

Rev'd Canon Izuchukwu John Ewulu, Ph.D.

Department of Music, University of Nigeria, Nsukka, Enugu State

izumuzik@gmail.com/izuchukwu.ewulu@unn.edu.ng

Abstract

*Composers are very much concerned with the world of feelings. Personal life, personal friendship, the ups and downs of joy, happiness, and depression, play important roles in their musical output. The art of composition remains an approach to creative writing which brings out a synthesis of musical ideas, motifs and sonorities, to get at that which originally will not be reachable. However, many choral composers have not considered all of the foregoing as diverse media of speaking to the future, mood and emotions of the consumers of their compositional products. This paper attempts to dissect a textual analysis of Sam Ojukwu's composition *Chineke Doo: A Prayer for Nigeria* to x-ray its relevance to the present-day Nigerian society. This is a right step in the way of mentorship for budding composers who desire to make a meaningful contribution to the creative industry—attitudinally, mentally, psychologically and otherwise. This study adopts Dan Agu's (1999) criteria for identification and analysis of African songs in which texts examination form part of the process for consideration.*

Keywords: Contemporary, Nigeria, Prognosis, Composition, Analysis.

Introduction

Over the years, humanity has expressed creativity and innovativeness through a myriad of artistic forms. One of the most practical means of expressing these natural and acquired skills is through music. Music, in its content and styles, represents significant aspects of social reality, which is therefore, an important means of information on the consciousness of a people. Whereas music predominates in all facets of human activities, there are music performed at work and there are music enjoyed during leisure hours. Of course the music performed during funeral is quite different from that enjoyed during marriage ceremony hence the difference in emotions of joy and sadness. Through the composer’s consciousness of the diverse medium of mood and emotions, the composer speaks to the future of his consumers by his compositional products.

According to Hornby (2000:766), music has been defined as the arrangement of sounds in a pleasing sequence or combination to be either sung or played on instruments. This simply means that the language of music is not straight forward as is obtainable of some other disciplines. Apart from expressing purely musical thoughts, it can also decipher definite emotions. Music from the point of view of literature and drama can paint pictures and tell stories. Despite the fact that music is not emotion itself, it is capable of awakening, Luther in Glennon (1980) writes:

Music drives away the devil and makes people happy. It at the same time induces one to forget all wrath, unchastity, arrogance, cruelty, grudge, malice and such other vices. I accord music the highest place and the greatest honour after theology (p. 2).

Music has been regarded and described as a universal language because it is most widely practiced and most accessible of all the arts. The researcher concurs with the above assertion while reiterating the wide margin in acceptance of music by

humanity. Relating also to the emphasis on the above, Shakespeare, the deity in English drama in his book, *The Merchant of Venice* (1971), proclaims:

The man that has no music in him, nor is not moved with the concord of sweet sound; he is fit for treason, stratagems and spoils. The motion of his spirit are dull as night, and his affections dark too As Erebus, let no such man be trusted (p. 339).

Blacking (1976) described music as a “humanly organized sound”. The implication here is that though there are many sounds in creation viz – some natural, others made by living things – only sounds which have been deliberately organized by man to specific ends – expression of emotion, touching of the senses and the emotions, communication of ideas, calming of the nerves or tuning the minds to certain planes of communication and worship – qualify to be called music. Thus, it is the organization that makes the difference. The aim and result of this organization of sounds will always vary from culture to culture. Suffice it to say that music in a society is by nature dynamic – expressing the changed, changing and still changeable environment.

Music Composition

Composition today forms a basic discipline in music both at the undergraduate and the post-graduate levels. The questions here are “what composition is and who is a composer hence men and women all over the world write music without necessarily writing them down. Bothering on the answer on composition, Achinivu, (1979) quoting Riemann says:

Nowadays, composition in music is generally an elaborate, notated piece of work. The successful outcome of composition

presupposes creative musical aptitude and extensive training which reckons with live performance for the study of composition.

Instruction in the elements of composition, (harmony, counter-point, twelve-tone technique, rhythm, meter, form, and orchestration, instrumentation is of use during the art of composition.

Nevertheless, the composer begins, above all, with the work of those masters whom he chooses in certain details and fundamentally) as his models. The composition itself must, in order to be valid, satisfy the requirement of newness, and of originality (p.115).

To buttress these points on composition more, Achinivu (1979), quoting the Encyclopedia of Music in Geschichte and Genenwart states:

According to the present day usage in the field of music composition, the creative process by which a more or less clearly and permanently fixed and meaning conglomeration of sound (a musical composition) is produced and is, as a

rule, recorded in notation whereby a certain degree of originality is presupposed in the product (p.115).

Expressing her view on music composition, Onwuekwe (1998:84) says, “Music comes from within in the attempt to express some emotions be it of sadness, of joy or of reverence. Music composition is the art of music writing”. Scholes (1977) defines music composition as:

Putting together of words to make a poem or piece of prose, of notes to make a waltz or symphony of details to make a picture. In music the “putting together” consists chiefly in (a) combining successive notes to make melody, (b) combining simultaneous notes to make harmony (c) combining melodies to make counter-point (d) combining phrases to make sentences and sentences to make long passages (e) combining themes and their treatment to make pieces or movement of pieces, (f) combining movements to make a cyclic forms (220).

