



Compositional militarisation of Nigerian art music for the orchestra in Ovaborhene Idamoyibo's "Colonel Eru March"

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Abstract

A musical composition would be more appreciated if the inspirational, sociological, philosophical, and creative influences that informed its creation were elucidated and understood through analysis. This author contributes to knowledge growth in the foregoing perspective through a sociological and creative study of "Colonel Eru March"—an orchestra piece composed by Ovaborhene Idamoyibo through the creative utilisation of military ideologies, imageries, and rhythmic nuances. Through a combination of sociological, literary, and descriptive statistical analysis methods, the inspirational, philosophical, and creative premises of the piece are divulged. The composer's style of intercultural creativity is also disclosed through a critical examination of the indigenous and foreign musical materials, idioms, and media synthesised in the piece.

Introduction

Church missionaries' music tradition, music education in missionary schools, elite's music societies, military bands, and British colonialism are strong European precursors of modern art music composition in Nigeria (see Omojola, 1995: 24; Sadoh, 2004: 633; Ofuani, 2022: 212). By this, the development of modern art music composers, compositions, and performance in Nigeria heavily hinges on the forgoing pioneering avenues through which the composers progressively develop their creative idioms and skills and continue to pay creative allegiance to the background influences, albeit, through the adoption of "inter-cultural creativity" (Euba, 1989; Sadoh, 2004; Ofuani, 2022).

Some of the major factors that are directly responsible for the compositional development and acceptance of "inter-cultural creativity" in Nigeria include cultural reawakening inspired by the Nigerian audience and composers' desire for the creation of a Nigerian typology of modern art musics that would reflect elements of its traditional musical culture (Onyeji, 2011: 10-13); individual Nigerian composers' pursuit of creative identity and relevance/ recognition in the global art music space; as well as the composers' conscious efforts to experiment on indigenous musical materials and forge the contemporary Nigerian creative/ stylistic identity (Onyeji, 2011: 10). But the missionaries, through the churches and schools, have already established a stronghold of European music practices in Nigeria; with which they influenced the Nigerian art music composers with European music traditions. Also, the Nigerian composers are significantly trained in the United Kingdom and/or Nigerian higher institutions where the curriculums are dominantly based on European music theory and practice (see



Onyeji, 2011:8-9; Sadoh, 2004: 633-635; Ofuani, 2022: 214). How else can the development of modern Nigerian art music style and identity be possible without paying creative allegiance to Western European music traditions, especially with reference to its harmonic idioms and styles, formal structures as well as instrumental resources—especially the piano that has an affinity of timbre and texture with the idiophone and membranophone instruments of the Africans? This background situation provokes the contemporary Nigerian composers' approach to inter-cultural creativity. Hence, it is safe to infer that, to Nigerian composers, "inter-cultural creativity" practice is a middle-ground negotiation between European and African musical entities. The notable outcome of the fusion remains the introduction of Nigerian hybrid types of Western classical music forms to the world (see Terpenning, 2016).

In conception and perception, such compositions are usually characterised by a superficial mixture of African and European musical elements and temperaments. A notable example of such a composition is "Colonel Eru March" by Ovaborhene Idamoyibo. It is a modern Nigerian art music for the orchestra; composed in 1995 as part of the composer's Bachelor of Arts (B.A. Honours) degree project in the composition area at the University of Nigeria, Nsukka (UNN). The piece's title then was *Parade in Camp*, dedicated to Lt Col Timothy C. Eru. It was one of the major works in that project. At the passage of Lt Col T. C. Eru (rtd) on July 25, 2013, the composer changed the title of the piece to "*Colonel Eru March*" and the Nigerian Army Band of the Army Band Corps Headquarters, Surulere/Ojuelegba, Lagos performed it at the commendation service as part of the funeral rites for Col T. C. Eru at the Abalty Barracks, Surulere, Lagos, Nigeria. The piece is in the key E^b concert, time four-four.

