
Towards the Vernacularization of Musical Expression Marks for Indigenous African Compositions: A Study of Nwamara's *The Soloist's Companion* and Toffolon's *Sing 'N' Clap*

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Abstract

This paper queried the relevance of Italian and English musical expression marks in indigenous African musical compositions. The retention of these foreign languages as musical expression and performance marks in indigenous African folk and art compositions has created the problem of musical incongruity and ambiguity. The practice typifies neocolonialism and the blatant subjugation of African indigenous languages as inferior and inadequate in sustaining African musicology. Excerpts from the works of Nwamara and Toffolon were sampled as case studies. Musical examples from American folk songs were also sampled, analyzed, and compared with the excerpts from the case studies and the result clearly shows that most American and English folk songs have shred off Italian as the language of their expression marks. Some of the expression marks in this study were successfully translated into Igbo language as a demonstration and further attempt was made at translating more. It was suggested that Italian and English expression marks for African compositions should be discontinued and replaced with their equivalents in the Indigenous African languages of the respective compositions. Even If a composer still desires to retain the Italian and English expressions maybe for a mixed audience and performers, he should still supply their translations in vernacular. It was also suggested that African

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indigenous musicologists and Linguists should coalesce for proper translations of these expression marks for the preservation of the beauty and dignity of African musical Art.

Keywords: musical expression marks, Indigenous African Languages, vernacular

Introduction

Since Africa has awoken to the demands of self-realization and actualization, it has become imperative to shred off every Western ideology that is inimical to her renaissance. Virtually every sphere of the African existence is beguiled by Westernism; from education, language, diet, trade and commerce, norms and customs, ideologies, law and justice, economy and resource management, culture, religion, civilization, even to thought and reasoning.

Education and language appear the most hit by this entrapment. The nature of education in Africa presently is such that one gradually loses his mother tongue in pursuit of Western education. Most African nations have jettisoned their native languages for foreign languages and have comfortably adopted these foreign languages as their national and official languages. It is worrisome that fluency in foreign languages such as English, French, German, and Spanish has become status symbol in most African societies. Several schools in Africa have also gone as far as prohibiting communication in native languages amongst pupils and students. Nevertheless, the ideals of communicating and learning in mother tongue and indigenous /native languages have been demonstrated through scholarly evidence.

African indigenous music composition and performance has also been entrapped in this malaise with regards to the language of

music composition and performance which has been basically Italian or English, hence this paper.

Problem of the study

The existence of musical expression marks in Italian, English or any foreign language for African indigenous compositions creates serious problems of ambiguity, incongruity, misinterpretation, disorientation, culture shock, and the distortion of emotive imports of compositions. For instance:


Fig.1. Zulu composition with Italian Expression mark

SOMLANDELA U JESU 58
(WE WILL FOLLOW JESUS)

Song in Zulu (S. Africa) arranged for Mixed Voices
(S.A.T.B.) by Laz Ekwueme (2004)

Lento appassionata

Doh G *mf* repeat *P* :d | r .d :d .l, :d :d | m :m :d :d |

SOP. 

ALTO 

d :d :s, :s, | l, .l, :l, .l, :s, :s, | d :d :s, :s, |
Som-lan-de - la, Som-lan-de - l'u Je - su; Som-lan - de - la,
We will fol-low, We will fol-low Jes-us; We will fol-low,
s :s :m :m | f .f :f .f :m :m | s :s :m :m |

TENO. *mf* 

BASS 

d, :d, :d, :d, | f, .f, :f, .f, :d, :d, | d :d :d, :d, |

Culled from Anambra Royale choral Songbook

There is no cogent reason why the expression mark for the piece in Fig.1 above should be in Italian (*Lento appassionata*) while the

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entire composition is in Zulu language, which is the official and indigenous language of the Zulu Kingdom of South Africa. The performance mark *Lento appassionata* presents instant disorientation to any Zulu native desiring to accompany or interpret the piece. It also distorts the aesthetics of the piece by its obvious superimposition and subjugation of the native language of the composition. The composer should have alternatively given a Zulu translation of the expression in consideration to the Zulu natives for clarity, intelligibility, and proper interpretation of the piece just as was done on the caption which was written in Zulu and also translated to English for a wider audience.

