

**THE MUSICAL ART CREATIVITY AND CONTRIBUTIONS OF ISAAC
IDAMOYIBO TO OKPE DISCOURSE**

David Bolaji

Department of Music, University of Port Harcourt,

Rivers State, Nigeria

E-mail: pastordavidopera@gmail.com

ABSTRACT

The rise in the pursuit of knowledge and acquisition of training in Western art music has produced many competent Nigerian art musicians. The result of this training is seen in the steady efforts made by Nigerian art musicians, whose scholarly works are channelled into the global preservation and propagation of Nigerian indigenous music. Investigating indigenous theory and practices of diverse music and philosophy encompasses different genres in Nigeria's milieu. The significant contributions of the Late Isaac Idamoyibo, like some other notable ethnomusicology composers, in discussing Okpe's intangible musical heritage via his indigenous hymn compositions cannot be excluded from this scholarly achievement. This study examined some selected indigenous hymns, namely, "Sun Me," "Odibo Omerhen", Edon Aghogho", and "Omo Imeri", composed in Okpe socio-value imperceptible heritage by Isaac Idamoyibo. Findings revealed that the artistry continuum of Idamoyibo in composition has added to the scripted educational materials in Nigeria's educational setting. The highlight of his remarkable scholarly studies on different aspects of the Okpe culture and its musical system remains one of the historical annals of the 21st century.

Keywords: Musical Art Creativity, Contribution, Isaac Idamoyibo, and Okpe Discourse.

INTRODUCTION

The contributions and intellectual richness of any outstanding African scholar should be viewed from the deliberate act of promoting the indigenous culture of their people across the globe. The Western art musical training received by Nigerian art musicians should continue exploring, eulogising, and promoting Western art music to neglect indigenous African music. Thus, the exploration of Western art music should be viewed as a platform through which the indigenous mythical and cultural musical repertory in African background should be transfused into modern art music for posterity. Nzewi (1997) stated that one of the significant contributions of ethnomusicology to the musical heritage in Africa had been the avenue provided for expressing African ingenuity. This intellectual perspective represents the distillation of Idamoyibo on the issue that borders on the Okpe

musical renaissance through his unflinching dominance in Nigerian art music. As one of this generation's former outstanding ethnomusicology scholars, Isaac Idamoyibo's made his stance, efforts, and scholastic ingenuity in different areas of studies in Nigerian art music.

Specifically, his scholarly contributions can be seen in his innovative applications of new musical art forms to discourse. This gives credence to the fact that his musical creativity has imprinted gifts to the *Okpe* indigenous music and its cultural embodiments to the areas of knowledge that can be acquired. This he carries out by investigating and promoting *Okpe* folk music, indigenous *Igoru* music of Okpe land, and issues that border on its leadership. The dynamic approach of the late Isaac Idamoyibo to African music generally speaks volumes in the academic milieu, within and outside Nigeria. His unique ideological concept and textural voice through diverse musical art compositions and scholarly research have imprinted on various historical facts and truth that cannot be erased but stands as a reference point to his memory.

Abridged Biography and Academic Odyssey of the Late Isaac Idamoyibo

Professor Isaac Idamoyibo was born on June 5, 1968, at Ogiedi Elume in Sapele Local Government Area of Delta State, Nigeria. His National Certificate in Education (NCE) from the College of Education, Agbor, Delta State, in 1992, emerged as the best Creative Arts student of that year by scoring five over 5 Cumulative Grade Points Average in the field of Creative Arts. He proceeded to the prestigious University of Nigeria, Nsukka, where he bagged a Bachelor of Arts (BA Hons) degree (2nd Class Upper Division) in 1995, with an emphasis on composition. He studied at the University of Ibadan, Ibadan, where he obtained his Master of Arts (M.A.) degree in 1998. He finally got his Doctor of Music (DMus) degree from the University of Pretoria, Pretoria, South Africa, in 2006, specialising in Ethnomusicology. His growing interest in academic activities for research has made him travel far and near, five times to Ghana, four times to South Africa, twice to Cote d'Ivoire, once to Malawi, the Gambia, Italy, Thessaloniki, Greece, and Porto Alegre, Brazil.

