

# Discourse Analysis of the Twenty-first Century Compositional Techniques in Reconciliation Symphony by Prof. Onyee. N. Nwankpa

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## **Abstract**

*The Reconciliation Symphony by Onyee Nnnanna Nwankpa (1994) is a symphonic composition that infused twenty-first-century Western compositional techniques in African musical idioms. This paper aims to bring to the fore the understanding of the compositional elegance in the symphony as well as its connection to twenty-first-century techniques so that African composers who do not use them can start to apply them in their compositions. The study shall solve the problem of the fear of applying Western compositional (twenty-first century) techniques in African Music. A qualitative research method is used in this study to gather data through the review of relative literature and analysis which includes the content analysis approach of critical study and examination of music score; quantifying, and analyzing the compositional tools and their relationships, and dissecting various sections of the composition for a clearer perception to foreground phenomenon. The findings show that some of the twenty-first-century techniques were used in the composition which include changing meters, polytonal, aleatory, indeterminacy/aleatory, tone clusters, and advanced chromaticism. It was further revealed that the exploration of Western techniques in the compositions gave rise to the enhancement of African musical characteristics in a manner that the essentials of the indigenous folk elements and African musical identity were intact, and unaltered thus African musical idioms remained a distinct part of the entire composition. It is therefore recommended that cross-cultural musical elements should be integrated into African symphony and any form of composition in other to enhance and advance African music art.*

**Keywords:** *Discourse, Analysis, Twenty-first Century, Compositional Techniques, Reconciliation Symphony, Prof. Onyee. N. Nwankpa.*

## **1. Introduction**

Today, composers from different parts of the world including Asia, Latin America, Africa (Nigeria), etc., have continued to enrich their indigenous composition by using elements from their indigenous musical cultures in combination with Western compositional techniques. Adegbite (2001) submits that the cross-fertilization of African and Western musical elements has resulted in a type of musical synthesis called African art music (p. 3). In the same view as the above statement, Omojola in Euba (2001) asserts that:

*The music of Bartok in which the elements of Hungarian folk music are employed comes under this category.....Furthermore, the act of extracting folk elements from their ethnic or social context and placing them in an international context where they have relevance for people outside the indigenous society is a fundamental aspect of intellectual composition (p. 23).*

The author's view on the forgoing clarifications is that the synthesis of indigenous African and Western elements is essential and required to bring about a new musical landscape in

African art music composition when properly applied. It continued to aid the development and advancement of African indigenous music. Co-opting Western traditional techniques in indigenous composition is a means of using Western principles to enhance African composition. On the use of twenty-first-century techniques as compositional devices in African art composition, Uzoigwe (2001) asserts that “In the course of experimenting, Nigerian art music composers have employed some Western harmonic devices such as chromaticism, tone clusters, chords built on super-imposed thirds, parallelism (2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup>), polychords, and atonality”. (p.162) In the same line of argument with the above declaration, Nketia (2007) states that:

*An African school of composition must be a fusion of African and European idioms. If a composer writes music that solely expresses Western musical style and is devoid of intrinsic African elements, they often find their music is not appreciated by African audiences. Contemporary styles such as atonality and 12-tone music are especially difficult with native air (p. 7).*

The author’s view on the above submissions can be interpreted as to how best an African composer treats his indigenous elements with Western compositional techniques. It is understood that Western techniques are central to a creative African musical composition; however, the thrust of the matter lies in the manner in which they are used in order not to alter or destroy the essentials of the indigenous folk elements of the African musical identity. In the synthesis of Western and African elements, the following questions could arise; how can the composer ensure that the crucibles of indigenous folk music elements remain a distinct part of the composition? Retaining the African music identity amidst the incorporation of Western tradition is vital in African art music; therefore, it is necessary to ensure that the borrowed techniques or tools do not obscure the African musical characteristics. The Western techniques should serve as the tool enhancers and beautifiers to African musical composition. A Russian Composer, Stravinsky did a lot of creative composition where he retained the identity of Russian tunes in the amalgamation of his neo-classical, and twelve-tone system.

### **Aim**

This paper aims to analyze the twenty-first-century musical techniques in Onyee N. Nwankpa’s Reconciliation Symphony and the strategic fusion of these Western compositional techniques into the African music composition (the Reconciliation Symphony).