Ovaborhene Idamoyibo's musical background

Ovaborhene Idamoyibo was born into the family of Mr and Mrs John Odafe Idamoyibo on June 5, 1968, in his hometown, Ogiedi Elume, Sapele Local Government Area, Delta State, Nigeria. Like many Nigerian children who grew up in villages, he practised indigenous and foreign music in his early childhood through active participation in children's musical activities in the community, church, and school. This subsequently enhanced his skills in indigenous music-making concerning traditional drumming, singing, and dancing.

As a boy chorister in the Ogiedi Baptist Church Choir, Ogiedi Elume, he sang tenor and later bass parts and played drums. He also participated in other children's musical and dramatic activities in the church. After his secondary school education, he became a pioneer member and later the assistant director of the Okpe Choral Society, Ogiedi Elume (founded in 1986 by Emurobome Idolor—now a Professor of Ethnomusicology).

While in Primary IV at Egbele Primary School, Ogiedi Elume, Ovaborhene became a member of the band boys, and he played the drums, especially during morning assemblies and inter-house sports competitions. Also, Ovaborhene, with his two friends (U.K. Ekpo and Emmanuel Egboro), constructed toy membrane drums using empty tins and disused umbrella leather. They played the membrane drums during the celebration of the harvest festivals as part of children's merry-go-round play, which was rotational from home to home. These exposures strengthened Ovaborhene's skills on the drums and culminated in a full-scale career in music practice (creative composition and performance) and scholarship.

His formal studies of music started in 1989 as a student of the Department of Music, College of Education, Agbor, Delta State, where he graduated in 1992 with the National Certificate in Education (N.C.E) in music as well as the best creative arts students of the year by scoring 5 over 5 Cumulative Grade Point Average. He proceeded to the prestigious Department of Music, University of Nigeria,



Nsukka (UNN) where he bagged the Bachelor of Arts (B.A. honours) degree (second class upper division) in music, specialising in composition. He obtained a Master of Arts (M.A.) degree in ethnomusicology from the University of Ibadan, Nigeria 1998. He bagged his Doctor of Music (D.Mus.) degree at the University of Pretoria, South Africa, in 2006, specialising in ethnomusicology.

He was a choral and orchestral music director, and he equally composed numerous pieces for the choirs and orchestra groups he directed in the Department of Music, Delta State University, Abraka (DELSU) Nigeria, various church choirs, and secular choral societies. For example, he composed the music for the Akpakaland movie, directed and produced by Professor Sam Ukala, in 2006; thirty choral compositions, one of which is "Edi Do" (Thanks to Oil Palm); some pieces for the orchestra of which the most notable among them is "Colonel Eru March."

Ovaborhene lectured at the Department of Music, Federal College of Education, Oyo, Nigeria, 1997-2000 and the Department of Music, DELSU, 2000-2022, where he became a Professor of Ethnomusicology in 2012. He researched and published many scholarly works on Okpe music traditions in reputable journals and books; for example, see Idamoyibo 2010 & 2011. His unfortunate sudden death on Easter Monday, April 18, 2022 (after spending eight days in his kidnappers' den) has truncated his contributions to the development of African music practice (creative composition and performance) and scholarship.

Analytical Explication of "Colonel Eru March"

The following sections of this article divulge how Ovaborhene Idamoyibo conceived "Colonel Eru March" and how he creatively moulded the elements using intercultural creativity. The critical points of discourse in the analysis strongly centre on an analytical question: "Did Ovaborhene actually succeed in mirroring the intended creative ideas and inspirations as well as executing the intercultural creativity in the work?"

The background creative inspiration

After Idamoyibo's secondary school education in 1985, the then military Governor of the defunct Bendel State, in the following year, established communal farms in eight Local Government Areas of the State and Ovaborhene Idamoyibo became one of the pioneer one hundred (100) participant farmers of the Deghele Elume Communal Farm in Sapele Local Government Area. All participant farmers from the eight Local Government Areas were summoned to the then College of Agriculture, Anwai, Asaba, now the Dennis Osadebe University, Asaba for training. On arrival, the participants were subjected to paramilitary training and some lectures in agriculture. The paramilitary training was handled by personnel of the Nigerian Army under the camp Commandant, then Major H.O.A. Daudu, a medical officer at the Military Base Hospital, Benin City. Lt Nicholas Ode, Lt Bature and others were in the team that provided the training.

