

CHAPTER 7

STRUCTURAL ANALYSIS OF GOZUK'S YA DAN TUNKIYA NA ALLAH USING AGATHA ONWUEKWE'S ADAPTATION OF EZEGBES'S PHILOSOPHY TOWARDS UNDERSTANDING AND APPRECIATION OF HAUSA LITURGICAL MUSIC

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Abstract

The analysis is an essential component of music perception and comprehension. Over the years, a lot of effort has gone into establishing improved methods of assessing instrumental, vocal, and dance music. Analysis of Hausa songs is scarce in academia due to a dearth of music researchers who comprehend the language and culture. This article provides general rules and techniques for analyzing music using Professor Agatha Onwuekwe's adaptation of Ezegebe's analytical philosophy, which the researcher considers simpler and more usable. To evaluate music, one needs to first become acquainted with the form, timbre, texture, and other aspects employed in the composition of the music in issue, as Onwuekwe strongly urges. *Ya dan tunkiya na Allah*, a song which was composed by one of the researchers was subjected to a thorough disintegration to discover the bits and pieces that made the whole. These musical aspects indicate essential features in every particular music style and its substance. To get reliable conclusions, the quantitative research method was employed, as well as exchanges between the researcher and Professor Onwuekwe, and it is hoped that as a result of this work, many more researchers will find it easier and more engaging to examine Hausa songs to create more interesting music in the language in focus.

Keywords: Structural analyses, Musical forms, Text, Music Philosophy

Introduction

The study and analysis of art music composers' music are currently at the forefront of African academic and academics. Initially, many of our evaluations were based on western pronouncements, which resulted from Africa's art music upbringing, which is a product of western colonization without the express approval of the Africans. In support of the obvious

imposition of Western musical views on Africans, Onyeji (2016) clearly states:

Generally, a product of Africa's contact with the West, Art music, literary music or written music could be said to be forced upon Africa from the outside without regard to the feelings of Africans themselves when one considers that Africans were not part of any negotiation to transplant art music to Africa. Although it has become a significant part of Africa's history and art, art and music remain alien to most people in Africa. In the Nigerian context, the audience for art music has been somewhat exclusive, while the music is regarded as a reserve for the elite class who align with its music for social sophistication, identity and psychedelic display of superiority. (p. 12)

According to the aforementioned proclamation, music in Nigeria, like music in other parts of the continent, is primarily impacted by Western influences and pronouncements, except the text, which is heavily inspired by the tonality of the African language. According to Nwamara, the tonality of the African language has a great influence on the text in traditional African civilizations (2011).

In vocal music compositions of most sub-Saharan African societies, two major factors contribute to the meaningfulness of musical phrases or musical sentences as the case may be. The two factors are the melody and the text. Their influence on melodies is such that they can either make or mar an entire musical composition depending on how they are being handled by the composer. This can be attributed to the fact that African languages are tonal and therefore, deserve a certain level of carefulness while setting them to music to avoid loss of grammatical sense and meaning (p.32).

Tonal languages are those that are heavily influenced by rising and falling tones. As a result, if a word is mispronounced, it can be misinterpreted, as observed by Onwuekwe (2014). Olisaeke was more specific when he succinctly observed that:

To a large extent, what determines the scale structure of a particular ethnic society which guides her music is her language. In other words, the language pattern of a given ethnic group determines the tonal organization of her music. Verbal texts to which songs are set to influence, to a large extent, the form and structure of African music (2011:312).

In light of this, it is critical to stress that the focus of this research is on understanding the context and structure of African music to examine it using an African way of analysis, as used by Onwuekwe. This song is written in the Hausa language and analyzed and the analysis is used to support a form of musical nationalism, which includes various efforts by African researchers to inform the world about how African music is made, presented, enjoyed, and studied.

