardized procedure in an ethnic group is an element of its culture. It is the symbol and rhythm that provides the key to the African spirit and culture. The value of musical instruments as symbols are fortified by Reamer (1970) that sound is always 'felt' whether it is really 'heard'. This explains the tradition in Tanzania where a drum is hung on a tree when a child is circumcised and taken down when he recovers. The sound of drum is not heard but it is felt and conceptualized, since in many African communities, the sound of a drum heralds an important event.

Music and culture go together, as there is no culture without the involvement of music. It is the medium through which our culture is transmitted and communicated to the people. Songs accompanied every activity of life in our culture: cycle of birth, puberty, marriage, death and the worship of ancestral gods. Therefore the text in some music can become songs of insult and praise, work songs and songs of social control are transmitted by the use of music in our cultural setting. It can, therefore, be said that the culture of a people is buried in their music.

According to Okafor (2005)

In the African culture, music is an entity rather than a mere mental creation or conception. It reflects and interprets the man in a specific environment and is often the key which opens the gates to spiritual, mental, emotional, psychological, social and mystic realms (p. 88).

Music as the Wheeler of Cultural Identification

Since it has been established that music is a product of human behaviors, experiences, and activities, it is no gain saying, that music provides a conducive atmosphere for formidable transmission of cultural characteristics. Akpabot (1986) discussed extensively the significance of music in culture when he affirmed that one way of finding out the culture

of a people is to examine their musical concept. This essence implies that the music of a people is simply a reflection of their culture as it contains most if not all their cultural traits. In light of the above, Okafor (1993:12) describe culture as a “Man-made art” which can also be divinely influenced due to geographical location and naturally imbued traits. This is due to the fact that the environment has a way of consciously and unconsciously shaping the behaviors and actions of its inhabitants. The music of people from the riverine communities are usually influenced by lyrics associated with water, canoe or boats, etc. just as those of the up-land are influenced by trees, animals, etc. Even in the selection and construction of their musical instruments, one can clearly notice materials associated with their location. Water pot drums, for instance, are common with people living in the riverine area, while the slit wooden drums can be seen with those living in the up-land area. Thus a particular culture could be easily identified. For instance, the ‘Egbukele’ masquerade display music of the Ekpeye people in Ahoada Local Government Area of Rivers State is another good example. This genre is made possible due to their geographical location. Hence, any time or anywhere Egbukele music is heard, it immediately reminds us of its owner. This diversity and uniqueness can also be seen in the way they construct their musical instruments as people tends to make use of what is available to them, and these in turn reflects on their sound quality, rhythms, and the type of music produced. The Bille people in Degema Local Government area of Rivers State usually display the Oki and or Dhiro masquerades (spirit manifest) which dance in the Canoe with an admirable damsel, thus divulging their natural environment as a riverine community. Percussive idiophone instruments are mostly used by the Igbo of South East Nigeria, though drums are used in the exceptional cases. Yoruba music is very synonymous with drums while the Hausa are at home with pipes, gourds and strings or chord instruments. This agrees with Agu’s (2000) opinion that “the production of the variety of instruments by Nigerians was made possible by their ability to harness their environments as much as possible, making effective use of local materials around them with good results”. In support to Agu’s opinion, Akpabot (1986:98) assert that:

An African musical instrument probably presents the most diversified source of information on the artistic values, religious beliefs, family life and general social structure of a society, for every standardized procedure in an ethnic group is an element of its culture.

Other aspect of music that showcases the identity of a culture can be seen in their style of dancing, techniques of composition, orchestration pattern, forms, costume, and sometimes harmony.

Language as a Culture Indicator

No doubt language has proven to be a means for Cultural identification as we can easily tell the particular culture of a person or group from their language. As we all know, we have so many languages in the world. Africa has “over 700 languages” (Nketia 1974:4). In spite of the alarming number of languages that exist, each ethnic nationality is identified by the type of language they speak. In Nigeria, for instance, we have so many ethnic groups but three of these are major ethnic groups, which are Hausa, Igbo and Yoruba. Among these ethnic groups, there are numerous dialectical differences that are easily identifiable. The way or style each language is spoken is the way it is written on paper.