Explanation of concepts

The concepts of ‘vernacularization’ and ‘musical expression marks’ are clearly explained here as they relate to the paper.

Vernacularization

This term is an extension of the word ‘vernacular’ which refers to the ordinary language of a people. The language of the people in a country or region, as distinct from official or formal language (Encarta Dictionary, 2009). Vernacularization, in this context, therefore, refers to the translation and application of musical expression marks in vernacular (indigenous African languages) in order to suit African art and folk compositions.

Musical expression marks

The *Fact on File Dictionary of Music* (2004) explains this concept thus:

In music, directions, either written out or in the form of signs, that tell the performer what the composer intended. The most basic kinds of expression marks are those used to indicate tempo (speed) and dynamics (loudness or softness). Others indicate technique (bowing, touch, use of pedals, etc.), phrasing (groups of notes), and the mood to be expressed (gentle, lively, passionate, grieving). Often the terms used for this purpose are in Italian, which has become the international language of music. However, many composers prefer to write in their own language, and editors and publishers do not always translate their directions into Italian. The use of expression marks dates from the seventeenth century. Earlier music rarely contains directions for the performer. Interpreting older music thus requires considerable knowledge of the musical practices of different periods (p.133).

The New Harvard Dictionary of Music explains this concept more: ‘Musical expression marks are symbols and words or phrases and their abbreviations employed along with musical notation to guide the performance of a work in matters other than pitches and rhythms’ (P.296).

These expression marks are also called performance marks and their function in music, as clarified above, are basically to guide the performer towards proper interpretation of a work of music. They spice up compositions. Although music can still, to a great extent, express meaning without these marks but their employment enhances the art in music.

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Language Vernacularization theory and the Problem of Globalization

The theory of language vernacularization takes the position that ‘the indigenous languages of peoples should be encouraged and engaged in their respective cultural and educational domains’ (Nkonko, 2010). Scholars have found the argument of this theory relevant in interrogating the educational, economic, religious, and leadership crisis ravaging most non-English speaking and non-Western cultures with underlying language problems such as Africa. But globalization as an ideology and movement has seriously challenged prospects of language vernacularization amongst non-western cultures. Language vernacularization amongst non-western cultures has been rendered redundant by the the push for global interaction and integration amongst nations of the world using few internationally accepted languages (such as English, French, Chinese, Spanish, and Italian) as media for communication.

Nkonko, (2010) bemoaned this development:

What seems to have received very little attention to date, however, is the effect of globalization, through the medium of English, on vernacularization not only in Anglophone but also in non-English speaking countries in the African continent. The spread of English to these historically non-English- speaking territories in Africa represents the second challenge to largely symbolic language policies aimed at promoting vernacularization, the first one being other Western languages (e. French, Portuguese, Spanish). The prospects for the indigenous languages will continue to be bleak, especially in the era of globalization, unless these languages are viewed as a commodity rather than as a token for cultural preservation, and are associated with some of *the*

advantages and material gains that have for decades been the preserve of western languages (p.1).

The present paper upholds and favors the struggle towards the vernacularization of indigenous African languages for indigenous art music composition. However, Africa should not opt out of world globalization because of the threat of a foreign language as that would be counterproductive, neither should her indigenous languages be sacrificed just to gain global visibility. The paper is advocating for a melting pot where Africa can still engage in global integration musically without losing her indigenous languages and aesthetics of African art compositions.

A historical overview of musical expression marks

The clamor for expression marks in Western art music heightened during the Baroque era (1600-1750) when composers sought for ornamentations, embellishments and extreme dynamics in projecting operatic works. The music patrons and practitioners of that age went further in demanding for weird human vocal ranges such as the operatic and collatura sopranos and even delved into unimaginable practices such as the *castrati* just to get the best out of opera.