All of the above point to the different composite structures that form a given composition. It could be seen in the angle of duration, the different elements and materials that constitute and brings composition to realization. The combination of notes to form harmony, phrasing, counter-point, theme and thematic development, all play together to buttress aesthetics in fulfilling composition

as an art. However, there exists no one specific way/method of composing. Different composers are guided entirely according to temperament. Many like to put down their ideas on paper first while he goes over them again and again until he feels he has gotten a satisfactory result. Many like to work out their own ideas on the piano, putting down ideas as they come. While many choose to do all the works on their heads only to pick up a pen to write down a finished work. Some however combine the three phases and no matter the approach adopted, music composition demands a lot of concentration. Speaking with Ojukwu in an interview, he says:

Coming to the art of composition, I combine natural endowment and acquired skills in doing my compositions. I like to be left alone whenever I am on the art to enhance concentration. Most times, I am led by the lyrics first of all which are later subjected to the notes. Majority of my compositions are commissioned works by Anglican Church Choirs and as such I try as much as possible to follow the tonal inflexion which shape the meaning of the work. My style has been taking the lyrics to the notes (Ojukwu, Personal Communication, August, 2023).

Composer

A composer (Latin *comt ponere*, literally “one who puts together”) is a person who creates music. The core meaning of the term refers to individuals who have contributed to the tradition of western classical music through creation of works expressed in written musical notations. According to Wikipedia (the free encyclopedia) the term composer is often used to refer to composers of instrumental music in the genres such as those found in classical, jazz and other forms of art and

traditional music. In the popular and folk music, they are usually called songwriters due to the fact that the music generally takes the form of a song.

With regards to who should be called a composer, Nutting in Achinivu (1979) says:

I am thinking of a composer in the sense that Sam Akpabot, Wilberforce W.C Echezona, Fela Sowande and Ayo Bankole are composer: that is, men who consciously plan in advance the music they want to hear, and who are fully conscious intellectually of the qualities and relations of the sound which they choose (p.116).

In effect, to be a composer, one must have the basic knowledge of the rudiments of music as well as grounded in the theory of music. Echezona in Achinivu (1979:120), goes further to explain who a composer is as “anyone who creates a piece of music regardless of the length, originality, or artistic decorations of the piece which can stand and fulfill the needs of the rudiments and of theory”. According to Geoffrey Nutting still in Achinivu (1979:116) who distinguished between two kinds of composers opines that he is “one who can make music in an instinctive way, that is to say, without any conscious theory of music at all”.

From the above assertion, a composer can be viewed from two different perspectives. Firstly, from academic of western point of view, as one who should be knowledgeable in the theory of music as one who has the ability to compose music using the materials and elements of composition (as noted above). Yet, from the academic or western point of view, a composer remains that serious and articulated person who knows to the fullest the formal

fundamentals required to compose, being able to notate his works and at the same time applying the necessary rules and techniques already acquired that governs the art of composition. Then secondly, from the African traditional point of view Achinivu (1979) opines:

....there is nearly always a chorus which every participant joins in. In- between this regularly recurring refrain, there is someone (or some people) who sings something new each time, something that "fits", that "matches" the rhythm and tempo of the prevailing dance form. Usually he does not stop to think about what he is going to sing next, or else the dance will come to a standstill at a time he does not want it. Such a man is, traditionally speaking a composer (p. 117).

Here, a composer is a non-academic person who has no knowledge of the formal fundamentals of composition (the art of composing) which includes theory of music, comprising harmony, counter point etc. The composer in the above category is mainly concerned with the tempo, rhythm and fitting of the lyrics of the song, and therefore has nothing to do with the big task of the techniques of composition. To drive this point home, Olaniya (2000) in Idamoyibo (2003) opines:

A traditional musician is a non-literate entertainer who acquired or inherited his musical expertise through oral tradition from older and more experienced musicians (p. 66).

This however shows that formal training is completely absent in the traditional category. Every form of instruction is by experience and guidance just like a "dundun" musician in Yoruba land who introduces his male child to be art of drumming at a very tender age.

On the other hand, I think that a third category is necessary here. Composers who are endowed naturally and goes ahead to have the formal training in the same area. This category of composers no doubt will come out better musicians and musicologist. Sam Ojukwu fall in this category haven proven his make in the art of composition.

The Musical Background of Sam. Ojukwu

Hails from Nnewi in Nnewi Local Government Area of Anambra State. He is born in November, 1940 to Mr. and Mrs. Samuel Obumneme Ojukwu who worked as a Church Teacher at Mbawsi, Imo State. His real name is Samuel Nehemiah 'Bumnene Ojukwu but fondly called Sam. Ojukwu by contemporaries and choristers. Sam's source of musical prowess came as a natural endowment which he inherited from his father who had and played on a harmonium. No wonder, Sam plays well on the Piano. His father encouraged, motivated and introduced him to the instrument at his formative years. His mother was also a very good singer and a composer too who delighted in writing music for the Church's Women's Guild and the Mothers' union of the Anglican Church each time they had a performance. Sam started playing on the harmonium at the age of eight (8) and notwithstanding his tender age, featured in many musical activities with special emphasis on choral music.