Agu (2005:135) identifies “three main tonal levels in Igbo the low (/), mid (-) high (/) which also apply to many other languages in African culture. For instance:

The word (a-kwa) has at least four unrelated meanings in Igbo Languages.

Spoken high-low (a-kwa) it means ‘cloth’, with mid-high (a-kwa) it means ‘egg’.

Similarly, the Ghana people speaks:

The word bra (Twi-Ghana) has two unrelated meanings

Spoken low (bra), it means “menstrual period”

Spoken high (bra), it means “banish”

Again the Bille people in Degema Local Government Area of Rivers State has three different meaning to the following word:

Bele when the word is pronounced with the first syllable like English B, it can be given pitches as dominant and tonic (s : d), to mean brightness

Bele when the word is pronounced with a low tone in the first syllable with a language alphabets peculiarity (bhele), which can be given pitches as repeated dominant sound for the two syllables (s : s), it means pot, but with a change of tone/pitch in the second syllable to just a second above like (s : l) it changes to become sweetness.

(Agu, 1999:41-42).

Language carries many cultural activities which are evident in the use of poetry, idioms, proverbs, song-texts, riddles and so on.

Relationship between Music and Language

In this discussion, music and language have been presented severally as related arts especially in their unique abilities to communicate, express human behaviors, thoughts and actions, nevertheless describing the two terms from the perspective of Longmans dictionary (2005:902, 1084). "Language is a system of communication by written or spoken words which is used by the people of a particular country or area" In continuation, it means "signs, movements, or sounds that express ideas or feelings" Similarly, music is a series of sounds made by instruments or voice in a way that is pleasant or exciting". It should be added that for a sound to be either pleasant or exciting it must fulfill certain conditions which include that:

The sound must be organized

The sound must be meaningful

The sound must communicate ideas, that is to say, it must be purposeful.

In view of the above, any sound that lacks these three major qualities can be regarded as noise rather than music. Based on the above description of music and language it is evident that both arts are outstandingly common. In terms of expression, both arts depend mutually on each. Music makes use of words, signs, movements, symbols, etc. to send messages across. On the other hand, language could be expressed in musical terms. Music can communicate mood such as joy, sadness or emotion through its chords, lyrics and rhythms; language through word and nuances of speech can communicate mood too. Music makes use of features which are also applicable to language such as tone, stress, duration, accent and intonation. Nettl (1964:283) investigated the relationship between music and language and reported that,

In the Czech language, strong accents appear at the beginning of all words of more than one syllable. In folk music we find a corresponding development; musical phrases or sections usually begin on stressed notes and the stresses are vigorous.

Agu (2005:135) reaffirmed that Igbo songs conform with the principle guiding the relationship between speech tone and melody. He noted that the Igbo language is tonal and as a result influences the patterns of melody in most cases.

Akpabot (1998:75) observed that the Freedom of speech is more pronounced in music than any other means thus:

The language used in a song text differs many times from that of ordinary discourse. It is possible to say things in a song that a singer cannot say in ordinary discourse. A singer takes great liberty with the text of a song. He can use metaphors, proverbs, archaic expression and cryptic utterances.

Akpabot's assertion is indeed true as can be seen in most of Fela Anikulapo Kuti's music of which he made extensive use of ridiculous and provoking lyrics to criticize the government and other authorities. In no other medium could one make such utterances and go scot-free than music.

Therefore, language gains highest freedom of expression through music, and music is better understood and appreciated if presented in a known language.

Effects of Language on Music

The lyrics or language of any music composition is what gives meaning to it as well as determine the context of its performance. No performance in Africa culture is done out of context. It usually revolves around life rites, which include birth, puberty, marriage and death, or that which centers on matters of the moment. It is the language of the music that reveals the situations. The text or language of a song usually reflects the events or activities of

everyday life with emphasis on the traditions, beliefs, customs, norms and values of the society.