Castrati are male singers castrated as boys so as to preserve his soprano or alto range after his chest and lungs had become those of an adult (The New Harvard dictionary of Music, 1986). This quest for the enhancement of music peaked during the Romantic era of Western Music history (1820-1900) when more musical expression marks were demanded. Composers then sought for extreme embellishments and heightened dynamic levels for their compositions. This fact was captured in Okeke (2017):

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Romantic, and the modern era experimented more on the capability of the instrument; composing and performing works that could capture the expressive powers of the instrument to the fullest. Franz Listz, for example, was famed for making the piano ‘sing’ at his touch (Kamien, 1986). These composers, as it were, demanded versatility from the instrument. The novelty that the piano could yield subtle dynamics (*p, pp, ppp, f, ff, fff*) by mere finger manipulations seemed to have mesmerized Neo-Classical, Romantic and Modern composers a lot. From these eras came various compositions with unusual, highly subjective and exotic dynamics and performance/expression marks such as, *gracefully, with feeling, majestically, with fury, with fire*, etc.(p.2).

These musical expression marks remained in Italian language till date because Italian was the official language of Rome and the Vatican in Rome controlled virtually all facets of Western music (music education, musical instrumentation, liturgy, composition, performance, and copyright rights) from the medieval period until the protestant revolution of Martin Luther king in the seventeenth century.

Martin Luther and the birth of the Chorale

Historical memories of Martin Luther(1483-1546) are usually unfairly tied only to his *Ninety-five theses* which embodied his protests against the Roman catholic church and which eventually led to the breakaway and Protestant reformation. Martin Luther also initiated a movement- though part of his general protests- which demanded the vernacularization of the language of liturgy away

from Latin so that native German worshippers could understand the flow of music during worship. This agitation succeeded in birthing the German Chorale or Hymn tunes in German language. This historical development is central to this paper and Charlton, k. and Hickok, R. (2007) captured it clearly thus:

Of the different Protestant religions that broke away from the Roman Catholic Church during the Renaissance, both Martin Luther (1483-1546) and John Calvin (1509-1564) shared the belief that it was important for their churches to have music that the congregation could sing together. They wanted the music sung in church to be simple and in the vernacular language so that everyone in the congregation could be part of the musical performance and understand what they were singing. They based their songs on melodies from Gregorian chants, secular tunes, and newly composed songs. These *chorales* or *hymns* were single melodies sung in monophonic texture at first. Simple parts were eventually added below the main melodies to give the music a fuller sound. Luther himself composed many of such chorale melodies (p.76)

Luther's argument is clear and cogent: why should Latin be retained as the language of liturgy when it is unintelligible to most of the congregants? Currently, the Roman Catholic Church has approved and adopted services in vernacular across the world to accommodate faithfuls who are not conversant with Latin. This paper pursues a similar argument: why should Italian and English be retained as the language of musical expressions marks for indigenous African compositions when they are foreign to the people and the composition?

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Some Italian musical expression marks and their English Rendition (Brown, 1972)

Table 1. Words showing strength of tone

Italian	English Translation
<i>Pianissimo (pp)</i>	Very soft
<i>Mezzo piano (mp)</i>	Moderately soft
<i>Piano (p)</i>	Soft
<i>Mezzo forte (mf)</i>	Moderately loud
<i>Forte (f)</i>	Loud
<i>Crescendo</i>	Gradually becoming louder
<i>Decrescendo</i>	Gradually becoming softer

(p.46)

Table 2. Words showing speed

Italian	English Translation
<i>Grave</i>	Extremely slow
<i>Lento</i>	Slow
<i>Largo</i>	Broad
<i>Adagio</i>	leisurely
<i>Andante</i>	Going at easy pace
<i>Allegro</i>	Fast
<i>Vivace</i>	Lively

(p.46)

Table 3. Words indicating expression

Italian	English Translation
<i>Agitato</i>	In an agitated manner
<i>Animato</i>	Animated
<i>Appassionato</i>	Impassioned
<i>Cantabile</i>	In a singing style
<i>Capriccioso</i>	Fanciful
<i>Maestoso</i>	Majestic
<i>Con fuoco</i>	With fire

(p.48)

Table 4. Italian Adjectives, prepositions, etc., used before other words

Italian	English Translation
<i>A</i>	At; for; with; to; by; in
<i>Al, All', Alla</i>	In the style of; to the
<i>Assai</i>	Very; fairly
<i>Con</i>	With
<i>Da</i>	From
<i>Ma</i>	But
<i>Meno</i>	Less

(p.49)