Isaac Idamoyo began his academic career as an Assistant Lecturer at the Federal College of Education (Special), Oyo, Oyo State, from 1997 to 2000. He obtained his PhD after he switched to Delta State University, Abraka. He was elevated to the rank of professor in the year 2012. Idamoyibo was Head of the Music Unit under the Performing Arts Department from 2001 to 2003, Head of the Music Department from 2007 to 2008, from 2015 to 2018, and from 2020 to 2022. As a distinguished HOD, he led the first set of DELSU students on international field trips to the University of Education, Winneba, University of Ghana, Legon, and the National Theatre, Accra, Ghana, in 2015. As part of the field trip, while returning from Ghana, he and his team visited the Nigerian Army School of Music, Ojo Cantonment, Ojo, Lagos State, where an ex-student of the DELSU Music School, Lt. Col. P. D. Oguegbulu of blessed memory received them as Commandant.

Idamoyibo has been a member of the Appraisal and Promotion Committee (A&PC) of Delta State University since 2018 and on different committees and boards of Delta State University, Abraka. As part of his academic odyssey, he was a visiting scholar at the University of Salento, Lecce, Italy, in 2008; the University of the Witwatersrand, Johannesburg, South Africa, in 2013; and the University of Jos, Jos, Nigeria from 2018 to 2019. He was Special Assistant to the Commissioner for Higher Education in Delta State from 2009 to 2011. The German publisher, VDM Verlag Dr Muller GmbH & Co. KG, accessed his DMus thesis on the University of Pretoria, Pretoria website and found it sound academic research. They asked for permission and, in 2010, published part of it, *History, Theory and Philosophy of Okpe Igoru Music* in Saarbrücken, Germany. Idamoyibo had many published journal articles (local and international, some indexed in SCOPUS), book chapters, and a co-edited book. He also served as Editor, Editorial Board member, and Reviewer in many local and international journals, some of which are SCOPUS indexed. He attended many local and international conferences where he presented papers and keynote addresses. He had many compositions, poems, and operatic and choral concert performances to his credit. As a hardworking scholar, he composed the *Okpe* national anthem and supervised the first PhD graduate of his Department, Dr Bolaji Onyekwelu, who bagged the degree in 2011.

So far, Isaac Idamoyibo has supervised ten (10) PhD degree students, out of whom three (3) are members of staff of the Music Department, Delta State University, Abraka, and seventeen (17) Master's degree students, successfully. He served as External Examiner, both at the undergraduate and postgraduate levels, at the University of Uyo, Uyo, University of Port Harcourt, Port Harcourt, University of Lagos, Akoka, Lagos State, Obafemi Awolowo University, Ile Ife, Ignatius Ajuru University of Education, Port Harcourt, and Nnamdi Azikiwe University, Awka. Idamoyibo was the music director and organist at Divine Baptist Church, Ogiedi Elume (1991-1994), Anointed Church of Christ, Headquarters, Warri (1992-1993), First Baptist Church, Nsukka (1994-1995), music director at the University of Ibadan Baptist Church, Ibadan (1997-2000), First Baptist Church, Ekrejeta, Abraka (2001-2008), and the Abraka Baptist Association.

Isaac Idamoyibo received the Pillar of Excellence/Fellow (FHNR) Award of the Institute of Human and Natural Resources, Abuja, in 2010, the Distinguished Leadership in National Development Gold Award (D'linga) of the Corporate & Media Africa Communications Limited at the National Merit Award House, Abuja in 2011, the Academic Noble Award International of the Institute of Industrial Administration of Nigeria in 2011, the Global Hall of Fame International Gold Award (GHFIGA) of the Nigerian Top-lead Media Communications Company at the Ocean Bay Hotel and Resorts, Banjul, The Gambia also in 2011, Ikeresan Community Award as First Professor of the Community and Ugborhen District, Sapele Local Government Area, Delta State, Nigeria in 2017 and the Award for Service of Excellence of the University of Jos, Jos in 2019.