African languages are said to be tonal and the way they are spoken, is the same way they are represented in music, so that the meaning may not be lost. Merriam (1964:188) observed that language clearly affects music in that speech melody sets up certain patterns of sound which must be followed at least to some extent in music, if the music text is to be understood by the listener.

Agu (2005) reaffirms that;

Igbo speech-tone not only has considerable influence on the melodic line but makes the melody more authentic and acceptable. This means that, the ability of a melody to convey an intelligible message depends on its co-relationship with the speech-tone of its text. Also an understanding of music of any culture requires the understanding of the language with which the music is written on. (p. 135).

Presentation of Song Data and Analysis in Categories

First Set of Songs

This category of songs are composed in strophic form only translated with its divergent African dynamism in tonal inflection indentifying accentuation of weak and strong stress pattern

Songs in this category includes:

If this kingdom na for money (English language translated to Ekpeye language)

Ihienjinaka (Igbo language translated to Ekpeye language)

Amanam (Efik Language translated to Bille dialect)

Weremo, mere ihie masirigi (Igbo language translated to Bille dialect)

Ogaza kambulelu Jizos (Igbo language translated to Bille dialect and English language)

Second Set of Songs

This category of compositions are written in strophic context using adopted/borrowed tune in African Language and translated to English to an irregular or peculiar mater.

Songs in this category includes:

Jesus e di amamio (Efik song translated to English)

Omewoya, omewoya, meya, omewoya (Igbo song translated to English)

Third Set of Songs

This category of compositions are written in strophic form using Bi-cultural or acculturation context in English style of parody and translated to African languages.

Songs in this category includes:

Ogaza, kambulelu Jizos (Igbo language translated to Bille dialect and English language)

Umntashi Nke Jizos (Ogba dialect translated to English language)

Oke n ku meke (Igbo Language translated to English language)

Kpoya omenma (Igbo language translated to English language)

FOURTH SET OF SONGS

These categories of compositions are written in wrong conceptual philosophical meanings in the text based on cultural peculiarity and inappropriate pitch allocation of the text.

Songs in this category includes:

Orolobo yeolote (Bille dialect)

They've gone higher

Ancient of days as old as you are

Since I was born till now I am getting old.

Songs and their Analysis

IF THIS KINGDOM NA FOR MONEY

Transcribed by: A. G. ALBERT

Voice

If this king - dom na for mo - ney,
I for no get am oh;

UBELEBU ELEZHI'DA BULE OWAYI

Parody in Ekpeye dialect

Transcribed by: A. G. ALBERT

Voice

U bu - le - bue li - zhi - 'Da bu - leo - wa yi U - ba zu - ta me -
we U - bu - le - bue le - zhi - 'Da bu - le 'wa - yi u - ba zu -
ta me - - - we

If this kingdom na for money (english language translated to ekpeye language)

UBELEBU ELEZHI'DA BULE OWAYI

Parody in Ekpeye dialect correct accents

Transcribed by: A. G. ALBERT

Voice

U bu - le - bue li - zhi - 'Da bu - leo - wa yi U - ba zu - ta me -
we U - bu - le - bue le - zhi - 'Da bu - le 'wa - yi u - ba zu -
ta me - - - we

IHIE JINA KA An Igbo folk song

Transcribed by: A. G. ALBERT

Voice

1 i hiem ji - na ka u - ka - ri - e - go
3 i hiem ji - na ka u - kam ji ka
5 i hiem ji - na ka u - ka ri e - go'u wa
7 i hiem ji - na ka buo - kwa Chi - ne - ka

Ihienjinaka (Igbo Language Translated To Ekpeye Language)

IYEMO MOJIE KA

Transcribed by: A. G. ALBERT

Voice

1 i ye mo - mo - jie ka a kam - le o - wa - yi I ye mo - mo - jie
3 ka le - lu - wa I ye - mo - mo - jie ka a kam - le o - wa -
5 yiu wa u lie - kpoe - bri - kpa bi ya - bui ye mo - mo - jie ka

Note that in the Ekpeye translations just as the first piece, the song began on a weak stress unlike the Igbo and English that began on a strong accent. This is necessitated by the tonal diversity.