The above words are often found in conjunction with the other words already listed, for example:

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Table 5. Compound Expressions

Italian	English Translation
<i>Allegro con anima</i>	Quick, with life(spirit)
<i>Con amore</i>	lovingly
<i>Allegro moderato</i>	Moderately quick
<i>Poco a poco</i>	Little by little
<i>Allegro non troppo</i>	Not too quick
<i>Come prima</i>	As at first
<i>Come sopra</i>	As above

(p.49)

The Problem of Ambiguity of Musical Expression Marks

Musical expression marks are basically ambiguous and sometimes confusing to the performer due to their subjective nature. Those expressions denoting emotions require no clear parameters to their interpretation or application but at the subjective discretion of the performer. Even with the aid of a metronome some tempo expressions are not precise nor can be precisely captured as required by the composer. The result is that most pieces become haphazardly interpreted and even in some cases, the emotive undertones and nuances are completely distorted.

Okeke(2017), highlighted this issue as it affected piano-keyboard pedagogy:

The relevance of musical expression marks- technical words, symbols, phrases, and their abbreviations- in music is to guide the performer through a thorough interpretation and appreciation of the dynamics and subtleties of a piece of

music. These marks, though fundamental to piano pedagogy, sometimes appear confusing to the enthusiastic piano student owing to the fact that some of the performance marks demand subjective expressions from the performer such as, ‘furiously’, ‘fiercely’ ‘with agitation’ ‘brightly’, tenderly, etc.(p.1)

Some of such examples of ambiguous expression marks found in piano music as mentioned by Okeke (2017:9) are presented below:

Fig. 2. Some Ambiguous expression Marks in Piano Music



CAT AND BIRD SHARE TREE BRANCH
Leggiero M.M. $\text{♩} = 94-96$

The image shows a musical score for a piece titled "CAT AND BIRD SHARE TREE BRANCH" in a 4/4 time signature, marked "Leggiero" with a tempo of 94-96 beats per minute. The score is in G major and consists of two systems of music. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. To the left of the music is a black and white line drawing of a cat sitting on a tree branch, looking at a small bird perched on a higher branch. The cat is looking up at the bird.

And the wolf walked around and around the tree, looking at them with greedy eyes.



WOLF LOOKS UP GREEDILY
Misterioso M.M. $\text{♩} = 80-92$

The image shows a musical score for a piece titled "WOLF LOOKS UP GREEDILY" in a 3/4 time signature, marked "Misterioso" with a tempo of 80-92 beats per minute. The score is in G major and consists of two systems of music. The first system has a bass clef and a treble clef. The second system has a bass clef and a treble clef.

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There is nothing musically wrong with the above compositions but the expression marks particularly *misterioso* (mysteriously) poses serious problems regarding its interpretation. How is the pianist going to generate the ‘mysteriousness’ on the instrument as demanded by the composer and what degree of mysteriousness is required to capture the emotive intent of the designated expression mark?

The point pursued here is that musical expression marks are intrinsically ambiguous thereby posing the problem of accurate interpretation. These same ambiguous expression marks also appear in Italian in most African art compositions. The interpreters of such pieces become laden not just with the problem of ambiguity but also ambiguity expressed in a foreign language: Italian.

Language ‘Superiority’ Controversy

The foregoing brings to mind the raging war between languages of peoples of the world which has created so many problems for most people particularly Africans. Africans have been subtly deceived and subdued into accepting the inferiority of their languages to the Germanic Languages such as Latin, Italian, English, German, Spanish, Portuguese, and French. Most African nations have comfortably accepted some of these foreign languages as their official languages at the expense of their indigenous languages.

Nigeria, blessed with numerous indigenous languages like Igbo, Yoruba, Hausa, Itsekiri, Fulfude, Urhobo, etc; has yet not found any of her indigenous languages worthy to be the National Language. Latin is still retained in the Catholic Church as the ‘sacred language’ of liturgy.

Some schools have carefully banned the usage of indigenous languages within the school premises. Most parents abhor vernacular usage by their wards at home; fluency in English language has become a status symbol.