Additionally, Idamoyibo was the immediate past National President of the Association of Nigerian Musicologists (ANIM, 2017- 2021) and President of the Pan African Society for Musical Arts Education (PASMAE), West Africa (2016 till 2022). He was happily married to Mrs Rosemary Hwerien Idamoyibo, a chartered accountant and currently a PhD student at Delta State University, Abraka, Nigeria. Isaac Idamoyibo passed away on the nineteenth of April 2022. Until his death, he was the Head of the Music Department at Delta State University Abraka.

Promoting Indigenous Musical Heritage for Posterity

The African identity has witnessed different approaches in academia. One of the classical approaches used is indigenous art music. The African musical idiom as an art form stands alongside other indigenous art forms such as African literature, drama, and art that have gained performance and brought Africanism recognition across the globe even though all of these phenomena are grouped under the African abstract heritage. Chabata and Henry (2014) opine that indigenous music, language, dance, and drama are phenomena under socio-value intangible heritage. But the introduction of Western modernism through Western education into all the facets of African art forms has made it necessary to preserve the African identity against cultural erosion. Beyond the existence, awareness, and functionality of this indigenous socio-value intangible heritage within the African milieu is the need to promote and preserve it for the future. At this juncture, it is necessary to state the positive influence of Western education as an avenue through which African socio-value intangible heritage is revealed. However, Western education's positive and negative impacts on African culture are also embedded in the creative, innovative act associated with it. Some intellectual discourse has examined the nuances of this influence from various perspectives. Nevertheless, this study will not reiterate the above-stated findings but view Western education's positive and global acceptability as a model for learning within African musical idioms. Additionally, the discourse of enormous contribution and its impactful trends on African heritage are brought to the limelight. Though the musical knowledge gained from Western art music as a pattern on diverse areas of the musical art knowledge and innovative concept has been absorbed, there is a rebirth of the African musical idioms across its continent. Such regions include ethnomusicology, creative musicology, composition, music education and African music among others.

This study narrows its scope to using Western art music as a medium through which African musical idioms are promoted. It is essential to state that there has been a desire to give a new phase to promoting indigenous musical compendiums from different musical cultures in Sub-Saharan Africa, specifically Nigeria, via art music. This has birthed the scholastic academia sonority spirit that spurs numerous studies, which eventually have

nexus to the creative approach to indigenous compositions. However only the specific promoted cultural communities on the global platform can be seen, identified, and preserved. Based on this background, this study identifies the identity contributions of Isaac Idamoyibo through his musical art creativity in promoting the *Okpe* culture of Delta State of Nigeria.

THE QUINTESSENCE CREATIVE SKILLS OF ISAAC IDAMOYIBO IN OKPE MUSICAL IDIOMS

The existence of Western art music serves as a model in promoting the cultural musical materials in Africa generally. This is a model embraced not only by Idamoyibo in promoting the musical distinctions of *Okpe* musical idioms but also by such other scholars as Euba, 1989, OzuIgwe 1992, Omojola, 1994, Agawu 2011, Onyeji, 2006, Knoye, 2007, Omojola, 2009, Omojola 2001, Bolaji, 2009, Mapaya 2014, Onyima, 2016 to mention but a few. Moreover, art composers from different continents, such as Asia, Latin America, America, and Africa, have adopted this classic model. Through this model, African art composers have continued to propagate European classical practices by combining their indigenous musical materials with that of the Europeans. This means that the individual cultural intangibles in Africa are being promoted through the lens of Western musical idioms. Based on the premise of this classic model, the creative intellectual expressions of Idamoyibo are examined via his *Okpe* musical art hymn composition.