AMA NAM IMIETE

Transcribed by: A. G. Albert

Voice

(Efik language) A - ma - nam I - ni - A ba - si'a ma - nam O A ma - nam
(Bille language) I - mie - te Ta - mi - no Da - bo'i mie - te e I - mie - te
6 i - ni A ba - si ma - nam son - song
Ta - mi - no Da - bo'i mie - te Ta - mi - no

Amanam (Efik Language translated to Bille dialect)

IMIETE TAM'NO DABO'MIETE Parody of Amanam with Correct Accents

Transcribed by: A. G. Albert

Voice

1 mie - te Ta - mi - no Da - bo'i mie - te e I mie - te
3 Ta - mi - no Da - bo'i mie - te Ge - le - bo

In this last example, the Bille dialect witnessed a change of pitch at the beginning from a low pitch in the Efik version to a high pitch in the Bille version, other modifications were also affected to correct the accent in the melody to conform with the Bille dialect and its tonality.

Weremo mere ihie masirigi (Igbo language parody)

Transcribed by: A. G. Albert

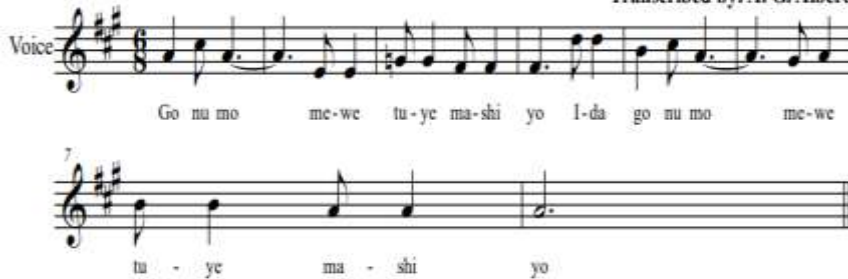


Weremo, Mere Ihie Masirigi (Igbo Language Translated To Bille Dialect) that in this adopted parodied version in the Bille dialect, the music began on a weak accent/stress but the Igbo and Ekpeye version began on the strong accent/stress. These occur because of the tonal dynamism and peculiarity of the African language making the text not to conform with symmetrical balancing.

The piece above is translated as “Lord Take me and do what pleases you”

Gonumo mewetuye masiyo (Ekpeye version parody)

Transcribed by: A. G. Albert



IYOKI YE TEKE IBUBELEYE MIE Parody in Bille Dialect (Corrected Acents)

Transcribed by: A. G. Albert



IYOKI TEKE IBUBELEYEMIE (Bille dialect version parody)

Transcribed by: A. G. ALBERT



It is believed that the origin of the song text is from the Igbo tribe and fits naturally with the Ekpeye tribe in Rivers State whose accents is very close and interchangeable with the Igbo

but the Bille dialect is borrowing from the original. The resultant effect is that the melody in the original does not convey the true meaning to clear understanding of the Bille dialect but changes the meaning except some pitches are modified to conform with the tonal inflection, this is one of the problem the researcher has solved by correcting the accent which now presents the melody to be modified one.

OGAZA KAMBULELU JIZOS O BO MA, TAMINORIBIME I'M SO GLAD....

Transcribed by: A. G. ALBERT

Voice

(Igbo Language) O ga na kam bu - le - lu ji - zo - kam
(Bille dialect) O - bo - ma - tam - in - o - ri - bi - me - ta -
(English) I'm so glad I - bu - long to be - with you - O - ye - so - ma - e - bu - long to be - with you - God!