General Characteristics of African Music (Hausa)

Music varies across the African continent. Every community in Africa has its special kind of music which could be used or performed during special events, peculiar to them. Egemba, Akponome, Nwosu, Boyi, Olisaeke and Effiong (2007) agree on the homogeneity of culture in Africa:

It would be general that Africa is not homogenous in culture and tradition. There has always been a distinction in culture from one area to the other; this is so that what is obtainable in the North is far different from South African music (p.41).

Despite the distinction and variation in musical practices across the African continent, it has been observed by various scholars and authorities that some common general principles characterize African music. Adesokan (1998) opines that:

In African music, melody and language are closely connected and so we cannot discuss one without the other. African songs are continuously rising and falling in the same way as the voice. The influence exerted by syllables of a word in vocal and instrumental music is quite significant (pp. 9-10).

Akpabot in Adesokan (1998) affirms that African music is influenced by words or speech patterns.

African instrumental music borrows much from vocal music, which in turn is tied to speech melody and speech rhythm. Speech melody, rhythm and dance are usually interrelated in African music. African music is passed on by oral tradition and the melody is fashioned out of a sentence (p. 10).

Agu (1999) in his view observes that:

Most African songs are characterized by short melodic motifs, which serve as the basis for repetition, variation and extemporization. Longer melodies occasionally occur, but with motifs reappearing repeatedly in different forms. In other words, African songs are generally short, orally transmitted and easily committed to memory as a result of their short length and method of transmission (p. 33).

In the same vein, Egemba. et al, (2007) summarized and itemized the characteristics of African music thus:

1. One of the chief characteristics of African traditional music is its association with social and ritual ceremonies;
2. The association of music with social events in Africa is so typical that it made African music most functional;
3. African music by conception and performance according to Akpabot (1986:62) is not written down, it is an oral tradition, handed down from generation to generation, and jealously preserved by those who have come to be known as master musicians;
4. There is the presence of rhythmic and metric complexity that created the hot rhythmic pattern of African music;
5. It involves the use of improvisation and forms;
6. It was characterized by mainly folks songs, which were used at different festivals;
7. Echezona opines that African music was unadulterated by western influence;
8. It is communicative because it fuses both the performers and the participants into indivisible units, thereby promoting a corporate feeling in society; and
9. It was a collective art inter-related to dance, drama, language and visual art etc (p.44).

Olisaeke (2006) had earlier listed and expounded on the characteristics of traditionally influenced music that composers usually adopt, which are also in line with the above postulations.

From the various scholarly views and postulations above, it has been noted that African music forms a vital part of the everyday life of the people. It is part of religious ceremonies, festivals and social rituals. It was also observed that African music is being transmitted orally to the younger generation. More so, the melodies are usually short and simple and are repeated over and over, singers or instrumentalists may change them at will so that the performance becomes a theme with many variations, improvisations and extemporizations. Above all, African music is characterized by complex rhythmic and metric patterns.

Hausa people and their music

The Hausas are people who live in northern Nigeria. They primarily consist of peasant farmers, traders, and hunters. They are predominantly Muslim. Since the thirteenth century, Islam has spread throughout the region via trading networks led by Wangara Muslim traders from West Africa. Adamu (2019) backs up the previously described history of the Hausas and their music.

Hausa are predominantly peasant farmers, traders and itinerant merchants following long caravan routes that saw a Hausa mercantile and social presence in cities in the North African countries of Tunisia,

Morocco, Algeria and Libya. They were the source of the gnawa music genre of North Africa. The spread of the Hausa over the Sahelian regions of West Africa gave them distinct diversity, and yet they retain a culturally homogeneous identity. Besides northern Nigeria, they are also spread across the countries of Niger, Cameroon, Côte d'Ivoire, Chad, Togo, Ghana and Sudan. (p. 168)

Music is a vital factor in the life of the Hausas. Music is always present in their daily activities; music is utilized to complement farming and hunting operations, as well as fishing, wrestling, and other activities. Music has a strong place and uses in the Emirs' palaces, where palace musicians known as makadan sarakuna are employed (palace musicians). According to <https://www.modishproject.com>, these palace musicians play instruments such as the kakaki (long trumpet) and other instruments such as the algaita and the farai.