All these issues are glaring proofs that we have ignorantly accepted foreign languages as superior to ours and that explains why we are comfortable writing indigenous songs in foreign languages and even composers are applying Latin, Italian, and Anglicized expression marks to indigenous compositions. No language is superior to the other and evidence from research has shown, as mentioned earlier, that learning and communicating in mother tongue has surpassing merits.

Analysis of Musical Expression Marks Employed in our Case studies

The various expressions marks employed in Nwamara's *The soloists Companion volume 1* and Toffolon's *Sing 'N' Clap* shall be examined here respectively:

Musical expression marks applied in Nwamara' *Soloist's companion volume 1*

Fig.3. okor'igwe

1 . OKOR' IGWE

Arr. Alvan-Ikoku Nwamara, June , 1998.

1 *Allegro*

Voice



The expression here is the Italian term *allegro* which denotes fastness and signifying that the music should be performed fast.

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Since this piece of music is in Igbo language, it is proper therefore to give a translation of the expression mark in Igbo thus *osọ*.

Fig.4 Enenebe 'jagh'olu

2 . ENENEBE ' JEGH ' OLU

Arr. Alvan-Ikoku Nwamara, February 2003

1 *Maestoso*

Voice

1 N-ne mu

Piano

Here we see the Italian term *Maestoso* which in English is rendered majestically and which can be translated in the language of the composition (Igbo) as *Ebube- ebube* or *dika nwa eze* or *izọ ka nwa Eze*

Fig.5. Ochie dike mama

4 . OCHIE DIKE MAMA

(Adapted From Onyeka Onwenu's "Dancing in the Sun")

Arr. by Alvan-Ikoku Nwamara, February 2003

1 *Grazioso*

Voice

1 Chikwu, bi-ko go

Piano

Grazioso above which means *gracefully* in English can be rendered as *iji ụgwùr* or *jiri amara* in Igbo

Fig.6. Eze Nnunu

5. EZE NNUNU
(King of Birds)
Arr. by Alvan-Ikoku Nwamara, Sept. 2000

Quasi Moderato

Voice

Piano

The compound term *quasi moderato* means ‘as if moderate’ can go as *dika agafeghi oke* or *ofoḍu obere ka o gaa oşoşo*.

Fig.7. Udala Isaa

6. UDALA ISAA
(Adapted From Nelly Uchendu's work)
Arr. by Alvan-Ikoku Nwamara, Feb. 2003

Lively

Voice

Piano

‘Lively’ has an interesting Igbo rendition which is: *n'ikpo oku* or *jiri ekpomoku*

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Fig. 8. Ada mma nkem

7. ADA NMA NKEM
(Adapted from Dan Agu's "Ada Nma Nkem" for Two Voices)
Arranged for Solo by Alvan-Ikoku Nwamara, July, 2002

1 *Andante Con Affetuoso*



Piano

The compound Italian term *andante con affetuoso* has the English rendition, 'easy with feeling'. It can be translated to Igbo as: *nwanyoọ na mmetuta*

Fig.9. Uri Oma

9. URI OMA
Arr. Alvan-Ikoku Nwamara, June , 1998.

1 *Moderato*



voice

Piano

The term 'moderate' in English goes as *n'oke* in Igbo.

Fig. 10. Okpu'zu

10. OKPU'ZU
(Goldsmith)

Arr. by Alvan-Ikoku Nwamara, June 1998

Quasi Allegro

The musical score for 'Okpu'zu' is presented in two systems. The first system is for the Voice, showing a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The melody consists of a series of dotted quarter notes followed by eighth notes, with a fermata over the final note. The second system is for the Piano, showing both treble and bass clefs, the same key signature and time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, with a fermata over the final chord.

The Italian *quasi allegro* (as if fast) easily translates to *dika eji oso* in Igbo.

Musical expression marks applied in TOFFOLON'S *SING 'N' CLAP*

Fig.11. Dim Onyalagu

DIM ONYALAGU
(Igbo)

Sadly

The musical score for 'Dim Onyalagu' is presented in two systems. The first system is for the Voice, showing a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 12/8. The melody consists of a series of dotted quarter notes followed by eighth notes, with a fermata over the final note. The second system is for the Piano, showing both treble and bass clefs, the same key signature and time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, with a fermata over the final chord.