### **Problem**

African music composition is expressed in the rhythm and the texture of the song. The use of chord progression many times has been the primary chords, with some sevenths. Employing other Western compositional techniques was not known till Akin Euba and a few masters of African art music began to employ them. Today, it is still unknown to young composers the application of these twenty-first-century compositional techniques and how to fuse them into African music composition. This paper therefore analyzed these twenty-first-century compositional techniques in the reconciliation symphony by an African for African composers to study and ally with them when composing.

## **2. Methodology**

A qualitative research method is used through the review of related literature, and content analysis approach to gather data for this study. The authors studied the score of the reconciliation symphony and, also listened to it. More so, the composer of the reconciliation symphony was interviewed by the author’s in person for some clarification on the work.

## **3. Review of Related Literature**

### **The Reconciliation Symphony Composer: Onyee Nnanna Nwankpa (Prof.)**

Onyee Nnanna Nwankpa was born in Umuagbai Ndoki in Rivers state, south-south of Nigeria. His father was a Reverend in the old Port Harcourt Diocese of the Methodist Church, Nigeria. As a child born into a Christian family, he attended Methodist Primary School in Ndoki and Baptist High School in Port Harcourt respectively. His musical career started with his pursuit to study music at the prestigious University of Nigeria, Nsukka, where he obtained a Diploma in Music Education and B. A. (Hons) music with major in choral conducting. In 1989, he proceeded to obtain a Master, M.A. in Theory and Composition from the University of Lagos. His daunting hard work and purposeful academic excellence at the University of Nigeria Nsukka prompted the institution to offer him a lecturing role in 1983, having been rated as the best-graduating student.

He had a brief stay at Nsukka as he got a sponsorship by the University under the staff development program in music to undertake postgraduate studies at the University Of Calgary, Canada, where he obtained another Master's in Music (M.Mus.) leading to the award of Doctor of Philosophy Degree (Ph.D.) in music composition. In the year 2000, he was elevated to the rank of Professor of Music at Prairie Bible College (PBC), Canada.

Indisputably, all the awards, laurels, and records associated with Prof. O. N. Nwankpa may not have been possible without hard work and devoted engagements to research. He is a man whose engagements revolve around teaching with passion and mentoring. His research for musical knowledge has allowed him to traverse almost all the areas of musical specialties including composition, conducting, and performance.

Prof. O. N. Nwankpa is an accomplished musician, a prolific composer, and an African master drummer. He is an internationally recognized music composer, educator, and scholar who specialize in researching the compositional approach to bicultural music. He has contributed immensely to the advancement of modern composition. He has many choral and instrumental compositions, as well as an uncountable number of published papers in his record among which, is the reconciliation symphony composed in the year 1994.

Presently, Prof. O. N. Nwankpa is actively engaged in teaching and grooming young composers at the University of Port Harcourt, Rivers State Nigeria, where he served as the first head of department (HOD) at the commencement of the music department in UNIPORT.

### **The Reconciliation Symphony**

The creation of the reconciliation symphony is based on the activities of the first military coup in Nigeria in January 1966. The coup was believed by the people of Northern Nigeria to have been conceived by the Igbo extractions of the Eastern region. As a result of this, some Northern politicians lost their lives including the then Prime Minister, A. T. Balewa. In a quick reaction to this development, the Northern armies descended on the Easterners, mainly the Igbos. When the killing and the massacre became increasingly unabated, the Igbos became apprehensive over the government of the day then headed by General Yakubu Gowon, which could not provide security for them. They therefore resorted to protecting themselves which resulted in breaking away from the Republic of Biafra. This development was unacceptable to the Nigerian government, subsequently, a full-scale war emerged.

Based on the above explanation, the reconciliation symphony came on board as a musical agent and a reconciliatory tool that can heal the traumatic incident of the war between the Federation of Nigeria and, the Republic of Biafra. In an attempt to the crafting of this reconciliatory tool required for the reunification of the two states in dispute, the music reconciliation symphony was "conceived". The composer intended to deploy the use of Western musical tools in the advancement of African musical idioms. Deploying these

principles, the composer in a stylistic way exposed the musical potentials of African sonic idioms through the blending of two different music traditions. To better explain his intention for the creation of a reconciliation symphony Nwankpa (2004) states that:

*The word “reconciliation” as used in the composition is symbolic in two ways: the conciliation and reconciliation that characterized the national programmes following the end of the war between the Federal Republic of Nigeria and the defunct Republic of Biafra, and the synthesis of cross-cultural musical traditions within the symphonic tradition (p. 1).*

In the same line of thought with the above submission, Ezenibe in Onyeji (2022) asserts that: *Musical composition is an aspect of cultural expression that reveals a deliberate effort by the composer to capture social cultural and sometimes abstract phenomena in sonic forms in various cultural locations. The approaches to these endeavors have followed different paths, combining creative idioms and tools while showcasing diverse creative limits and endowments of different composers in oral and written forms (p. 2).*

From the above citations, the authors understood that blending or combination of different music traditions or idioms, and showcasing or advancement of African musical characteristics are paramount to building the African art composition. From the discussion above, it will not be out of place to state that “marrying” the Western musical techniques and the African musical elements together is boundless.

The Symphony is made up of four movements with the integration of traditional African instruments, folk songs, dance, and rhythms. The structural form of Western symphony which is believed to be standard is usually made up of four to five movements. In the symphony, adhering to this set rule is considered by the composer as paramount hence his choice of four-movement. In elucidating the musical form, and the crux of the synthesis of African and Western musical elements deployed in his inventive art, Nwankpa (2004) states that:

*Although the composition is based on the twenty-first century symphonic practice, it does not rely upon the traditional symphonic structures. The actual form of each movement is determined by the compositional process which has emerged from the fusion of elements of folk tunes, polyrhythm, melody, harmony, call and response patterns, aleatory, the musical and extra-musical events as well as the prevalent emotive direction. The form is sectional (p. 10).*

### **The Four Movements in the Reconciliation Symphony**

Each movement of the symphony is divided into sections tied together to achieve an overall goal. The first movement has a march-like rhythm and, a majestic and joyful mood. This movement incorporated the materials from the old Nigerian National Anthem- NIGERIA, WE HAIL THEE. The composer treated this borrowed tune in such a way that it brings out the remembrance of the high-spirited mammoth crowd welcoming a new Nigeria at the independent celebration in 1960. Nwankpa (2004) opines that the tune was treated in a disguised form (transformation, overlapping of phrase, linear conception, and a web of interrelated motivic materials (p. 10). This movement comprises five sections; A, B, C, D, E, and F, and structurally may be defined as ABA’C’A form. ‘C’ (section D) is the variation and development of the theme introduced in section B. Section F is like a closing march.

The second movement describes the sorrowful moments among Nigerians. It captures the incidents of hardships, and injustice against Nigerians especially people in the Eastern region, corrupt practices in the government, the killing of the defenseless Easterners in the Northern region, secession of the Eastern, and the declaration of the Republic of Biafra, the failure of the government to apply Aburi peace accord, and the possible impending war. The musical theme mainly used in this movement is the then Biafran National anthem and Igbo folk songs. Towards the end of the movement, the sonorous instruments gradually fade away to

bring the second movement to an indeterminate end. This movement comprises ten sections: A to J, structurally in through-composed.

The third movement suggests in general the preparation for the war, the war proper, and the resultant effect of the war, ranging from the killing of many Nigerians especially the Easterners, destruction of properties, millions becoming refugees and being left homeless, starvation, disease, and a total shut down of economic and social services. The musical theme was crafted from traditional Igbo war song which was boldly and exciting yet worrying chanted by a group of performers as they displayed their swords, spears, and clubs, and stamped their feet to the tune of the war song, then the war proper, and the agony of the war. Eventually, the war was brought to a halt after a peace agreement was signed by already two polarized regions. The Biafran and Nigerian anthems were skillfully put into contrasting variations to signal the end of the Republic of Biafra. Another important technique in this movement is the leaping of musical material depicting troop advancement. This was immediately followed by the military fanfare in salute to the dead otherwise known as the ode to the departed. This effect has been used by renowned composers like George Frederic Handel in the composition called Dead March in Saul. This movement is made up of six sections; A to F.

The fourth movement captures the post-war program. A moment of happiness, a period of rebuilding and mending of the cracked walls, a period of reconciliation, and rehabilitation. The two distinct folk themes and their anthems representing the two polarized nations were further juxtaposed to signal reconciliation. There are eight sections in the fourth movement: A to H with a structural form of through composed.