Analytical Overview of Idamoyibo's Musical Arts Composition

The musical piece, *Sun Me* (Lead Me), stands as one of the creative indigenous hymn compositions and contributions of Idamoyibo to the propagation of the *Okpe* heritage of Delta State, Nigeria. The scalar principle of diatonic primary mode was used in the composition for the affirmative expressive link that combines the Western and African musical idioms. Idamoyibo applied this scale principle through his creative approach, using dichotomy movements of the musical notes in sub-junction to the prearranged rhythmic phrases of the melody. All of these are in the crux to capture the connotative meaning of words in the *Okpe* language, as used in the composition. The composite of the

melody involves the integration of different rhythmic strata that re-occurs in diverse sections in the composition and between the harmonic structures. This significantly reveals the uniqueness of Idamoyibo's creativity as it represents and presents musical distinctions of African rhythm in this melody. Considering the necessity of encapsulating African rhythm, it is established that other musical elements are not perceived potently as much as the rhythm in African music globally.

Ofuani (2014) affirms that traditional Africans have used their rhythms to express their cultural heritage more than any other musical element. Furthermore, he states that the consequences of this are the laudable acceptance, appreciation, and recognition of the African rhythm around the globe. In line with this, Senghor in Chernoff (1979, p. 56) reiterates that "rhythm is the basis of all African arts. The concept of rhythm in African music is a unique phenomenon that showcases the identity of Africa beyond any other musical elements. Looking at the rhythmic movements of the melody in "Sun Me" (Lead Me), we deserve that the last part of the first phrase from (measure one into 3) reveals and projects the conventional questioning phrase of the music. Paying close attention to the rhythmic drive of the melody from the measures mentioned above, one notices that the elongated half note into the third measure gives a sense of a punctuated point for the opening phrase. It is lowly important to point out that the phonemic context of the *Okpe* language is a necessary factor in the melodic contour of the composition. This means that the shades of the *Okpe* language pose as the major factor that is considered and dictates the melodic pattern of the music. This negates the approach where the melodic tones in music composition determine the structural formation of the text. Euba (2001) buttresses this by saying that African art composers should consider and employ the existing poetical text and hereafter set such to music. Generally, this implies that the derivative pattern allowing the text to direct the melodic shades of musical notes should be given special consideration while composing an indigenous song. Within the circumference of the examined musical composition, "Sun Me," the intrinsic Western and African phraseological pattern establishes the embodied movement used by the composer in the complete antecedent and consequent phrase.

In response to the completion of the identified questioning phrase, Idamoyibo's ingenuity in promoting *Okpe* music with consciousness embeds a syncopated rhythm as part of the answering phrase. Concerning both the interrogative and responding phrases, the two reveal the dual contemplative rhythms of both Western and African musical idioms. Additionally, the reflection of this syncopated rhythm at the accentuated half note that introduces measure five and the completion of the half note value in the same measure lead to the final and definite phrase. The interjectory and perennial of the syncopated thematic rhythms in measures 8, 10, and 13 display repetition, one of the significant compositional practices used in African indigenous music. However, a slight modification occurs between the rhythmic strata of measure five and measure 8. The idea behind having similar rhythmic movements supports the fact that repetition is an important phenomenon that keeps the resounding form of the thematic movement of music in the mind of the listeners/audience.

Practically, using and having African musical features in the melodic lines of Idamoyibo's compositions generally is a creative feature of "Dje Me," "Edon Aghogho," and "Odibo Omerhen" Idamoyibo is in contact with his culture as can be seen in the mastery and applicability of his indigenous musical materials in his compositions. The high point of this act is the discovery, translation, and expansion of *Okpe* musical in Nigerian art music. In line with those above, the personification of Idamoyibo's scholarly presentation through his compositions portrays his strong connection with ethnomusicology and creative composition. This implies that he embraces creative musicology that has eventually transformed into intercultural music, as propounded by Euba (1989, pp.121–123; 1995, p.2). This shows that his scholarship principle is hinged on the school of thought that promotes the interrelationship of ethnomusicology and creative ethnomusicologist. Euba (2002) and Bolaji 2022 buttress that the theory of creative Ethnomusicologists is a distinctive approach to examining specific musical typologies of any tradition via a methodical technique. This is to unravel organised outcomes. The identified means of investigation promote the consciousness and presence of indigenous knowledge in conjunction with the investigated culture.\