The kakaki is a two-to-three-meter royal trumpet utilized in traditional African music, it is referred to as "kakaki" in Nigeria, Niger, Chad, and Burkina Faso, but called "waza" in parts of Chad and Sudan, and "malakat" in Ethiopia. The kakaki is blown only by men in Hausa societies and it is generally reserved for specific occasions such as ceremonies at the Emir's palace. It originally comes from Songhai cavalry around the 15th century when the one-imposing empire founded by Askia Muhammad ruled over the Hausa state of Kano, Zazzau, Katsina, and Gobir. The kakaki sound is associated with royalty and it is only played at events at the palace of the Emir or chief in Hausa societies. It is used as part of the sara, a weekly statement of power and authority, usually on Thursday evenings. The kakaki alongside other side-blown ivory or horn instruments such as algaita, farai, and kakaki transmit verbal praise of chiefs and emirs. All these instruments fulfil this role in combination with drums. During coronation and high-caste ceremonies, the kakaki is blown as a talking trumpet at the palace to herald the arrival of some senior council members, district heads, Princes and palace officials or serve for signaling the entry of the Emir and his retinue. [<https://www.modishproject.com>]

The impact of Islamic education may be observed miles away from the Hausas' daily existence, as a result of their contact with the Islamic world before the coming of the colonialists. According to Enwo-Irem (2013)

Islamic education started in and is still prevalent in Northern Nigeria. But presently it has spread to Western and Eastern Nigeria, albeit, at minimal significance. The indigenous and Islamic types of education, though taught informally, they were taught without reservation (p. 163).

As a result of Islamic influence, Western music and education were stronger in the South than in the North. “In the 14th century, Islamic traders and scholars brought Islam, which represented a distinctive worldview, epistemology, and ethics that informed practice, including matters relating to music education, to Hausa land from where it spread to other parts of Nigeria” (Adeogun 2018: 2).

The Hausa music like any African song which is dominated by Islam and recently, Indian music, has its styles and principles on which it operates and these principles keep mixing with other cultures as a result of cultural exchange and acculturation. Gozuk (2017) posits that:

We have seen that African melodies are usually short and simple and the principle of repetition, variation, and extemporization become necessary. It is also noticed that the harmonization of African songs varies so much from the conventional western block chord system. In African harmony, the singer is allowed (to some certain degree) to sing any part of his or her own choice. The harmonies are characterized by movements in thirds, sixths, fourths and fifths, parallel harmony, two parts singing, application of pedal notes, use of counterpoint, application of nasal sounds, and humming among others. In the same vein, it is noticed that African rhythms are either strict or free rhythms. The music is also based on forms such as vocal, instrumental and dance forms. (p. 45)

In the case of Hausa music, we have short melodies characterized by call and response, call and refrain, and solo performance, with less harmony. When you listen to most Hausa music, you hear it in unison with others responding an octave higher or lower.

Structural analyses of Ya Dan Tunkiya na Allah

In terms of composition and arrangement, the structure of the song may be regarded to be its makeup. A song can be divided into portions, which gives it structure. The term "music structure" refers to how the sounds in a composition are organized using melody, harmony, rhythm, and timbre. Musical structure repeats, changes, and iterations help to produce the specific character of the music, which Onwuekwe (2014) echoes thus:

The philosophical nature of musical arts in Africa is evidenced in the musical resources that abound in every nook and cranny of the continent. Each country, town or village has a lot to offer in terms of melodic, rhythmic and harmonic structures, which are guided by the tonal inflection of the words which is a striking characteristic of African melodies. (p. 1)

As a result, understanding the numerous resources in any specific African music aids in understanding and analyzing their music. Furthermore, the argument is intended to bolster the fact that Onwuekwe, in accordance with Ezeigbe's philosophy of African vocal music analysis, proposes the following guidelines:

Ezeigbe (1983) gave us eight criteria for analysis of African vocal music composition which include: the scale mode, the tonal range, the melody, the rhythm, the texture, the frequency of tone occurrence, melodic contour typology and percentage density. (2014: 5)

Music analysis as a necessary tool in understanding and improving the art of composing music goes with certain elements that help us to understand the structure and technicality of any given piece of music. These elements as discussed above take care of the melody, rhythm, scale, form, texture, motif etc.