The Igbo rendition of the English expression 'sadly' is *na mwute*

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Fig. 12. Onye N'onye

ONYE N'ONYE
(Igbo Sung Tale)

Lively and Jucose

The musical score for 'Onye N'onye' is presented in three staves. The top staff is labeled 'Clap' and contains a single measure with a rest. The middle staff is labeled 'Voice' and contains a single measure with a rest. The bottom staff is labeled 'Piano' and contains two measures of music. The key signature is one sharp (F#) and the time signature is 12/8. The tempo/mood is indicated as 'Lively and Jucose'.

‘Lively and jucose’ in the above context can flow as *jiri ekpomòkù na egwu* in Igbo.

Fig. 13. Ayolo

AYOLO
(Igbo)

Sostenuto

The musical score for 'Ayolo' is presented in three staves. The top staff is labeled 'Clap' and contains a series of rhythmic marks (vertical lines with flags) over several measures. The middle staff is labeled 'Voice' and contains a series of notes over several measures. The bottom staff is labeled 'Piano' and contains a series of notes over several measures. The key signature is two flats (Bb, Eb) and the time signature is 8/8. The tempo/mood is indicated as 'Sostenuto'.

Sostenuto which means ‘sustained’ in English can be translated as *jigide* in Igbo

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supremacy of the chosen language no matter the merits the policy appears to offer or how much exoticism the ‘anointed’ language commands. More so, accepting Italian as the universal language of music is defeatist because of the misconception that indigenous languages of peoples of the world are not capable of conveying their musical ideas as much as Italian or English.

Moreover, composing in an indigenous African language, let us say, Igbo and also setting the expression marks for the same composition in Italian or English yields a total picture of incongruity and language shock as mentioned earlier. The music samples presented earlier have demonstrated this submission.

A Comparison of African Indigenous compositions with Some Western Art Compositions

An examination of some art compositions and folk songs from English –speaking Western countries like the United Kingdom, the USA, and Canada shows that they have tactically unyoked from Italian and have gradually embraced English for their expression marks. Some examples are presented below and are culled from Denes Agay’s *Best Loved songs of the American People*

Fig. 15. Amazing Grace

Amazing Grace

Words by
v. John Newton Folk Hymn

Slowly (*in a freely ornamented style*)

The musical score for 'Amazing Grace' is presented in a grand staff format. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and style are marked 'Slowly (in a freely ornamented style)'. The score includes a piano accompaniment in the bass clef and a vocal line in the treble clef. The lyrics are: 'I. A - maz - ing grace, how sweet the sound, That'. Chord symbols G, Bm7, C, and G are placed above the vocal line. The piece is identified as a 'Folk Hymn' and the words are attributed to 'v. John Newton'.

Fig. 16. Poor wayfaring Stranger

Poor Wayfaring Stranger

Slowly
Dm
Religious Folk Ballad

mp

1. I'm just a poor way-far-ing stran-ger, A-trav-ling

Detailed description: This is a musical score for the song 'Poor Wayfaring Stranger'. It is in 3/4 time and D minor. The tempo is 'Slowly'. The score is for piano, with a dynamic marking of 'mp'. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: '1. I'm just a poor way-far-ing stran-ger, A-trav-ling'.

Fig. 17. Dan Tucker

Old Dan Tucker

Lively, spirited
G
C
Words and music by Daniel Decatur Emmet

f

mf

1. I come to town the oth-er night, to

Detailed description: This is a musical score for the song 'Old Dan Tucker'. It is in 2/4 time and G major. The tempo is 'Lively, spirited'. The score is for piano, with dynamic markings of 'f' and 'mf'. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: '1. I come to town the oth-er night, to'.

Fig. 18. Bab'ra Allen

Barb'ra Allen

With an easy flow
D A7 D Bm E7 A
Old English-American Folk Ballad

mp

1. In Scar-let town, where I was born, There was a fair maid dwel-lin', Made

Detailed description: This is a musical score for the song 'Barb'ra Allen'. It is in 3/4 time and D major. The tempo is 'With an easy flow'. The score is for piano, with a dynamic marking of 'mp'. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: '1. In Scar-let town, where I was born, There was a fair maid dwel-lin', Made'.