Example 1. Excerpt from “Sun Me” (Lead Me)

The image shows a musical score for a vocal line in 4/4 time, with a key signature of one flat (Bb). The score is divided into five measures, numbered 5 through 9. The lyrics are written below the notes. Measure 5: 'ye m'u- de ha'. Measure 6: 'nyaye.'. Measure 7: 'ke-te mia-rhe'. Measure 8: 'o- se- se- ri, e-'. Measure 9: 'ke-te mia nya'. The melody is primarily composed of eighth and quarter notes, with some rests. The bass line provides a steady accompaniment with quarter and eighth notes.

The Idamoyibo’s indigenous hymns composition, the Western harmonic principles, and patterns were employed as were captured in his creative works and examined through the analytical forms of the selected indigenous hymns for this study. The selected works include “Sun Me” (Lead Me), “Dje Me,” “Edon A ghogho,” and “Odibo Omerhen,” as mentioned earlier. In these hymns, the thematic movement of melody comprises Indigenous materials, which pose as the underlining factor that dictates and governs the harmonic, rhythmic layer used. This means that the predetermined factor of the linguistic form of the *Okpe* language guides and produces the melody and does not affect the structural pattern in harmony. Instead, the harmonic sequence of each part used by the composer gets its cue from the established rhythm given to the soprano part. This presents a clear picture of a homophonic structure. Holistically, the sonic harmonic structure of most of Idamoyibo’s hymn composition reflects the sonority sound of the harmonic procedure of a typical Ghanaian harmonic pattern. The all-inclusive link of this identity results from the direct musical tutelage received by the composer from some of his Ghanaian teachers at his undergraduate level. In addition, the comprehensive hymnodic harmonic system was adopted by the composer.

The expressions of adept art in the hymn-like compositions, as seen in the “Dje Me,” “Edon Aghogho,” and “Odibo Omerhen” compositions by Idamoyibo, bring a new direction in the performance corpus of the *Okpe* cultural music. This brings a replication of the indigenous performance setting into a transformed/modernised performance setting with a

formalised context, necessitating the acceptance of the *Okpe* musical ethos in the academic circle. Furthermore, this gives *Okpe* cultural music a new image from the viewpoint of formalised audience and performance framework, which is different from the indigenous audience perspective. Through this medium, serious academic investigations have been into the *Okpe* musical materials, using the lens of musical art compositions as a platform. The oral archival method, which is the primary means of preserving the cultural heritage of Africa, and *Okpe* musical idioms have now been captured into the literal context and documentation through art music. Moreover, Idamoyibo's artistic effort to ensure that his creative works are culturally relevant to his indigenous background is one of his strong driving forces.

Nevertheless, the bicultural compositional style used by Idamoyibo is seen in "Dje Me," "Edon Aghogho," and "Odibo Omerhen" hymns. This implies that the use of cross-cultural musical synthesis in affirming and promoting the indigenous musical heritage of the *Okpe* is well represented in Idamoyibo's creative identity. The indigenous stylistic ingredients of *Okpe*'s musical distinctions are entrenched in the art mentioned above compositions. The undertone factor in all is the use of Western musical principles to present and promote the indigenous musical idiom not just of the *Okpe* in particular but of Africa in general. The thematic, rhythmic structure used in "Dje Me" and "Odibo Omerhen" typifies the rhythmic movements in most African songs. The use of compound duple time signature stands as the metre. However, the appearance of the thematic rhythm in compound duple time signature is significantly a representation in the performance context in African music. Essentially, the thematic movement of the melody in "Odibo Omerhen" is approached while avoiding the conventional pattern of writing/composing a melody. The composer merely allows the capsule poetic narrative line of the contextual text in *Okpe* language to flow in an informative structure to relate the music's actual message. The actualisation of this unconventional pattern of composing a melody without following the Western style of art music depicts the uniqueness of the music and the creative style of the composer. It is essential to state that the poetic form of the piece's text, being a funeral song, has a potent influence on the directive pattern of the melody. The implication of this

stance is what I term purposive compositional style, which is aimed at avoiding interception, and vigorous and elaborate notes, in its presentation. Also, this is in line with the purposive compositional technique employed by Idamoyibo to capture the grief sonority in the sonic form of the composition. Thus, this supports the fact that the principles governing Western art music are avoided in the caption of the melody. However, we emphasise that the composer maintained the continuous flow of the rhythmic structure that initiates the music from the motivic state throughout the development and recapitulative section.