Sam. Ojukwu had his primary education around 1945 – 1957, at St. George's School, Mbawsi from where he got his First School Leaving Certificate before proceeding to the prestigious Dennis Memorial Grammar School (DMGS) Onitsha where he was tutored on the Piano

by a British Missionaries Mr. and Dr. Mrs. Povey, in 1952. Mr. and Dr. Mrs. Povey on leaving Nigeria handed Sam over to a German Engineer Faulks Robert who came as one of the contractors handling the construction of the All Saints Cathedral, Onitsha. He continued with Sam on piano tutoring. While Sam was still a student of the Dennis Memorial Grammar School, he was admitted as a choir-boy in the All Saints Cathedral by Professor William Wilberforce C. Echezona. Sam as enthusiastic as ever, could not register and offer music in the West African School Certificate because of lack of music teacher then at DMGS.

Sam had his post/secondary Education at the St. Mark's Teacher Training College, Awka and the University of Nigeria respectively where he bagged Bachelor of Arts (B.A.) Music in 1965. His musical ingenuity became so manifested haven passed through different teachers who taught him at different levels in his academic life. For example W.W.C. Echezona taught him at St. Mark's Teacher Training College, Awka, Edna Smith taught him improvisation and jazz, Sam Akpabot taught him highlife composition, Mrs. Tofolon taught him piano technique while Prof. Laz. Ekwueme taught him composition and theory of music at the University of Nigeria Nsukka.

Sam's musical prowess stands him tall among contemporaries haven served in numerous places as choirmaster/organist since he left the shores of the University. Due to his wealth of knowledge musically, his compositions are outstanding by the way of his choice of harmonic vocabulary and chord usage. Ekwueme (1973) describes him in this way:

Ojukwu makes extensive use of the 7th, 8th, and 13th chords with modulations to show a shift in key in his compositions. The sue of sequence, repetition, call and response, retrain and ostinato movements make his melodies follow the

natural rise and fall of the language that he uses (p. 240).

The above are all compositional materials/elements that are evident in Ojukwu's compositions which he explores to bring out his idea, mood, and emotion about a particular situation. Sam is really a legend as far as art music is concerned in Nigeria especially on the area of composition.

The Music of Sam Ojukwu

Sam Ojukwu's music is basically choral, which include areas like through-composed set to four parts (SATB), solos, and arrangements. These cover mainly music of secular and sacred genres. Ojukwu's compositions are more of commissioned works basically from Anglican Church Choirs for music competitions and festivals. Others are for special thanksgivings, church dedications, ordinations and burials. There is originality in his works and a consistent use of an African instrument called the Xylophone (*Ngedegwu*) for melodic and rhythmic purpose/decorations. These decorations are found mainly in his introductions, modulations, interlude, ostinatos etc. which has become a trade mark in his music. Some other features of Ojukwu's music include his use of solos by sopranos and Basses either at introductory stages, his compositions are more of sacred with Bible passages, and the frequent use of coda sections in his music to mark the climax. Structurally, Ojukwu's songs and his style will always follow the pattern of: theme, development and recapitulation. In some cases he climaxes with a coda in the home key. Ojukwu being a staunch Anglican also writes in different religious idioms, an advantage he has over other contemporaries and composers. He identifies with all whom he thinks is an ardent musicologists, church groups, institutions and co-operate bodies. Sam Ojukwu has numerous compositions to his credit and has many albums released.

Prognosis: A Discourse

Prognosis comes from the Greek pro. "before" and gnosis "knowledge."

According to the Encyclopedia Britannica (2003) “Prognosis is defined as pre-indication, which involves forecasting, predication and foretelling of the future: an advance indication of a future event; an Omen”. It goes further to define an omen as a prophetic signification, an occurrence or object portending good or evil. Simply put, this is the ability of a composer to be able to foretell, forecast, predict, and prophecy through his composition. Prognosis may be for good, to commend and eulogize or for bad, to criticize in an attempt to reform. Ojukwu maintains that one needs to be intellectually balanced to be able to fall in the category of a composer that can foretell a situation through his music. Speaking generally on music practitioners he says:

Music as an academic discipline is not for lazy and mediocre people. It is only meant for people of great artistic, scientific talent with high intellectual ability who speak into the future through their musical compositions (Ojukwu personal communication July, 2022).

Talking about a composer as a prophetic oracle, he says:

A composer is by nature a moralist, an oracle of prophecy who sees well into the future and a preacher who through his compositions preaches sermons touching on every subject of life and the world which materializes even when the music must have been composed for many years (Ojukwu P.C., Sept. 2022).