OGAZA KAMBULELU JIZOS

This piece of music above has same analytical interpretation with the former
SECOND SET OF SONGS

This category of compositions are written in strophic form using adopted/borrowed tune amongst African Language and translated to English to an irregular or peculiar mater.

Songs in this category includes:

Jesus E Di Amamio (Efik Song Translated To English)

OMEWOYA EMELEMA HE'S DONE IT

Transcribed by: A. G. ALBERT

Voice

(Igbo language) O me - wo - ya me - wo - ya Chim o - me - wo - ya
(Ekpeye dialect) E me - le - ma me - le - ma! da - me - me - le - ma
(English language) He's done it done it He has done it

I hie ma - du o - mu - me Chim - o - me - wo - ya
I ye ma du wu'n me Chu - kwu e - me - le - ma
what no man can do my God has done it

JESUS EDI AMAMIO JESUS NA MY BEST FRIEND

Transcribed by: A. G. ALBERT

Voice

(Efik language) Je - su e - di a ma - mio a - mi ma man di san - ga ye ye
(English language) Je - sus na my best friend - I'll like to walk - er with Him
a - ka - na man e - di dian - ga ke mio a mi
since I know Him him ne - de play me wa - yo
ma man di san - ga ye ye
I'll like to walk - er with Him

Omewoya, Omewoya, Meya, Omewoya (Igbo Song Translated To Ekpeye Dialect and English Language)

In this last two pieces displayed the English text beneath the efik explains the meaning, the western ideology of strophic composition of peculiar meter is clearly evidential. In this specie of song text poetic meter, a tune is established and set to different sizes of unequal lines now making the piece to be in verses instead of stanzas. The resultant effect is that the music will make use of ties to complete the phrases and some pitches may be ignored or ommitted. Such arrangement is a clear example of Irregular or Peculiar meter as influenced from the western music idiomatic ideology. The reason is to accomodate inclusiveness in their culture during worship experience without realizing the effect it would cause to the music.

Third Set of Songs

This category of compositions are written in strophic form using Bi-cultural or acculturation context in English style of parody and translated to English African languages. Songs in this category includes:

Ogaza Kambulelu Jesus

Umun tashi Chineke

Oke n kume ke

Kpoya omemna

OGAZA KAMBULELU JIZOS O BO MA, TAMINORIBIME I'M SO GLAD....

Transcribed by: A. G. ALBERT

Voice

(Igbo Language) O ga za kam bu - le - lu Ji - zos Kam
(Bille dialect) O - bo - ma Ta - mi - no' ri - bi me Ta -
(English) I'm so glad I be - long to Je - sus, I
bo - le lu Ji - zos Kam bu - le - lu - yu e
mi - no - yi - bi - me O ye - wa - bo - ma e
be - long to Je - sus I be - long to my God.
O ga za kam bu - le lu Ji - zos Kam
O - bo - ma Ta - mi - no yi - bi - me Ta -
I'm so glad, I be - long to Je - sus I
bo - le lu Ji - zos kam bu - le le yu e
mi - no yi - bi - me O - ye - wa bo - ma e
be - lon to Je - sus I be - lon to my God

Ogaza, Kambulelu Jizos (Igbo Language Translated To Bille Dialect and English Language)

UMU NTASHI CHINEKE

Ogba folk Song

Teacher (Call)

Children (Response)

U - mu nta-shi Chi - ne - ke U - mu nta-shi Chi -
 Child-ren Child-ren Child - ren Child-ren child-ren child-

E - hen
 O - yes

ne - ke U - mu nta-shi Chi - ne - ke
 ren Child-ren Child-ren Child - ren

E - hen E - hen
 o - yes o - yes

U - mu nta-shi Chi - ne - ke u - mu
 Child-ren child-ren child - ren Child - ren

E - hen E -
 o - yes o -

Muntashi Nke Chineke (Ogba Dialect Translated to English Language)

u - mu u - mu
 child - ren child - ren

hen E - hen Ji - zos hun-run le ya
 yes o - yes Je - sus loves you

u - mu u - mu u - mu
 child - ren child - ren child - ren

e - hen e - hen Ji -
 o - yes o - yes Je -

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UMU NTASHI CHINEKE

zos
sus

hun - run
loves le

ya
you

O KE N KUME KE THE MIGHTY LORD

Transcribed by: A. G. ALBERT

Voice

(Igbo language) O ken ku me - ke we - rem chim - a di - ge hun ra O ken ku me - ke we - rem chim a
(English Language) The might - y Lord I'm serv - ing will not slumb - er nor sleep The might - y Lord I'm serv - ing will not