### **Some Twenty-First Century Compositional Techniques Used in the Reconciliation**

Since the decline of tonal music in the eighteenth century, musical composers have continued to devise alternative suitable means, new approaches, and language for musical composition. The new musical language can be referred to as any music approach that does not conform to tonal principles. These techniques came on board in the twentieth century when the composer sorted into a new musical experiment. African composers are not left out in this clarion call of engendering and welcoming the novelty of techniques in musical composition.

Traditionally, African music is created based on materials from traditional music materials, prominent among them are rhythm, call and response, ostinato, and dance, among others, but in expressing these characteristics and making them stylistic, Western techniques are used to bring out the beauty in them. This concept of amalgamation of Western and African techniques is exemplified in the reconciliation symphony. Some examples of twenty-first-century techniques are enumerated:

#### **Twelve-Tone or Dodecaphonic Series**

This is a method of musical composition that consists of twelve tones of chromatic scale. The techniques involve the means of ensuring that all twelve notes of chromatic scales are used as often as one another without giving any note preference over the other. This is achieved by the use of tone rows which is the ordering of 12-pitches class. Kostka (1999) submits that:

*There are four basic forms of row: the Prime (P), the original set retrograde, (R), the original set-in reverse order the inversion, (I) the mirror inversion of the original set retrograde inversion, (RI), the inversion in reverse order. As a result of the twelve pitches, a row can be transposed twelve times, and the four basic forms can produce forty-eight versions (p.198).*

By the availability of the ordering of 12-pitch classes and its four forms, the implication is that the composer is made available with forty-eight scales to use in his composition.

#### **Atonality**

Atonality by definition is music that lacks a tonal center or key. Here, the hierarchy of harmonies focusing on a single central triad is negated. Among all the elements of music used in the works of Nigerian art music composers, harmony seems to have the greatest concern because the tonal content of any composition is embedded in the harmony. In explaining the experimentation of harmonic design in musical composition Olatunji in Uzoigwe (2016) asserts that:

*Nigerian art music composers have employed some Western harmonic devices such as chromaticism, tone clusters, chords built on superimposed thirds, parallelism (2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup>), polychords, and atonality. Atonality simply means the absence of a key. (p.31)*

Hutchinson (2022) opines “atonal music—music that avoids traditional harmonies and scales—with expressionism”. (p. 450)

### **Pandiatonicism**

This is a compositional technique that involves the use of all the diatonic scale structures/notes but without the need for scale degrees or harmonies to follow the functional harmony. What this means is that the roles of progression or resolution may be negated. Hutchinson (2022) discusses that:

*Pandiatonicism refers to the use of all diatonic notes without the need for scale degrees or harmonies to progress or function tonally (V doesn't need to progress to I, ^7 doesn't need to resolve to ^8, etc.). One often hears it as a wash of notes from the major scale or as chords made of non-traditional combinations of notes from a major scale, often with at least one interval of a 2nd in a chord voicing. (p. 444)*

### **Aleatory/Indeterminacy**

Aleatory music is a form of music that is subject to improvisation or structured randomness. A musical composition or a section of composition could be left at the whims and caprices of the performer.

### **Bitonality**

Bitonality refers to a piece of music involving two simultaneous occurrences of identifiable two tonal centers or tonality in a composition.

### **Polytonality**

This refers to the use of two or more distinguishable key centers simultaneously appearing in interrelated sets of notes and chords.

### **Chromaticism**

In using the tonal principle, modern compositions can involve the harmonization that uses chroma; that is the coloration sound that has existed in one traditional platform, or tonal idiom. Such chords can be colored in other to create aesthetic, beauty, and musical functionality and pleasure. Examples are borrowed chord which is a chord that is not a member of that tonality or key center but is borrowed because of the effect it will add to the harmony; others are the Neapolitan sixth chord, augmented sixth chord, ninth chord, eleventh chord, thirteenth chord, quartal, quintal chord, and chromatic median.

### **Omnibus Progression**

The omnibus progression is a special type of chromatic sequence in which the bass and another voice in the texture move in contrary motion. This technique is most commonly used in prolonged dominant harmony, and can also be used as a means of modulating into distant keys.

### **Modal Mixture**

This is a compositional technique that involves the mixing of major, minor, and modes in a composition. This is achieved by chord qualities and/or melodic “color” to achieve expressive effects not available in the main scale itself.