However, there have been other musicians also who have consciously and unconsciously released songs that appeal in the same area of prognosis. A few examples may suffice my claim in the course of this research. Prognosis is not only peculiar to art musicians, it also finds its way through many genres of music practices such as: Gospel, Pop, Juju, Reggae, Highlife, Apala and Folk tales. Striking musicians who had consciously prophesied and spoken to our future through their songs include: Sonny Okosun in (Which way Nigeria, 1984), Chika Okpala in (Ukwu apua m oso, 1983), Eedris Abdulkareem in (Nigeria Jaga-Jaga, 2004), Alphonso Okosa in (Udo, 1978), Fela Anikulapo Kuti in (Suffering and Smiling, 1978) and Obi Igwe in (Ndi Ochichi, 2017).

By this research, Sam Ojukwu possesses the above qualities of a prophet and a preacher. Today, the relevance of this composition is reflective on the psychological, physical, emotional, mental, social, political and educational life of our country. His prophecy over the years is made manifest upon the state of our nation hence he tagged it: A Prayer for Nigeria.

The Composition

Chineke Doo, (A prayer for Nigeria) (see appendix) is an original composition, a contemporary approach in Igbo idiom, in which motif and other compositional elements/materials abound to bring forth Ojukwu’s prognosis for Nigeria. The music was composed in the year 1984, forty (40) years back precisely, upon this research. Evident in the music is the use of a refrain that comes at the beginning and repeated after each verse which emphasizes the prayer aspect of the composition that seek God’s mercy and intervention. The entire music has a total of one hundred and ninety-eight (198) bars including all repeats. The music is interspersed in five verses that feature Solos, Duets and trios. At the end of each verse, there is always a motif in the form of a call by the bass part that heralds the refrain. The word “refrain” itself comes from the French “refraindre”. It simply

means a repeating line or verse used throughout a song, often with an accompanying melody particular to that line or verse. Agu (1999) agrees with the above definition and adds further:

A large number of African songs are categorized under call and refrain pattern which allows a call from a soloist or independent part but with an enlarged refrain (p.22).

The message of the song is that of intercession, where Ojukwu pleads with God to save us from the severe situations in the nation ranging from: selfishness, hatred, pride, corruption, bribery, pretense, ethnicity, murder, back-biting, malice, wickedness, grudge, embezzlement, strife and lies as captured in the composition. All of these are evident in the present day society of our country Nigeria. See appendix for the music score of the song. Below are the lyrics of the song under review.

Refrain

IGBO

Chukwu Nna biko, nuru aririo anyio,
Onye ker’uwa, nuru akwa umu Gio,
Mgbe onwunwa namaghari anyi k’ebili mmiri
Chineke doo zoputa anyio

Nkeji Mbu

Nekene ka Obodo anyi si ada kpokolo pijom (twice)
Onye gafee ogwe o si ogwe jisisia kparam kparam
Onye gafee ogwe o si ogwe gbajisia

Nkeji Abuo

Nekenenu na nwanne amaghikwa nwanne ya.

Refrain

ENGLISH

Almighty Father, please hear our pleas
Creator of the universe, hear thee
When we are tossed around world will conceal the meagre importance tribulations like the billows attached to the teaching of analysis.
Harken to our cries O Lord However, some institutions have in their individual curricular some aspects of teaching and the study of music simply as: analysis, form and analysis, analysis of contemporary/tonal music etc. in this way, learning and teaching as a course is part and parcel of the curricular and thus contributes to the overall growth/ability of music students. Whereas, some institutions go ahead to discourage and underscore the importance they attach to the study of analysis by allotting less time in the teaching of the course in a semester or even session. According to Achinivu (2003), he stated:

Verse 1

Behold our nation rattling
kpokolo pijom (twice)
When one crosses the bridge, he wants the same students. Whereas, some institutions go ahead to discourage and underscore the importance they attach to the study of analysis by allotting less time in the teaching of the course in a semester or even session. According to Achinivu (2003), he stated:

Verse 2

Behold there is no brotherliness

Nekenenu na nwanne amaghikwa nwanne nke yao
Oke n’ohia, ngwere n’uzo (twice).

Nkeji Ato

Nekenenu na eziokwu adighikwa n’obodo anyi (twice)
Melemele n’iru, gwompiti n’azu (twice)

Nkeji Ano

Nekene k’ufodu si achu naira n’uzo di njo (twice)
Ezut’ori, agwota nsi, egbunyere ya mmadu o (twice)

Nkeji Ise

Nekene ka obodo anyi si ada kpokolo pijom (twice)
Anyu ukwu, ekworo, ikpo asi, okwu na uka akarichaala n’obodo anyi o.

Behold there is no brotherliness again
Everybody is in helter-skelter, O my God

Verse 3

Behold there is no truth in our land (twice)
Pretence is reigning supreme (twice) O my God

Verse 4

Behold how many people go after money in crooked way (twice)
People steal, people poison, and people kill (twice) O my God.

Verse 5

Behold our nation rattling kpokolo pijom (twice)
Greed, strife, hatred, trouble are everywhere in our nation, O my God.