4

di ge hun - ra O ken ku me - ke we - rem chim - a di - ge hun ra
slumb - er nor sleep The might - y Lord I'm serv - ing will not slumb - er nor sleep

7

O ken ku me - ke we - rem chim a di ge hun ra o di ge hun - ra chim a
The might - y Lord I'm serv - ing will not slumb - er nor sleep He slumb - es nor sleep my Lord

10

di ge hun ra o ken ku me - ke we - rem chim - a di ge hun ra o
slumb - ers nor sleep

13

di ge hun - ra chim a ge hun ra O ken ku me - ke we - rem chim a
slumb - es nor sleep my Lord slumb - ers nor sleep The might - y Lord I'm serv - ing will not

16

di - - ge hun - - - ra
slumb - er nor sleep

Oke N Ku Meke (Igbo Language Translated to English Language)

KPOYA OMENMA
CALL HIM GOOD ONE

Transcribes by: A. G. ALBERT

Call/Lead Voice
Igbo language) Kpo - yau - men nna kpo - yau - men nna kpo - yau - men nna
Popular English) The Lord is good the Lord is good the Lord is good
Response) The Lord is good the Lord is good the Lord is good
Back up Voices
Voices

ALFAL MUSIC 2024

Kpoya Omenma (Igbo Language Translated to English Language)

Fourth Set of Songs

These categories of compositions are written in wrong conceptual philosophical meanings in the text based on cultural peculiarity and inappropriate pitch allocation the text.

Songs in this category includes:

OROLOBO YE OLOTE
Original folk with the wrong meaning

Transcribed by: A. G. ALBERT

Voice
O - ru - ho - ho O - ru - ho - ho
O - ru - ho - ho yau - ho - ho
O - ru - ho - ho yau - ho - ho
O - ru - ho - ho yau - ho - ho

Orolobo ye olote (Bille dialect)

The last piece of song above titled OROLOBO YE OLOTE means “He who has/holds God has something precious”. But in the first bar(s) of the first score(s) made a derogatory statement making the meaning to become “He who coughs has something precious” Although the song text used a pronoun to refer to God however the context is clear to understand the reasoning of the song. This was made possible just with the application of two wrong allocations of pitches to the text which changed the meaning to become derogatory as stated earlier. The researcher has corrected this anomaly by using the right pitch to clarify and portray the true meaning.

OROLOBO YE OLOTE

Original folk with the right meaning

Transcribed by: A. G. ALBERT

Voice

O - ro - lo - bu O - ro - lo - bu

O - ro - lo - bu yoo - lo - me

O - du - bu - me O - du - bu - me

O - ro - lo - bu yoo - lo - me

THEY HAVE GONE HIGHER

Final additional Chorale

123

To be sung by the choir and congregation

Art. A.G. ALBERT

In a quasi African rhythm

They've gone higher yes they've gone they've gone higher to day

they've gone they've gone

they've gone higher yes they've gone gone with Je - sus to stay

they've gone they've gone

they've gone a-bove the shadow in - to the presence of God

in - to the presence of Je - sus they've gone higher to - day

They've Gone Higher

The song above is unusually sung popularly with the beginning as "I'm going higher yes I am" The researcher is of the view that because the song is sung as either an elegy or dirge, the reference should be to the deceased who has translated metaphysically from earth to heaven and not to the living anymore. Therefore modification has been made to correct this anomaly to replace the following words in the songs

"I'm going" to now become "He's, She's or They're going" as may be applicable

"Someday: to now become "Today"

"Above the Shadow" may become "Above the Blue skies or Beyond the Heavens"

ANCIENT OF DAYS AS OLD AS YOU ARE

Transcribed by: A. G. ALBERT

Voice

An-cient of days, as old as you are, as old as you are;
 you will ne-ver change. An-cient of days, as old as you are, as
 old as you are; you will ne-ver change.