The training was very tough like real military training, to the extent that many participants began to think that the Nigerian military government was trying to craftily recruit personnel into the Nigerian Army to be deployed for war. Some participants almost ran away from the training camp, for fear of being conscripted into the Nigerian Army forcefully. The bugle and whistle were sounded around 5:00 am, and all participants quickly ran out of their rooms to the field in sports outfits. They were grouped into platoons and military personnel were assigned to command them. The soldiers and officers took up the training from juggling through the streets to military parades on the field.



The inspirational source, in tandem with the structural form

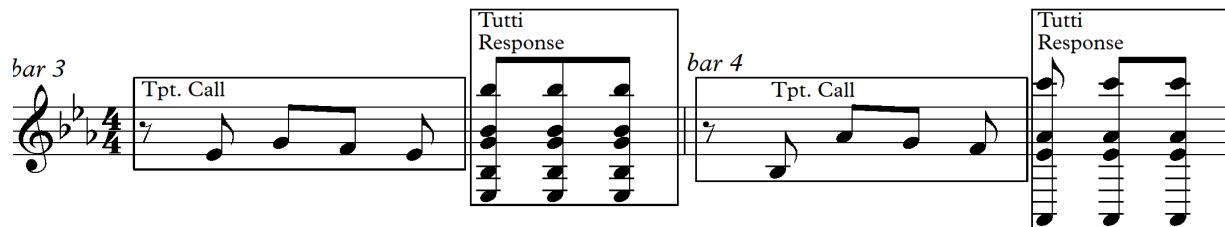
All musical pieces in every human culture have some inspirational sources. They were never composed in a vacuum. With some varieties, some were conceived through the natural world (physical/biological), the human world (psychological/social), the integrated world, culture (general, art/non-art), and synthesis of influences (see Duarte and Konstantinidi 2024). Duschesneau (1986) says that inspiration for music composition may come “from above” (metaphysical), “from inside” (physiological/ psychological), and/or “from outside” (socio-cultural). On the other hand, Idamoyibo (2011) reveals that music in traditional Okpe contexts is inspired by “atavism, ancestors, deities, spirits, and dreams” (24-29); “socio-political systems, circumstances, and changing economy” (30-37) as well as “communal creativity” (41-42). Adedeji (2008) also elucidates the meta-musical sources of music creation.

The above findings on inspirational sources of music strongly intersect with Duschesneau’s (1986) theory of inspiration “from above”, “from inside”, and/or “from outside”. It could, therefore, be inferred that composers depend on religious, spiritual, social, cultural, political, economic, and individual psychological dispositions in creating their music. Influenced by these inspirational dimensions, I consider the art/act of music composition to be a creative constellation and abstraction of sonic materials, elements, phenomena, etc., that are metaphysically, psychologically/physiologically, socially, and/or culturally inspired.