DJE ME
(Send me)

Andante Idamoyibo I.O.

O - ro - vbo-r'i'o-ghwo-li-hwo rho, ro-no dje ye ghwo-ghwe' mro nai 1-
I - ji - sos o - ghwo-li-hwo rho, re na nya ye ghwo-ghwe mro nai 1-
O - ro - vbo-r'i'o-ghwo-li-hwo rho, ro-no dje ya ne kp'I-hwo rho 1-
Ke-mru - ke-mru re mi vbo - ri, mi na ha ye ghwo-ghwe-mro nai 1-

5
hwo-rho bue - bun, e - ji - rho E - wa-wo - ke gbe na, e -
kp'i-rhie bue - bun, re mi na nya, rie'l - da - le, rie'l - sia-mua, yi
hwo-rho bue - bun, e-vb'E we, t'E - ma-re, to - mo-kpo - kpo
ba - si - ko-ro me ye mi na ha, t'l - li - ko, t'l - ra - mo, t'O -

10
ho - ro' - ma - mo Jo - tue - bun ra ko - ra - ye
mia z'o - fen ye, mi tio - fen n'e ro mi na nya
'ghwo-le - rho - mo, t'E - ghe - le n'o - mo yo - no nya?
ze mi vbo - ri, m'e - ghe - le re ri k'u - vue - son.

EHWE (Chorus)

Dje me me nya, Dje me me nya, ye gbi - ku'a -

The creative musical prowess of Idamoyibo can also be seen in the expressionistic skills through the introduction and application of laconic motivic development as embedded in the text of “Dje Me” (Send Me). The structural corpus of the music reveals that a typical African narrative style with a chorus characterises the pattern employed by the composer. Though the Eurocentric harmonic principles for the four-part harmony pattern are adopted in the music, starting the composition with an anacrusis segment does not rule out the complete formation of the text and its meaning. The harmonic structure of the music follows in the direct proposition of the thematic rhythm of the melody. This signifies that homophonic texture characterises the textural mode of the music. Still, on the harmonic texture of the music, we notice that the introductory section of oblique motion in the harmony feature appears in measures 15 and 16 of the chorus. This motion gives the artistic sonic of additional tones by the alto and tenor parts to colorize the harmonic sonic of the parts. Likewise, this artistic expression gives way to the reinforcement of the word and the textual message in the same formation, as expressed on the accentual note by the soprano, alto, tenor, and bass parts, respectively. Hereafter, being re-eco for emphasis purposes by the alto and tenor parts, adaptational notes within the rhythmic value of the beat given to the soprano and bass part serve as the moving notes for the alto and tenor.

CONCLUSION

This study has x-rayed the creative skills of Isaac Idamoyibo through his indigenous art hymn composition in *the Okpe* language. The study examines the use of biocultural synthesis of Western and African musical materials by the composer. It also dwells on the augmentation of Western art music and its functionality as a means through which African identity is promoted. Furthermore, the purposive unique style of Isaac Idamoyibo in his creative ingenuity qualifies him as an outstanding scholar who has used his extraordinary ability to preserve and promote the musical materials of *Okpe* culture. His objective is to ensure that his creative and scholarly discussion of art music has a significant bearing on his culture, which serves as the unique identity that characterises his scholarly expression. Undoubtedly, Idamoyibo has proved that the intellectual knowledge gained through Western art music education should be used to present, promote and sustain indigenous

musical materials. Therefore, urgent steps need to be taken to sustain indigenous musical nuances both within and outside the spheres of education globally. Additionally, this study maintains that Idamoyibo accomplishes this through the use of the indigenous linguistic ethos of the *Okpe* culture, which is the language used in all the hymns examined in this research. The four indigenous hymns studied include Sun Me (Lead Me), “Dje Me”, “Edon Aghogho”, and “Odibo Omerhen”. Thus, the accomplishment of any scholar in the field of musicology is measured by how effectively they have promoted to the outside world their indigenous music. This is a fact achieved by Isaac Idamoyibo, who passed away when this present researcher was putting this article together.