Analysis: A Way of Teaching Music

Going through the music teaching curricular of many institutions over the world will conceal the meagre importance attached to the teaching of analysis. However, some institutions have in their individual curricular some aspects of teaching and the study of music simply as: analysis, form and analysis, analysis of contemporary/tonal music etc. in this way, learning and teaching as a course is part and parcel of the curricular and thus contributes to the overall growth/ability of music students. Whereas, some institutions go ahead to discourage and underscore the importance they attach to the study of analysis by allotting less time in the teaching of the course in a semester or even session. According to Achinivu (2003), he stated:

Through analysis, the various elements of musical architecture become less

cumbersome, technical and less dry to music students. Conversely, by their application of the knowledge they have of musical elements and concepts in the analysis of a piece of music, they obtain greater insight into understanding of musical design and content of form (p.55).

To buttress further on the above, Rich, Noatzsch (1908) in the foreword to his book, *Formenlehre der Klaviermusik* (The Theory of the forms of Pianoforte Music) stated:

The students should not only play well, they should also learn the right way to hear, that is, they should acquire the ability to grasp the form and content of a musical art work in order to be able to enjoy it according to its full worth. Concerning this matter, the knowledge of the different forms which could underlie a composition is, above all, one of the most important requirements (p.1).

On the other hand, Jan Lapuc, in his *Guideline for Style Analysis* (1970), opined that “analysis can enhance our perception of a composer’s richness of imagination, his complexity (or utter simplicity) of materials, his skill in organization and presentation (p.2)”. With an in-depth appreciation of a composer’s skill, a better understanding of his music will be enhanced. Thinking African, Sam Ekpe Akpabot (1998) maintained:

One sure way of successful analysis of African Music is to think African. A good analysis is meant to clarify, not confuse, and one way out of it is to get inside the mind of the composer and not conduct a mere scholarly exercise which in the end

might tell you more than the African musician intended (107).

Towing the line of form and analysis in African music as this paper shall attempt, Agu (1999), stated the requirements of a thorough analysis thus:

Guiding the student through the maze of sound and structure cannot be easy. It requires not only a deep understanding of the subject but also entails the ability to correct with those very points that involves elements/materials which puzzle the student, and make him try to avoid both Western and African music analysis classes, if it were possible (p.2).

The aim of this paper is a textual analysis of the song “*Chineke Doo*”

Background of the Song

This work titled “*Chineke Doo*” is a composition by Sam. Ojukwu in 1984. This music is used widely by Church Choirs because of its background and sub-title: A Prayer for Nigeria. The message of the song is that of petition to God, asking for His mercy and that He hearkens to the prayers of the citizens concerning the bad condition of the economy and the ugly state of the nation. Sam Ojukwu in this composition pointed out some of the vices in the daily lives of the nation that he asks for God’s intervention and deliverance. “Chineke” means the Lord that creates, the almighty God while “Doo” means a state of asking for plea. Sam Ojukwu in this composition acts as an oracle, a mediator and an intercessor between the people and their creator.

A Textual Analysis of the Song**Prayer (The Refrain)****Igbo****English**

Chukwu Nna biko, nuru aririọ anyio, Onye ker’uwa, nuru akwa umu Gio, Mgbe onwunwa namaghari anyi k’ebili mmiri Chineke doo zoputa anyio	Almighty Father, please hear our pleas Creator of the universe, hear thee When we are tossed around tribulations like the billows Harken to our cries O Lord and save us, O my God.
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Sam Ojukwu made a good foundation in the refrain of this composition where he established his plea and why the petition was coming. Any good Christian believes so much in the power of prayers and that God still answers prayers. The Holy Bible strengthens the faith of Christians in this aspect when Jesus Christ Himself said in His gospel according to St. Matthew chapter 7 verses 7&8:

- 7) Ask, and it shall be given you; seek and ye shall find; knock, and it shall be opened unto you: 8) for everyone that asketh receiveth; and he that seeketh findeth; and to him that knocketh it shall be opened (New King James Version).

On the same note but from another synoptic writer, John in chapter 16 verse 24, Jesus says again, “Hitherto have ye asked nothing in my name; ask, and ye shall receive, that your joy may be full” (New King James Version). Ojukwu capitalized on the help from God which was why he emphasized his quest for help in the refrain (bars1-17) which comes first and after every verse of the song. Ojukwu recognizes the fact that it is only God who can save the nation from the impending doom hence the sub-title of the song as mentioned above. The refrain is all encompassing because it carries the hope of the nation even in the face of hopelessness (Mgbe onwunwa namaghari ayi ka ebili, Chineke doo zoput’ayio).