### **Changing Meter**

This is a method of composition that incorporates any change of meter. There are no rules or limits to changing the meter. It can happen multiple times within a piece or measure to measure.

### **1. Theoretical Framework**

Syncretic approach theory by Nketia J. N. and Intercultural musicology by Akin Euba is used in this paper.

#### **Syncretic Approach Theory**

The syncretic approach provides the mold for creating and developing channels of communication and musical codes that can be understood by the receptor of music and not just by those who generate them. According to Nketia (2007), one mode of expression and creative ideas are expanded through the use of traditional source materials. Listeners are usually more apt to respond favorably to music that speaks in the same way in which their native language flows, each having its peculiar rhythmic flow or feel (p.34).

Scholars such as Chang (2001), Waterman (1952), and Merriam (1995) were specific about the use of syncretism as a conceptual tool for clarifying cultural synthesis as a process. They are of the view that there must be an “outside” source leading to the conceptualization, analytical penetration, and activation of the system, however informal, if there is to be a “process” or control in the making of art.

These concepts, therefore, informed the creation of a reconciliation symphony with the source of sound, themes, and programs of events based on the idioms of indigenous music with the blending of Western materials. The Western materials could be regarded as the “outside” source.

#### **Intercultural Music**

Euba (1989) asserts that all known musical expressions in the world today are intercultural. The traditional music in Africa today is a result of inter-tribal interaction between ethnic groups of Africa, Arabic, Malayan, and Indonesia. However European music as we have today passed through the same phenomena. The music of J.S Bach and Antonio Vivaldi for example, has been influenced by cultural tradition (p. 5).

In a similar thought, Ritchie and Stauffer (1992) states that “the Organo which was first developed from the seventeenth century to piano of today consists of ideas and materials from diverse cultures around the world”. (p.53). Sadoh (2007) describes intercultural music as when materials from diverse cultures are combined into a single contemporary composition. Nketia (1995) also defined interculturalism as the process of identifying with or sharing the heritage of other cultures to broaden one’s cultural horizon or one’s capacity to understand and appreciate differences in mode expression (p.54). To further throw more light on intercultural music, Euba (1989) asserts that:

*They are music in which two or more cultures are integrated. There are three levels of intercultural music, the first level is regarded as the level of thematic activity when the composer is said to belong to one of the cultures. The second level is when the composer is writing in a style totally out of his culture... (p.12)*

This level according to Sadoh (2007) is the level of domicile intercultural activity, for example, an African composing a prelude in the style of Bach, not employing any African

material will be considered to be performing an intercultural activity, but not an intercultural music. If the prelude involves the usage of African materials, we can then say that it is intercultural music (p.3).

Tan Sooi-Beng (1995) refers to it as ‘ ’ transitional musical style “rather than intercultural music. According to Kayvu (1995) by continually integrating indigenous elements with acceptable foreign ideas, the resultant intercultural idioms present new opportunities for the interpretation of music theory and practice (p. 17).

From the above concepts, the author feels that it will not be out of context to say that African compositions of the twenty-first century with the synthesis of more than one music tradition and style can be regarded as Neo-African music. In addition to this, compositions created by non-Africans with the use of African materials can also be regarded as neo-African music. A good example is the composition by an American composer, Roy Travis, titled African Sonata for piano. He made copious use of African materials. This can be regarded as Neo-African music. The syncretic approach theory and intercultural music are closely related to this study considering that the analysis is hinged on the investigation of a musical composition involving more than one cultural element.

### **Analysis**

This analysis is based on the subject of discussion.

The first movement of the reconciliation symphony is structured with a single tempo but towards the end of the movement in the coda with a slight variation in the tempo. Whereas, the second and third movements were characterized by various contrasting tempi while the fourth movement has only one tempo. Changing meters were used all over the sections of the compositions. Most of the tunes were borrowed from African folk, and existing tunes were skillfully recreated. Some detailed materials on the twenty-first-century techniques as used in the reconciliation symphony.

### **Polytonality**

In the section E of the third movement (measures 210 to 222). The composer explored the use of tonality in a more diverse way. The deployment of polychord with string instruments playing on F while brasses play on G major. Though the juxtaposing of these two keys will somewhat sound dissonant but then, the combination of two different tonalities depicts a moment of joy from the two polarized nations; the Republic of Nigeria and the Republic of Biafra.