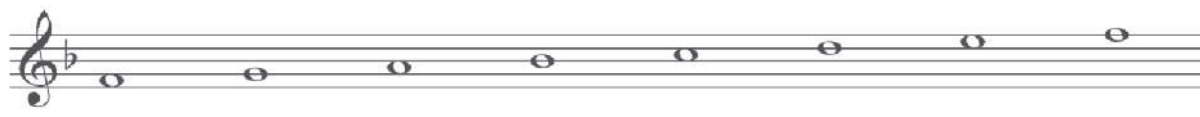
Structural Analyses of *Ya Dan Tunkiya na Allah*

Identification/form

The song "Ya Dan Tunkiya na Allah" is part of the mass, which is the Hausa translation of the Agnus Dei (Lamb of God) in Latin. The passage is fully sacred, comprising John the Baptist's confessions about Jesus as "the lamb of God who wipes away the sins of the world." It is written in four parts soprano, alto, tenor, and bass. It could be accompanied by instruments such as an organ, violin, flute, and any other instruments deemed appropriate.

Scale

Ya dan tunkiya na Allah (Lamb of God) is a song for the mass in the Hausa language written in key F of the diatonic scale. The diatonic scale is comprised of eight(8) different sounds F G A Bb C D E and a repeated F on a higher pitch (an octave higher). It is musically written thus;



The key used has a flat on B which is subdominant of the diatonic scale in music. It also signifies the F as the tonal centre of the given music.

The text

The text of this piece of music portrays and symbolises Jesus as the lamb of God from bars 1 to 14. As indicated in bars 3, 4, 15, and 16, the lamb's position is that of a person who atones for the world's sins. Bars 5, 6, 7, 8, 9, 10, 11, and 12 depict people begging for forgiveness from Jesus, who is a metaphor for "God's lamb." People in bars 17, 18, 19, 20, 21, 22, 23, and 24 implore Jesus, who is shown as God's lamb, to offer them peace.

Text in Hausa

English Translation

<i>Ya dan tunkiya na Allah (2x)</i>	Lamb of God
<i>Kai da ka ke kawar da zunubain duniya</i>	Who takes away the sins of the world
<i>Yi mana jinkai 3x</i>	Have mercy on us
<i>Ya dan tunkiya na Allah (2x)</i>	Lamb of God
<i>Kai da ka ke kawar da zunubain duniya</i>	Who takes away the sins of the world
<i>Yi mana jinkai</i>	Have mercy on us
<i>Ya dan tunkiya na Allah (2x)</i>	Lamb of God
<i>Ba mu salama</i>	Grant us peace

Tempo

The tempo of the song is *lento* and the metronome mark represents a crotchet at 60. There is no indication of any change of tempo in the music.

Dynamics

This deals with the volume in which the music is written, it is either loud, low, moderate etc. Even though the dynamics are not written in the song but the mood and text of the song influence the degree of softness or loudness of every section of the music. Therefore the interpreter must understand the text very well to apply the dynamics appropriately.

Mood

The given music is a prayer that is geared towards making the person feel sorry for their sins and plead for mercy hence the mood is said to be sorrowful.

Range and Tessitura

The song is written in key F major in the diatonic scale for S.A.T.B and covers a large spectrum of the compass. The highest frequencies of the soprano line which is 3 line G are shown in bars 4 and 16 and the lowest note is 2 line G (an octave higher) is found in 5, 7, 9, 19 and 21.

Intending audience

It is a song for a Catholic church liturgical celebration where the congregation is not a mere audience but a serious actor who is part and parcel of the liturgical celebration.

Length/Number of bars

The song has 24 bars which could be said to be prolonged by the repeat signs as shown in the 2nd, 13th – 14th.