The Use of Onomatopoeia**Nkeji****Nkeji Mbu****Mbu**

Nekene ka Obodo anyi si ada kpokolo pijom (twice) Onye gafee ogwe o si ogwe jisisia kpam kpam Onye gafee ogwe o si ogwe gbajisia	Behold our nation rattling kpokolo pijom (twice) When one crosses the bridge, he wants the same bridge totally destroyed, when one crosses the bridge he wants the same bridge destroyed, O my God.
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In verses 1 and 5 respectively, Ojukwu described the nation as an empty vessel that makes the most noise. The noisy sound was depicted with the use of the word “*kpokolo pijom*” which is onomatopoeic. This situation so captured in verses 1 and 5 manifested greatly in the 2023 general elections where electioneering campaigns, election itself, the cross-carpeting, hate-speeches, brutality, ballot snatching and lots more brought this emptiness to the fore. This situation as used by the composer depicted a state of hopelessness and despair. Incidentally, this emptiness is carried into governance without achieving so much for the masses.

Social Vices (Going through the five verses)

In verse 1, Ojukwu captures a selfish nation that cares more only for self. He says (onye gafee ogwe, o si ogwe gbajisia kpamkpam). This literally means that the nation is full of people that would want the bridge of promotion, scholarship, pension, gratuity, skills acquisition etc. to break so fat they have benefited and crossed over. In verse 2, Ojukwu captures a state without brotherly love where ethnicity, tribalism, geo-political zones biases, religious bigotry, insurgency, kidnapping, armed robbery and internal clashes among tribes are the order of the day. In verse 3, foretells a nation where there is no truth. Sycophancy and pretense are the order of the day. Ojukwu sees in verse 4 the rate at which the citizens lust after money and other material things. He condemns the rate at which people steal public funds, kill and get involved diabolically in clamor for money. He says (nekene ka ufodu si achu naira n’uzo di

njo...), the case is still the same today where public office holders amass wealth to themselves, cases of money laundering, drug trafficking and the likes. The result is that the rich get richer while the poor get poorer. In verse 5 and the last verse, it is the repetition of verse 1 but with a slight modification to $\frac{3}{4}$ time and back to $\frac{6}{8}$ for the refrain and the climax. The nation is seen once again as a rattling object personified with greed, strife, hatred and trouble all round. This verse exposed the climax of crimes and vices obtainable in the nation (anya ukwu, ekworwo, ikpo asi, okwu na uka). Here Ojukwu sees a nation within which the polity is dirty, the churches and mosques are deconsecrated, schools polluted, markets as well as civil service corrupt. He said that there is trouble everywhere, implying that the whole system is in shamble. Prophecy given in form of a composition by Ojukwu forty (40) years back are all evident in the life and activities of the present day Nigeria.

Evaluation

In the course of attempting to give the textual analysis of Sam Ojukwu’s prognostic composition “*Chineke Doo*” (A prayer for Nigeria), a situation is at stake. The ugly situation of Nigeria in virtually all facets of the country ranging from governance, politics, education, economy, security, health and lots more are in danger and begs for healing and deliverance. The composer believes so much that the divine intervention of God, the creator is imminent, as seen in both the title and the texts of the song. The composer believes that it is in God only that we live, move and have our being hence his absolute trust in him for mercy and intervention for a better society. A consciousness is raised in the composition that points to many vices in the society. However, Ojukwu is optimistic and hopeful for a more refined, transformed, rejuvenated, renewed and a more committed society where true love, truthfulness, hard work, sincerity, honesty, humility, brotherly love, tolerance and tranquility abound both on the sides of the leaders and the led. Today, Ojukwu’s prophecy in composition way back forty (40) years is in consonance with the

nation’s clamor for change, restructuring and total overhauling of the polity in Nigerian State. Till tomorrow, composers are still preachers and prophets who see into the future through this noble art called composition.

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THE SONG IN ANALYSIS

Chineke doo

[A prayer for Nigeria]

Sam Ojukwu
1984

Prayerfully

SOPRANO
Chu-kwu Nna bi - ko Nu-rua - ri - rioa - nyio, O-nye ke-r'u - wa

ALTO
Chu-kwu Nna bi - ko Nu-rua - ri - rioa - nyio, O-nye ke-r'u - wa

TENOR
Chu-kwu Nna bi - ko Nu-rua - ri - rioa - nyi na - rio O-nye ke-r'u - wa

BASS
Chu-kwu Nna bi - ko, Bi-ko Nna Nu-rua - ri - rioa - nyio, O-nye ke-r'u - wa

7

Nu-rua-kwau-mu Gio, M-gbeo -nwu-nwa naa - ma-gha-ria - nyi kae - bi - li mmi - ri Chi-ne-ke

Nu-rua-kwau-mu Gio, M-gbeo -nwu-nwa naa - ma-gha-ria - nyi kae - bi - li mmi - ri Chi-ne-ke

Nu-rua-kwau-mu Gio, M-gbeo -nwu-nwa naa - ma-gha-ria - nyi kae - bi - li mmi - ri Chi-ne-ke

Nu-rua-kwau-mu Gio, M-gbeo -nwu-nwa naa - ma-gha-ria - nyi kae - bi - li mmi - ri

14

1. doo zo-pu-t'a - nyio Ne-ke-ne kaO-bo - doa-nyi - sia - da kpo -ko -lo - pi-jom

2. doo zo-pu-t'a - nyio Ne-ke-ne kaO-bo - doa-nyi - sia - da kpo -ko -lo - pi-jom

doo zo-pu-t'a - nyio

Chi-ne-ke doo zo-pu-t'a - nyio O Chi-mo

22

Ne-ke-ne kaO-bo - doa -nyi sia - da kpo -ko-lo - pi-jom O-nye ga- feeo gweo-sio-gwe ji-si-sia kпам kпам!