Fig 4: Polytonality in Section E of Reconciliation Symphony

Musical score for strings, including Violin I (Vn I), Violin II (Vn II), Viola (Vla), Violoncello (Vcl), and Double Bass (D.B.). The score shows a melodic line in the Violin I part, with other instruments providing harmonic support. The notation includes various note values, rests, and dynamic markings.

Musical score for woodwinds and brass, including Flute 1 (Fl 1), Flute 2 (Fl 2), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Trumpet 1 (Tr 1), Trumpet 2 (Tr 2), Trumpet 3 (Tr 3), Trombone 1 (Tbn 1), Trombone 2 (Tbn 2), Trombone 3 (Tbn 3), and Tuba (Tub). The score shows a melodic line in the Flute 1 part, with other instruments providing harmonic support. The notation includes various note values, rests, and dynamic markings.

Musical score for strings, measures 215-220. The score includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Double Bass (D.B.). The music features a melodic line in the Violin I part, with other instruments providing harmonic support. A long horizontal line above the Violin I staff indicates a sustained note or breath mark.

Musical score for woodwinds, measures 215-220. The score includes parts for Flute 1,2 (Flte 1,2), Flute 3,4 (Flte 3,4), Clarinet 1 (Clrt 1), Clarinet 2,3 (Clrt 2,3), Bassoon 1,2 (Bsn 1,2), Trombone 3 (Tbn 3), and Trombone 1,2 (Tbn 1,2). The woodwinds play a rhythmic pattern of eighth notes, with some instruments having melodic lines.

Musical score for strings, measures 220-225. The score includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Double Bass (D.B.). The music features a melodic line in the Violin I part, with other instruments providing harmonic support. A long horizontal line above the Violin I staff indicates a sustained note or breath mark. The score ends with a *ppp* dynamic marking.

The image shows a musical score for measures 220, 221, and 222. The score is arranged in a system with seven staves. From top to bottom, the staves are labeled: Horns 1,2; Horns 3,4; Trumpets 1,2,3; Trombones 1,2,3; and Tenor Trombone. Each staff begins with a '220' marking. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The Horns 1,2 and Horns 3,4 parts show a melodic line with some grace notes. The Trumpets and Trombones parts provide harmonic support with chords and moving lines. The Tenor Trombone part has a more active, rhythmic role.

The author's view of the use of polytonality is to bring the two polarized regions yet with a new vision of unification of one Nigeria. Another application of polychordal is featured in measure 160 of the fourth movement. The two themes are one in the key of G in the wind instrument and Db in the strings. Polytonality was also featured in section E of the third movement where the strings play the Finlandia in F major and the brasses play Nigeria, we hail thee in G major. This technique is similar to what Martinu did in his Symphony No. 5.

### Harmonic Structure

In twentieth-century music, the harmonic consideration does not strictly observe the conventional rule of functional harmony as seen in the Baroque Period. About this, the harmonies in the reconciliation symphony involve the combination of tonal and atonal structures. The borrowed tune was crafted in tertian harmonies, while some got an addition of notes which is not a member of that chord. Others are in secondal, quartal, quintal chords, and seventh chords. Hutchinson (2022) discusses that:

*Quartal harmony refers to chords stacked entirely (or mostly) in fourths. Quintal harmony refers to chords stacked entirely (or mostly) in fifths. Secundal harmony refers to chords stacked entirely (or mostly) in seconds. Contrast these concepts with the tertian (stacked in thirds) harmony we've encountered in the majority of this text. Alternative methods of stacking chords became more common after 1900 as composers sought ways to innovate and break with the past. (p. 445).*

In the reconciliation symphony, the building of the most harmonic structure was achieved from the intervals of the perfect fourth, the augmented fourth, the perfect fifth, and the augmented fifth. The use of these harmonic tools in the symphony enriches tertian harmony while maintaining a sense of tonality.