Conclusion

To evaluate music, one must first become acquainted with the form, timbre, texture, and other factors used in music composition. These musical components represent fundamental elements in each music style and its content. These aspects were used to analyse the song, *Ya dan tunkiya na Allah*. The diatonic scale is explored throughout the song. Because the scale mode is diatonic, the melody employs all of the tones in an octave. The song is written in the diatonic scale of key F major for S.A.T.B. and covers a wide range of compasses. The soprano line's highest frequency is 3 line G, and the lowest note is 2 lines G. The text is completely sacrosanct because it contains John the Baptist's confessions about Jesus as "the lamb of God who takes away the sins of the world." It is scored for four voices: soprano, alto, tenor, and bass. It could be accompanied by an organ, violins, a flute, and any other instruments deemed suitable. Finally, the criteria for analysing African music as suggested by erudite scholars like Onwuekwe, Ezegbe, Agu, and many others reflect a significant musical heritage that may be passed down and used to analyze the melody and harmony in African vocal music creation. All stakeholders like the music departments, composers, listeners, students, music teachers, and others can use it to analyse African vocal music.

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YA DAN TUNKIYA NA ALLAH

A. A. GOZUK

Lento ♩ = 60

SOPRANO

ALTO

TENOR

BASS

Ya dan tun-k'ya na Allah, kai da ka ke ka-war da zu - nu-ban du-ni-ya.

Ya dan tun-k'ya na Allah, kai da ka ke ka-war da zu - nu-ban du-ni-ya.

Ya dan tun-k'ya na Allah, kai da ka ke ka-war da zu - nu-ban du-ni-ya.

Ya dan tun-k'ya na Allah, kai da ka ke ka-war da zu - nu-ban du-ni-ya.

5

Yi ma-na jin-kai, Yi ma-na jin-kai, ka yi ma-na jin - kai. Yi ma-na jin-kai,
 Ka yi ma-na jin-kai, ka yi ma-na jin-kai, ka yi jin - kai. Ka yi ma-na jin-kai,
 Yi ma-na jin-kai, Yi ma-na jin-kai, ka yi ma-na jin - kai. Yi ma-na jin-kai,
 Ka yi ma-na jin-kai, ka yi jin-kai, ka yi ma-na jin - kai. Ka yi ma-na jin-kai,
 Yi ma-na jin-kai, ka yi ma-na jin - kai. Ya dan tun-k'ya na Al - lah,
 ka yi ma-na jin-kai, ka yi jin - kai. Ya dan tun-k'ya na Al - lah,
 Yi ma-na jin-kai, ka yi ma-na jin - kai. Ya dan tun-k'ya na Al - lah,
 ka yi jin-kai, ka yi jin - kai. Ya dan tun-k'ya na Al lah,

10

2

15

kai da ka ke ka-war da zu - nu-ban du-ni-ya. Ba - mu sa - la-ma, Ba - mu sa - la-ma,
 kai da ka ke ka-war da zu - nu-ban du-ni-ya. Ka ba-mu sa - la-ma, ka ba-mu sa - la-ma,
 kai da ka ke ka-war da zu - nu-ban du-ni-ya. Ba - mu sa - la-ma, Ba - mu sa - la-ma,
 kai da ka ke ka-war da zu - nu-ban du-ni-ya. Ka ba - mu sa - la-ma, ba - mu sa - la-ma.
 ka ba-mu sa - la - ma. Ba-mu sa - la-ma, Ba-mu sa - la-ma, ka ba-mu sa - la - ma.
 ba-mu sa - la - ma. Ka ba-mu sa - la-ma, ka ba-mu sa - la-ma, ba-mu sa - la - ma.
 ka ba-mu sa - jin - kai. Ba-mu sa - la-ma, Ba-mu sa - la-ma, ka ba-mu sa - la - ma.
 Ka ba-mu sa - la - ma. Ka ba - mu sa-la-ma, ba-mu sa - la-ma. ba-mu sa - la - ma.

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