In tandem with these inspirational theories, “Colonel Eru March” was informed “from the outside” (socio-military setting, indigenous music culture with Western music influence) and creatively enhanced “from inside” (the composer’s psychological and creative dispositions). In the composition, Idamoyibo tried to capture a military parade, using brass, wind, and percussion instruments. He relied on his paramilitary training experience in 1986 at Anwai, Asaba, Delta State, Nigeria. For example, the various commands given by different platoon commanders during the farmers’ paramilitary training at Anwai (Asaba) were captured in different forms in the piece. From the drum introduction in bars 1 and 2 to the call and response between the trumpet and other instruments (bars 3-6) and the clarinet solo with accompaniment (bars 16-24) and a repeat of the trumpet call and response from other instruments, making up the Section A that ends at bar 30, represent all warm-up commands like attention, left turn, right turn, about turn, standard high, stand easy, left, left, left right, left right, etc. that usually begin a march. At the beginning of Section B, the long blaring notes from the trumpet, trombone, tuba, alto, and tenor saxophones in bars 31 and 32 represent the command, forward march for the platoon to take off with the march appropriately. From bars 33-54, the military march was marked with martial rhythmic characterisation, while the alto saxophone solo from bars 55-62 and the tenor saxophone solo from bars 63-70 represent a song introduced with accompaniment as the march is ongoing. Bars 70-94 represent various commands in the middle of the march that characterise a sort of semi-climax where the platoon commander directs the personnel to look rightward and salute the Guest of Honour. Bar 95 is a recapitulation of the command expressed in bars 31-32 in a short form. Since the section of salute to the Guest of Honour is usually in a sort of slow march, this short command represents an immediate “quick march” while the parade is in progress. This section is marked B^1 which leads to the proper climax that marks the end of the piece in the Coda Section (bars 110-end), with a command to halt on the 3rd beat of bar 117. Altogether, the piece is ABCB¹ with Coda—a quasi-rondo form.

The texture and style

Apart from the structural inspiration and philosophy of the composition, which are military-based, texture and style are prominent creative aspects that bequeath the piece with military-like motion. While the percussions remain a strong pedestal for the metrical organisation of the piece, which is imbued and charged with military-like rhythmic connotations, the wind instruments (woodwinds and brasses) provide melodic and harmonic impetuses, all of which enhance the piece with vigorous sonority, intensity, and dense timbre. It is largely homophonic in texture, though contrasted with sporadic contrapuntal/ polyphonic lines. The homophonic lines are also basically structured in a "call-and-response" style with which the composer pays creative allegiance to indigenous structural form (see Agu 1999: 1-32). The tonal instruments in the piece started with "call-and-response". At the same time, a trumpet outlines a fragmented melody in quasi-tonal-sequence motifs, which other wind instruments responded to in tutti homophonic style (bars 3-5), but the call-and-response pattern dissolved into a full homophonic texture in bars 5-9 with bars 3-9 reinstated as bars 9b-16a. Below is the sonority of the first melodic call with the response:



The image shows a musical score for two bars, bar 3 and bar 4. Each bar is divided into two parts: a trumpet call and a tutti response. The trumpet call is a single melodic line in the treble clef. The tutti response is a homophonic texture with multiple voices in the bass clef. The key signature is one flat (B-flat) and the time signature is 4/4. The first bar (bar 3) starts with a 7-measure rest for the trumpet call, followed by the melodic line. The second bar (bar 4) also starts with a 7-measure rest for the trumpet call, followed by the melodic line. The tutti response is present throughout both bars.

Fig. 1a: Sonority of the fragmented melody (call) with interceptive response

The clarinet introduces a second melody that is fluid and lyrical in texture. Range-timbre-wise, the melody depicts a judicious blend of the upper-neutral and lower-clarion gamut of the instrument, meaning that, like vocal singing, which the instrument represents at that point, the composer wants the melody to pierce through and subdue the accompanying music in volume and timbre. (The three major timbre layers of the clarinet are Chalumeau-E3-E4, Neutral-E4-E5, and Clarion-E5-E6.) However, the accompanying music (of other wind instruments), which laced the melody in a quasi-response style, endows it with lucid harmonic and rhythmic background. This spans through bars 16-24, and in a relay manner, it melted into the first melodic fragment through the exact reinstatement of bars 9b-16a, now as bars 24b-30 that cadenced Section A. Thus, Section A unfolds two significant melodies that form a broad sonic galaxy through which other wind instruments in the orchestra provide their harmonic, rhythmic, and pedestal stimulus. Here is the sonority of the second melody laced with overlapping responses:

Fig. 1b: Sonority of the second tune/melody laced with overlapping response

Here is the textural/stylistic summary of Section A in statistical description:

Table 1: Comparative statistical description of the textural style in Section A

| Section | Texture/Style | Bars of Occurrence | Total Bars | Percentage |
|---------|-------------------------|--------------------------|------------|------------|
| A | Call-and-response | Bars: 3-5, 9b-11, 16b-25 | 16 | 50% |
| A | Homophonic | Bars: 5-9, 11-16, 26-30 | 16 | 50% |
| A | Contrapuntal/polyphonic | - | - | - |

Table 1 shows no difference between call-and-response and homophonic styles in Section A. This indicates that Section A is a balanced synthesis of call-and-response style with homophonic texture.