Fig 5: Stack of Quintal Chord in Measure one of the First Movement, on C Major

The image displays a page of a musical score for a symphony. At the top, it is marked "1 Allegro Moderato ♩ = 92". The score is arranged in systems for various instruments. The woodwind section includes Flutes 1,2; Oboes 1,2; Clarinet in Bb 1,2; and Bassoons 1,2. The brass section includes Horn in F 1,2 and Horn in F 3,4; Trumpet in Bb 1 and Trumpet in Bb 2,3; Trombones 1,2 and Trombone 3; and Tuba. The keyboard section includes Piano and Timpani. The percussion section includes Percussion 1 (3 SUSP. CYMB.), Percussion 2 (B.S.DR.), and Percussion 3 (S.DR.). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score shows the beginning of the first movement, with a quintal chord in measure one. The key signature has one flat (E-flat major). The tempo is Allegro Moderato with a quarter note equal to 92. The score includes various musical notations such as dynamics (mf, f), articulation (accents), and performance instructions (div.).

Fig 6: Stach of Quintal Chord in Measure One of the First Movement, on E flat

The image displays a musical score for a symphony, specifically focusing on measure 133 of the second movement. The score is arranged in a vertical stack of staves, each representing a different instrument or section. The instruments listed are: Flutes (Fl. 1,2), Oboes (Ob. 1,2), Clarinet in Bb (Cl. Bb 1,2), Bassoon (Bsn. 1,2), Horns in F (Hrn in F 1,2 and 3,4), Trumpets in Bb (Tpt. in Bb 1 and 2,3), Trombones (Tbn 1,2 and 3), Tuba (Tba.), Piano (Pno.), Timpani (Timp.), Percussion (Perc. 1, 2, 3), Violins (Vln. I and II), Viola (Via.), Violoncello (Vic.), and Double Bass (D.B.). The music is written in a key signature of one flat (Bb) and a 4/4 time signature. The score shows a stack of quartal harmony in measure 133, with dynamics such as *mf* and *L.v.* indicated. The piano part features a complex rhythmic pattern with sixteenth notes and a *mf* dynamic. The percussion parts include a snare drum pattern and a cymbal pattern. The string parts (Violins, Viola, Violoncello, and Double Bass) play a sustained chord with a *div.* (divisi) marking, indicating that the parts are to be divided among the players.

Fig 7: Stack of Quartal Harmony in Measure 133 of Second Movement

The image displays a page of a musical score for a symphony orchestra, covering measures 133, 134, and 135. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fls. 1,2 (Flutes 1 and 2)
- Obs. 1,2 (Oboes 1 and 2)
- Clas. 1,2 (Clarinets 1 and 2)
- Bsns 1,2 (Bassoons 1 and 2)
- Hns 1,2 (Horns 1 and 2)
- Hns 3,4 (Horns 3 and 4)
- Tpt 1 (Trumpet 1)
- Tpt 2,3 (Trumpets 2 and 3)
- Tbrs 1,2 (Trombones 1 and 2)
- Tbn 3 (Trombone 3)
- Tba (Tuba)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- S. Vln. (Solo Violin)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla (Viola)
- Vlc (Violoncello)
- D.B. (Double Bass)

The score shows various musical notations including notes, rests, and dynamic markings. Specific features include:

- Measures 133 and 134 are marked with a rehearsal symbol (133) and a double bar line with repeat dots (//).
- Measures 134 and 135 are marked with a rehearsal symbol (135) and a double bar line with repeat dots (//).
- There are several sixteenth-note passages in the woodwinds and strings.
- There are triplet markings (3) in the Timpani part.
- There are quintuplet markings (5) in the Viola, Violoncello, and Double Bass parts.

### The Use of 7<sup>th</sup> and 9<sup>th</sup> Chords

Apart from the harmonization of African folk tunes in conventional means that is the root, third, and fifth. The composer also deployed the use of 7<sup>th</sup> and 9<sup>th</sup> in the harmonization of African melody, predominantly in the second movement. The dissonant notes that resulted in the formation of the 7<sup>th</sup> and 9<sup>th</sup> chords are particularly effective in this movement, especially in heightening the tension and a sense of threat.

Fig 8: African Folk Melody in String Instruments Harmonized in 7<sup>th</sup> and 9<sup>th</sup> Chords

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Violoncello (Vlc), and Double Bass (D.B.). The score is written in 3/4 time and consists of five measures. The Violin I and II parts play a melodic line with a 7th and 9th chord accompaniment. The Viola part plays a similar melodic line. The Violoncello part is marked 'cantabile' and 'solo' and plays a melodic line with a 7th and 9th chord accompaniment. The Double Bass part plays a simple bass line. The score includes dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte).