Ne-ke-ne kaO-bo - doa -nyi sia - da kpo -ko-lo - pi-jom O-nye ga- feeo gweo-sio-gwe ji-si-sia kпам kпам!

30

O-nye ga-fe-eo-gweo sio-gwe gba - ji - sia. Chu-kwu Nna bi - ko Nu-rua-ri-ri-ria-nyio,

O-nye ga-fe-eo-gweo sio-gwe gba - ji - sia. Chu-kwu Nna bi - ko Nu-rua-ri-ri-ria-nyio,

Chu-kwu Nna bi - ko Nu-rua-ri-ri-ria-nyio na-ri-ri

O chi mo Chu-kwu Nna bi - ko, Bi-ko Nna Nu-rua-ri-ri-ria-nyio,

38

O-nye ke-r'u - wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyii kae-bi - li mmi

O-nye ke-r'u - wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyii kae-bi - li mmi

O-nye ke-r'u - wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyii kae-bi - li mmi

O-nye ke-r'u-wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyii kae-bi - li mmi

45

1. Verse 2

ri Chi-ne-ke doo zo-pu-t'a - nyio Ne-ke-ne-nu na nwa-nnea-maghi

ri Chi-ne-ke doo zo-pu-t'a - nyio Ne-ke-ne-nu na nwa-nnea-maghi

ri Chi-ne-ke doo zo-pu-t'a - nyio

ri Chi-ne-ke doo zo-pu-t'a - nyio O Chi-mo

53

kwa nwa-nne ya, Ne-ke-ne-nu na nwa-nnea-maghi-kwa nwa-nne nke yao O-ke n'o - hia

kwa nwa-nne ya, Ne-ke-ne-nu na nwa-nnea-maghi-kwa nwa-nne nke yao O-ke n'o - hia

61

n-gwe-re n'u - zo O-ke n'o - hia n-gwe-re n'u - zo Chu-kwu Nna bi -

n-gwe-re n'u - zo O-ke n'o - hia n-gwe-re n'u - zo Chu-kwu Nna bi -

Chu-kwu Nna bi -

O chi mo Chu-kwu Nna bi -

68

ko Nu-rua - ri - rioa - nyio, O-nye ke-r'u - wa Nu-rua-kwau-mu Gio,
 ko Nu-rua - ri - rioa - nyio, O-nye ke-r'u - wa Nu-rua-kwau-mu Gio,
 ko Nu-rua - ri - rioa - nyi na - rio O-nye ke-r'u - wa Nu-rua-kwau-mu Gio,
 ko, Bi-ko Nna Nu-rua - ri - rioa - nyio, O-nye ke-r'u-wa Nu-rua-kwau-mu Gio,

75

M-gbeo -nwu-nwa naa - ma-gha-ria-nyi kae-bi - li mmi - ri Chi-ne-ke doo zo-pu-t'a -
 M-gbeo -nwu-nwa naa - ma-gha-ria-nyi kae-bi - li mmi - ri Chi-ne-ke doo zo-pu-t'a -
 M-gbeo -nwu-nwa naa - ma-gha-ria-nyi kae-bi - li mmi - ri Chi-ne-ke doo zo-pu-t'a -
 M-gbeo -nwu-nwa naa - ma-gha-ria-nyi kae-bi - li mmi - ri Chi-ne-ke doo zo-pu-t'a -

82 Verse 3

nyio Ne-ke-ne-nu nae - zio-kwua-dighi -kwa n'o -bo -doa - nyio, Ne-ke-ne-nu nae - zio-kwua-dighi
 nyio Ne-ke-ne-nu nae - zio-kwua-dighi -kwa n'o -bo -doa - nyio, Ne-ke-ne-nu nae - zio-kwua-dighi
 nyio
 nyio O Chi-mo

90

kwa n'o-bo-doa-nyio, me-le-me-le n'i - ru gwom-pi-ti n'a - zu, me-le-me-le n'i - ru

kwa n'o-bo-doa-nyio, me-le-me-le n'i - ru gwom-pi-ti n'a - zu, me-le-me-le n'i - ru

Me-le-me-le n'i -

98

gwom-pi-ti n'a - zu Chu-kwu Nna bi - ko Nu-rua - ri-ri-ria-nyio, O-nye ke-r'u -

gwom-pi-ti n'a - zu Chu-kwu Nna bi - ko Nu-rua - ri-ri-ria-nyio, O-nye ke-r'u -

ru m-pi-ti-n'a - zu Chu-kwu Nna bi - ko Nu-rua - ri-ri-ria-nyi na-rio O-nye ke-r'u -