Even though they retained some basic and simple expressions such as moderato and allegro, the plethora of the other Italian terms have been overhauled and replaced with their English equivalents. The reason for this is simple: the need to make their art and folk songs intelligible to their folks is paramount to any form of musical exoticism projected with Italian expression marks.

If these English –speaking nations made such concerted efforts towards achieving the vernacularization of musical

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expression marks for their art and folk songs, it therefore behooves indigenous African musicologists and composers to pursue the same path for African music.

Suggested Igbo Translations of some Musical expressions marks in Italian or English

Table 6 Terms Relating to Tone

Italian	English	Igbo
<i>Piano</i>	Soft	<i>Obele olu, olu penata, olu dere ede</i>
<i>Pianissimo</i>	Very soft	<i>Mpembe olu, olu pere ezigbo mpe, olu dere ede nke oma</i>
<i>Forte</i>	Loud	<i>Dasie ike, olu dasiri ike</i>
<i>Fortissimo</i>	Very loud	<i>Dasikwuo ike, olu dasiri nnukwu ike</i>
<i>Crescendo</i>	Gradually getting louder	<i>Olu idani elu, olu bido danibe elu, O ji nwayo na-adasi ike, O ji nwayo na-adasiwanye ike.</i>
<i>decrescendo</i>	Gradually getting softer	<i>Ndalata olu, olu na – epenata, O ji nwayo na-edewanye ede ,O ji nwayo na-edede ede.</i>
<i>Sforzando</i>	Accented	<i>N'ike</i>
<i>Mezzo piano</i>	Moderately soft	<i>Olu penata n'oke, olu deturu ede, olu edechaghi ede</i>

Table 7. Terms showing speed

Italian	English	Igbo
<i>grave</i>	Extremely slow, solemn	<i>Oke nwayo</i>
<i>largo</i>	Broad	<i>Obosara</i>
<i>adagio</i>	Slow, leisurely	<i>nwayo</i>
<i>andante</i>	Going at an easy pace	<i>Ije nwayo</i>
<i>moderato</i>	Moderate speed	<i>Na-oke</i>
<i>allegro</i>	Fast	<i>oso</i>
<i>allegretto</i>	Rather fast	<i>Dika eji oso</i>
<i>vivace</i>	Lively	<i>jiri ume, n'ikpo oku</i>

Table 8: Terms indicating expression

Italian	English	Igbo
<i>agitato</i>	In an agitated manner	<i>Dika ana -achy ami</i>
<i>appassionato</i>	Impassioned	<i>Obi gi n'ile</i>
<i>Con anima</i>	With soul	<i>Site n'amkpuru obi</i>
<i>Con energia</i>	With energy	<i>Were ike</i>
<i>Con fuoco</i>	With fire	<i>N'okyu-n'okyu</i>
<i>Poco a poco</i>	Little by little	<i>Obele obele</i>
<i>maestoso</i>	Majestic	<i>Dika ugwu eze</i>
<i>legato</i>	Smoothly and connectedly	<i>Chiko ya onu</i>

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Conclusion and Recommendations

This work has highlighted the language conflict, ambiguity, and incongruity pervading indigenous African art compositions as a result of the exclusive application of Italian and English musical expression marks. The study analyzed some excerpts from Nwamara's *Soloist's companion v.1* and Toffolon's *Sing 'N' Clap* as case studies.

Findings show that most African indigenous compositions are fraught with expressions and performance marks in foreign languages: Italian and English. It is shocking and demoralizing that African musicology (that is, music composition and performance idioms, folk songs, and art compositions) is still struggling with the shackles of neocolonialism. No African nation or community can glory in total freedom if it is still in coagulation with foreign languages.

To project African indigenous compositions to its rightful status these suggestions and recommendations have been proffered: African art compositions with musical expression marks in foreign languages should have a corresponding translation in the indigenous language of the composition so as to foster originality and internationality. A list of some translated foreign expressions has already been attempted in the preceding pages of this work as guide for further research and translations. African art and folk Composers should liaise with language experts and native speakers of the indigenous language of their respective compositions for proper translations. Finally, African indigenous musicologists and Linguists should coalesce towards the preservation and projection of African indigenous languages in African musical compositions.

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