The harmonization of African melody in Western style was also captured in oboe/clarinet, and trumpet. In general, the harmonic language of the symphony was heightened not only involving the traditional harmonic principles and harmonic function but also involved the harmonic principles of the Western tradition.

### Sound Mass/Clusters

The use of sound clusters in the reconciliation symphony can be said to have added newness to the musical landscape of the composition. Sound clusters which can be defined as a musical chord comprising at least three adjacent tones in a scale are a means of enriching the chordal sonority through the assemblage of adjacent pitches. In section E of the second movement of the symphony, the composer created a mass sound through rapidly moving passages with harmonic intervals of second, third, fourth, and fifths and their inversions, contrasting rhythmic activities, glissandos, and aleatoric approaches. The chord clusters formed show contrasting rhythmic activities consisting of mixtures of dotted rhythms, quintuplets, and sextuplets.

Fig 9: Sound Cluster in Section F of Second Movement

This image shows a page of a musical score, likely for a symphony, spanning measures 118 to 121. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flu. 1,2
- Obo. 1,2
- Clar. 1,2
- Bass. 1,2
- Horn 1,2 (Horn 1,3 and Horn 1,4)
- Trp. 1,2,3
- Tbn. 1,2,3
- Temp.
- Perc. 1, 2, 3
- S. Vln.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D.B.

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). The page number 118 is visible at the top right of the score area.



120

Fla. 1,2  
Oba. 1,2  
Cla. 1,2  
Basa. 1,2  
Hra. 1,2  
Hra. 3,4  
Tpt 1  
Tpt 2,3  
Tbn 1,2  
Tbn 3  
Tbn  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
S. Vln.  
Vln I  
Vln II  
Via  
Vic  
D.B.

*Zakaz na 100% krasnaya shakla, volnye i randomnye posazheniya (1:1+M)*

*mf*

Clusters were also used in section E of the second movement. The significance of the sound cluster provides a chaotic effect that echoes the intensity of the war. The composer finds cluster very fitting in the third movement because the program of the movement is made up of preparation for war, the war proper, and the resultant effect of the war, ranging from the

killing of many Nigerians especially the Easterners, destruction of properties, millions became refugees and were left homeless, starvation, disease, and a total shut down of economic and social services. Clusters have remained an important feature of twentieth-century composition and have been used by several composers including; Krzysztof Penderecki, Henry Cowell, and Charles Ives.

### **Indeterminacy**

In the reconciliation symphony, the composer explored yet another different approach to composition and expression. This he undertook with musical improvisation, creativity, and freedom of performance. This compositional approach in which the percussionists are left open to chance is fully deployed in section H of the second movement (measures 168 to 185). The musical indeterminacy allows the percussionist to play the free passage on the slit drum. The section is notated proportionally, and the tempo, articulation, rhythms, and duration of notes are left completely to the liberty of the instrumentalists. Another place aleatory was used is in sections E and F of the second movement.

### **Contrasting Tempi and Changing Meter**

Another form of compositional procedure deployed in the symphony is contrasting tempi and changing meters. These tools are important features in defining the form of movement and the relationship between sections of movement. The device in meter change in the composition provoked the transformation to establish a new time signature while contrasting tempi use the frequent alteration of adagio and allegro section in the first movements. The use of these tools in the symphony helps to predict the musical event. These tools were creatively used to enhance hence the flow of the music.

## **2. Conclusion**

The study on the analysis of reconciliation demonstrated the imprint of twenty-first-century music and the gains of the usage of the techniques in African art music. In an attempt to highlight some of the intriguing applications of ‘new harmonic and rhythmic concepts’ it is bold to say that the products (compositions) of these techniques can be referred to as neo-classical African music. The analysis of this symphonic composition therefore brings to the fore some Western techniques that African composers can start to deploy in their compositions to advance and promote African music. This analysis provides the researchers with the opportunity to carefully scrutinize and establish some of these compositional styles from the large range of styles, from traditional, and neo-baroque to modern, and the establishment of a rich output scrutiny worthy of placing the set piece in international recognition.

The work of Onyee N. Nwankpa in this study is based on indigenous source material from Nigeria. The themes were derivative of Nigerian folksongs and tunes. Onyee N. Nwankpa’s reconciliation symphony can be referred to as modern interculturalist. His conjoining of Nigerian musical elements and twenty-first-century sonic idioms justifies the work as intercultural.

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