References

Agawu, K. (2011). The challenge of African art music. *Circuit*, 21 (2), 49–64.

<https://doi.org/10.7202/1005272ar>

Chernoff, J. M. (1979). *African rhythm and African sensibility, aesthetics, and social action in African musician idioms*. Chicago and London: The University of Chicago Press.

Euba, A. (1989). *Essays on music in Africa: Intercultural perspectives*. Retrieved from <http://nbn-resolving.org/urn/resolver.pl?urn:nbn:de:gbv:18-4-8594> ISSN: 1868-6869 (online), ISSN: 0002-0397 (print)

Euba, A. (2001). Text setting in African composition. *Research in African literature*, 32(2), retrieved from <https://www.jstor.org/stable/3820908>; Accessed: 2-02-2022 12:30 UTC

_____ (2002). Bridging musicology and composition. A study of J.H. Kwabena Nketia by Akin Akin Euba, Seminar Paper for Mus 245.

Euba, A. (2005). *Remembering Joshua Uzoigwe: Exponent of African pianism*. Retrieved from <http://www.tandfonline.com/loi/rmaa20>. Accessed: 2-01-2022 DOI: 10.2989/18121000509486703

- Farai, C., & Chiwaura, H. (2014). Memory, space and contestations in living traditions: The case of Chitungwiza Chaminuka shrine in Zimbabwe, In M. Mawere & T.R. Mubaya (Eds.), *African cultures, memory, and space: Living the past presence in Zimbabwean heritage*, (pp. 65–80). Barmenda: Language RPCIU Publishers.
- Konye, P. (2007). *African art music: Political, social, and cultural factors behind its development and practice in Nigeria*. New York: The Edwin Mellen Press.
- Mapaya, M. G (2014). The Study of Indigenous African Music and Lessons from Ordinary Language Philosophy. *Mediterranean Journal of Social Sciences*, <https://www.researchgate.net/publication/270743121>
- Mapaya M. (2015). Africa spectrum indigenous knowledge and public education in sub-Saharan Africa. *Africa Spectrum*, 50, 2, 57–71.
- Nzewi, M. (1997). *African music: Theoretical content and creative continuum, The Culture – Exponent’s Definitions*. Oldershausen: Institut fur Didaktik populärer Musik.
- Nzewi, M., & Rose, O. O. (2014). Injecting the African spirit of humanity into teaching, learning, and assessing musical arts in the modern classroom. *Journal of the musical arts in Africa*, 11, (1), 55-72, DOI: 10.2989/18121004.2014.998403
- Ofuani, S. (2014). Traditional rhythmic patterns: The source of creativity and identity of original Nigerian art music compositions. *International Journal of Humanities and Social Science*, 4,9(1), 162- 169.
- Onyima, B. N. (2016). Nigerian culture heritage: Preservation, challenges, and prospects. *Ogirisi a New Journal of African studies*. <https://www.researchgate.net/publication/308536332>
- Omojola, B. (2011). African pianism as an intercultural compositional framework: A study of the piano works of Akin Euba Author(s): Source: *Research in African Literatures*, Summer, 2001, 32(2), *The Landscape of African Music* (Summer,

2001), pp. 153-174 Published by: Indiana University Press Stable URL:
<https://www.jstor.org/stable/3820910>

Uzoigwe, J. (1992). *Akin Euba: An introduction to the life and music of a Nigerian composer*. Bayreuth: Bayreuth African Studies Series.