Section B (bars 31-54) is essentially homophonic in texture/style, though contrasted by continuous arpeggios in the bass (tuba), which consistently spells out the section's chord progression and harmonic rhythm. The regular rhythmic pattern of the arpeggios casts an impression of contrapuntal/polyphonic texture as it aptly contrasts the homo-rhythmic movement of other instruments. Below is the textural/stylistic summary of Section B:

Table 2: Comparative statistical description of the textural style in Section B

| Section | Texture/Style | Bars of Occurrence | Total Bars | Percentage |
|---------|-------------------------|-----------------------|------------|------------|
| B | Call-and-response | - | - | - |
| B | Homophonic | Bars: 31-54 | 23 | 53.5% |
| B | Contrapuntal/polyphonic | Implied in bars 34-54 | 20 | 46.5% |

Table 2 indicates that Section B is replete with a homophonic texture well contrasted by the polyphonic implication of the arpeggios in the tuba line.

Section C (bars 55-94) is more of a call-and-response style but more dramatic in the relay of the calling instruments. In the eight-bar melody, an alto saxophone announces the third tune, which is lucid and lyrical in texture (bars 55-62). The melody mainly dwells within the upper-neutral layer of the



instrument, while the accompanying music (of other wind instruments) constellates on the melody in a quasi-response style endowing it with harmonic and rhythmic pedestals:

Fig. 1c: Sonority of the third tune/melody laced with overlapping response

The third tune/melody dissolved into the fourth tune/melody (eight bars) announced by a tenor saxophone while the alto saxophone joins the response instruments (bars 63-70). Below is the sonority of the fourth tune/melody with the responses elucidated in a reduced form:



Fig. 1d: Sonority of the fourth tune/melody laced with overlapping response

In bar 70, the established call-and-response style suddenly mutates into *hemiola* contrapuntal style that constitutes two rhythmic patterns of short triplets (two sets of three quavers) against long triplets (a set of three crotchets). Hence, from bars 70-78 & 86-93, all the tonal instruments were rhythmically divided into two contrasting triplet groups. Light timber instruments (flute, clarinet, alto saxophone, and trumpet) mainly maintain short triplets against the long triplets of the heavier instruments (tenor saxophone, trombone, and tuba). In an actual performance context, this section of the piece rhythmically stimulates more emotional/radical marching disposition because the two opposing rhythms conglomerate and result in the characteristic rhythmic nuance of military quick march, both in vigour and temperament. It suddenly halts in bar 78 with one-and-half silence/rest (like an "attention" command in the military parade). It calms down and metamorphoses into another call-and-response style intoned by the clarinet and alto saxophone in a duet of parallel 4ths/5ths intervals—paying a vivid homage to indigenous harmony style (bars 79-86). The contrapuntal triplets enunciated in (bars 63-70) suddenly reappear in bar 87 and cadences Section C in bar 94:

Table 3: Comparative statistical description of the textural style in Section C

| Section | Texture/Style | Bars of Occurrence | Total Bars | Percentage |
|---------|-------------------------|---------------------|------------|------------|
| C | Call-and-response | Bars: 55-70, 79-86. | 22 | 37.9% |
| C | Homophonic | Bars: 55-70, 79-86. | 22 | 37.9% |
| C | Contrapuntal/polyphonic | Bars: 71-78, 87-94 | 14 | 24.2% |

Table 3 indicates that the percentage occurrence/momentum of call-and-response style cum homophonic texture is substantial (75.8%). This evinces that call-and-response style cum homophonic texture is the structural, textural, and stylistic strength of Section C. The 24.2% occurrence of contrapuntal/polyphonic texture/style shows that the composer can also creatively blend all the styles/textures using the contrapuntal/polyphonic style to effect textural contrast in Section C.