O chimo Chu-kwu Nna bi - ko, Bi-ko Nna Nu-rua - ri-ri-ria-nyio,

105

wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae-bi-li mmi-ri

wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae-bi-li mmi-ri

wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae-bi-li mmi-ri

O-nye ke-r'u-wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae-bi-li mmi-ri

112

— Chi-ne-ke doo zo-pu-t'a - nyio

— Chi-ne-ke doo zo-pu-t'a - nyio

— Chi-ne-ke doo zo-pu-t'a - nyio Verse 4 Ne-ke-ne k'u - fo - du sia-chu nai-ra n'u-

— Chi-ne-ke doo zo-pu-t'a - nyio O Chi-mo

120

zo di njo, Ne-ke-ne k'u - fo - du sia-chu nai - ra n'u - zo di njo, E-zu-teo - ri a-gwo-ta

127

nsi e - gbu-nye-re ya mma-du o, E-zu-teo - ri a-gwo-ta nsi e-gbu-nye-re ya ma-du o

O chi mo

134

Chu-kwu Nna bi - ko Nu-rua-ri-rioa-nyio, O-nye ke-r'u - wa Nu-rua-kwau-mu

Chu-kwu Nna bi - ko Nu-rua-ri-rioa-nyio, O-nye ke-r'u - wa Nu-rua-kwau-mu

Chu-kwu Nna bi - ko Nu-rua-ri-rioa-nyi na-rio O-nye ke-r'u - wa Nu-rua-kwau-mu

Chu-kwu Nna bi - ko, Bi-ko Nna Nu-rua-ri-rioa-nyio, O-nye ke-r'u-wa Nu-rua-kwau-mu

141

Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae-bi - li mmi - ri Chi-ne-ke doo zo-pu-ta -

Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae-bi - li mmi - ri Chi-ne-ke doo zo-pu-ta -

Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae-bi - li mmi - ri Chi-ne-ke doo zo-pu-ta -

Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae-bi - li mmi - ri Chi-ne-ke doo zo-pu-ta -

149 Verse 5

nyio nyio Ne-ke-ne k'o - bo - boa -nyi-sia - da kpo-ko-lo pi-jom, Ne-ke-ne kao-bo - doa -nyi sia-

nyio nyio Ne-ke-ne k'o - bo - boa -nyi-sia - da kpo-ko-lo pi-jom, Ne-ke-ne kao-bo - doa -nyi sia-

nyio nyio

nyio O Chi-mo nyio

157

da kpo-ko-lo pi-jom, A-nyau-kwu e-kwo - ro, i-kpoa - si o-kwu-nau - kaa-ka-ri-chaa

da kpo-ko-lo pi-jom, A-nyau-kwu e-kwo - ro, i-kpoa - si o-kwu-nau - kaa-ka-ri-chaa

165

la n'o-bo-doa - nyio Chu-kwuNna bi - ko Nu-rua - ri-rioa - nyio, O-nye ke-r'u -
 la n'o-bo-doa - nyio Chu-kwuNna bi - ko Nu-rua - ri-rioa - nyio, O-nye ke-r'u -
 Chu-kwuNna bi - ko Nu-rua - ri-rioa - nyi na-rio O-nye ke-r'u -
 O chi mo Chu-kwuNna bi - ko, Bi-ko Nna Nu-rua - ri-rioa - nyio,

172

wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae - bi - li mmi - ri
 wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae - bi - li mmi - ri
 wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae - bi - li mmi - ri
 O-nye ke-r'u-wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa - ma-gha-ria-nyi kae - bi - li mmi - ri

179

— Chi-ne-ke doo zo-pu-t'a - nyio Chu-kwu Nna bi - ko Nu-rua - ri-rioa-
 — Chi-ne-ke doo zo-pu-t'a - nyio Chu-kwu Nna bi - ko Nu-rua - ri-rioa-
 — Chi-ne-ke doo zo-pu-t'a - nyio Chu-kwu Nna bi - ko Nu-rua - ri-rioa-
 — Chi-ne-ke doo zo-pu-t'a - nyio O Chi-mo Chu-kwu Nna bi - ko, Bi-ko Nna Nu-rua - ri-rioa-

186

nyio, O-nye ke-r'u - wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa -

nyio, O-nye ke-r'u - wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa -

nyio, O-nye ke-r'u - wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa -

nyio, O-nye ke-r'u - wa Nu-rua-kwau-mu Gio, M-gbeo-nwu-nwa naa -

192

ma-gha-ria - nyi kae - bi - li mmi - ri Chi-ne-ke doo zo-pu-t'a - nyio.

ma-gha-ria - nyi kae - bi - li mmi - ri Chi-ne-ke doo zo-pu-t'a - nyio.

ma-gha-ria - nyi kae - bi - li mmi - ri Chi-ne-ke doo zo-pu-t'a - nyio.

ma-gha-ria - nyi kae - bi - li mmi - ri Chi-ne-ke doo zo-pu-t'a - nyio.