Ancient of Days as Old as You Are

Here in Africa, especially in Nigeria, a statement of this nature told to someone, a revered person for that matter is known to be quite derogatory. However, this music is a translation from a Jewish origin/background according to oral sources. Whereas, this statement does not have any kind of derogation in that culture and environment but it is an abuse here especially if the context of the song is perceived to be a question which is the fastest mindset every critical listener with rapt attention may conclude it to be. The researcher thinks that a substitute which is adoration is advisory to adopt in the circumstance. Therefore, the last piece of music with the title since I was born till now I am getting old solves this problem.

SINCE I WAS BORN TILL NOW.....

Transcribed by: A. G. ALBERT

Call

Since I was born till now I am get-ting old
 I have ne-ver seen the Lord chang-ing
 Since I was born till now I am get-ting old
 brother have you seen
 I have ne-ver seen the Lord changing
 sis-ter have you seen
 no, no, no, no since I was born. I have ne-ver seen the Lord chang-ing
 no, no, no, no since I was born I have nev-er seen the Lord chang-ing.

Since i was born till now i am getting old.

A controversy arose from the translation of church hymns/psalms and sacred/gospel choruses into Nigerian native languages and between one dialect to the other (parody and adaptation), and the bilingual educated Nigerians were strongly in disagreement with it. The problem was due to the tonal nature of Nigerian languages and the established melodic contour of European hymns, psalms and choruses. Godwin Sadoh, a Nigerian composer states, "Nigerian languages are tonal and, therefore, the meaning of a particular word depends on its intonation." The presence of the already existing melody of a hymn, psalms and chorus changes the meaning of the text after it has been translated from English to the native language and sung with the same melody. For example, a word in Bille dialect of the

Ijaw language gives a totally different meaning when emphasis (strong/weak stress) is given to the wrong syllable at an inappropriate spot, thereby changing the meaning of the word. This differs from English, where the displacement of syllabic stress only changes the pronunciation of a word, which makes the word sound unusual but recognizable. The syllable displacement with weak or strong stress patterns in Nigerian languages changes the phonation of the word and, most importantly, its meaning. As we have noted above, the organization of text in African music can be structured into strophic forms but can never be symmetrically balance in poetic meter realization like the western hymn tunes, this is because the African languages have their divergent speech-tone or tonal inflective patterns that can be either shorter or longer than one another in their syllables to call nouns or pronouns, therefore, music parody amongst them may only be arguably accommodative solely in the melody (even that is only made possible with usage of broken or perforated style of ties for proper voice leading) but cannot fit in to the text. Another reason is the incompleteness of the language, as each language has their deficiency. For example, not all African languages have their greetings according to all the periods of the day like morning, afternoon, evening and night including midnight, this makes some language expression in the sentences possible only by description of an idea and not a specific name as it ought to be (therefore can only be transliterated but not translation), even use of vocabularies can relatively be problematic for general understanding to a large audience in our fast losing to extinction languages. All these are factors that do not encourage uniformity of meter leading to symmetry in African language dynamism.

I. Conclusion

Music and language are so related that they depend highly on each other. This paper deliberated on both terms as tools for cultural identity and expression. As we have earlier established, there is no culture without music and language and it is through both, that the structure or component of any culture is identified. By examining the relationship between music and language and the effect they have on each other especially non conformity with symmetry after translation or transliteration has been done in some cases, it has been discovered that language can better be expressed in music and music can only be more meaningful if its language is well understood when the tonal inflexion of speech tone is reflected on the music.

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