Section B is reinstated but abridged by the Coda section hence it is B1 (bars 95-109).

Table 4: Comparative statistical representation of the textural style in Section B¹

| Section | Texture/Style | Bars of Occurrence | Total Bars | Percentage |
|----------------|-------------------------|--------------------|------------|------------|
| B ¹ | Call-and-response | - | - | - |
| B ¹ | Homophonic | Bars: 95-109 | 15 | 55.6% |
| B ¹ | Contrapuntal/polyphonic | Bars: 97-108 | 12 | 44.4% |

As Table 4 shows, Section B¹ is more homophonic in texture but contrasted through the contrapuntal/polyphonic implication of the arpeggio figurations of the tuba (bars 97-108).

The piece reached its climax in the Coda section (bars 110-117) through a swift energetic four-fold homo-rhythmic pattern that featured a rhythmic split of most of the crotchet notes into quavers and/or semiquavers:

Table 5: Comparative statistical illustration of the textural style in Coda Section

| Section | Texture/Style | Bars of Occurrence | Total Bars | Percentage |
|---------|-------------------------|--------------------|------------|------------|
| Coda | Call-and-response | - | - | - |
| Coda | Homophonic | Bars: 110-117 | 8 | 100% |
| Coda | Contrapuntal/polyphonic | - | - | - |

The Coda section is overtly homophonic in texture/style. Generally, textural/stylistic structure of the entire piece is:

Table 6: Net comparative statistical description of the textural style in the piece

| Section | Texture/Style | Bars of Occurrence | Total Bars | Percentage |
|---------|-------------------------|--|------------|------------|
| All | Call-and-response | Bars: 3-5, 9b-11, 16b-25; 55-70, 79-86. | 38 | 23.5% |
| All | Homophonic | Bars: 5-9, 11-16, 26-30; 31-54; 55-70, 79-86; 95-109; 110-117. | 78 | 48.1% |
| All | Contrapuntal/polyphonic | Bars: 34-54; 71-78, 87-94; 97-108. | 46 | 28.4% |

Table 6 reveals that the composition is enhanced with an indigenous call-and-response style (23.5%) with a strong emphasis on homophonic texture (48.1%). These structural and textural styles battle with the contrapuntal/polyphonic style (28.4%), contrasting the dominating homophonic texture. Thus, generally, the dramatic mixture/contrast in style perceptively overwhelmingly imbues the piece with radiating military-like vigour.

The rhythm

Rhythm is another vital musical device through which the composer initiates military connotations in the piece. Certainly, bars 70-78 and 86-94 are rhythmic highpoints of the piece. For example, opposing triplets, fast triplets (two sets of three quavers) versus slow triplets (three crotchets), are the rhythmic basis of bars 70-78 and 86-94. Below is the sonority of a dense point (bars 73-78) of the triplet (*hemiola*) passage:



Fig. 2: Sonority of a dense point (bars 73-78) of the triplet (hemiola) passage

Observe in Fig. 2, while the top staff (which accommodates the Fl., Cl. 1 & 2, A. Sax., & Tpt lines) suggests a mixture of six-eight and two-four metres, the middle and bottom staves (T. Sax. & Tbn. and Tba) allude time five-four. This *hemiola* rhythmic chiasma introduces more rhythmic warmth that sonically parallels a highpoint compartment in the military quick-march section. All the instruments in their triplet varieties are significantly involved, as if they are combating each other in rhythm. The opposing triplets result in a hot quaking/jingling rhythmic metaphor in conglomeration. On the other hand, multiple dotted-quaver notes that suggest military-like tramping/leaping are notable in bars 34 & 97 (Fl., Cl., A. Sax. & T. Sax parts), bars 38 & 101 (Cl., A. Sax., T. Sax & Tbn. parts), bars 80, 82, & 84 (all the tonal instruments).

Most significantly, the percussions continuously provide the piece with an apt military rhythmic inflexion that functions as the rhythmic background/pedestal of the orchestra. Thus, all the tonal instruments lean on the rhythmic pattern/organisation of the percussions, which inherently offer metronome and cue-in roles in the piece. Also, the percussions are responsible for initiating the various moods informed by the paramilitary parade on camp. This means that each section of the piece has a specific rhythmic pattern/organisation that reflects the inspirational source—the paramilitary parade on camp.

Fig. 3: Percussions' introduction (bars 1-2) and the basic rhythmic pattern (bars 3-4)

While the piece is introduced by the percussions in bars 1-2, bars 3-4 constitute the basic characteristic rhythmic pattern/organisation of the percussions, which they continuously fall back to in Section A (see Fig. 3). However, in other sections, slight variations of bars 3-4 (Fig. 3) are maintained.

The melody and harmony

The tunes/melodies are in a regular eight-bar structure. Four different tunes/melodies were deployed in the piece. (The tunes/melodies are boxed in Figs. 1a-d.) The first tune/melody introduced by the trumpet (bars 2-9, repeated in bars 9b-16a and 24-30) is essentially interrupted by the *tutti* response.



(Fig. 1a shows a passage from the first tune/melody and the response.) A second tune/melody initiated by the solo clarinet (bars 16b-23a) is also eight-bars. (The second tune/melody and the overlapping response that laced it are elucidated in Fig. 1b.) These two (the first and second tunes/melodies) are the basis of Section A. Section B is based on various motivic melodic figurations and phrases that suggest heterogeneous movements. The alto saxophone solo introduces a third tune/melody (bars 55-52) with an overlapping response. This is immediately intercepted by the fourth tune/melody brought about by a tenor saxophone (bars 63-70). Section C is generally based on fragmented motivic figurations of sounds, which are significantly outlined in irregular tonal sequences.

Similar to instrumental media deployed in the piece, it is in the area of harmony that the influence of European music exposure through church music and formal education in Nigeria manifests in the work; as the Nigerian formal music education curricula are largely Western in contents and practice, occidental chord idioms including their 7ths were employed in the piece. Non-chord notes such as passing, neighbour/auxiliary, suspension, and anticipation notes were utilised to maintain ideal chord progressions and effect harmonic tension and release. Thus, harmony in the composition is essentially influenced by European harmonic culture. By implication of this and other foreign elements, the piece is considered essentially intercultural in conception (see Ofuani, 2022, for details on characteristics of intercultural music).

How does the audience perceive "Colonel Eru March" in a non-military performance context?

The functionality of a musical piece in its real context incontrovertibly imbues it with the actual performance spirit and perceptive meaning as intended by the composer. This is often forfeited in out-of-context performance, where the piece may lose its value/appreciation. However, skilful composers would creatively functionalise relevant "symbolic sonics" or "figurative sounds" (Ofuani, 2019) in their music to enunciate the actual mood even in out-of-context performances. Based on this, Demuth (1951) agrees that a composer's creative success largely lies on the extent to which the environment, predicaments, and inspirational sources that inform a musical work are creatively realised.

In out-of-context performance, "Colonel Eru March" has been confirmed as truly military in conception and perception. For example, alongside other pieces, the Department of Music Orchestra, Delta State University, Abraka, performed the music at the Event Centre, Asaba, during the celebration of Delta State at 25 years (Silver Jubilee) on August 27, 2016. Like the composer (Ovaborhene Idamoyibo), individuals in the audience are generally educated political elites who grew up in a mixed cultural society where Western education, Christianity, indigenous cultural activities, and taste for pop and art music flourish. The event was not a military context, and the titles of all the pieces performed were not announced, but immediately after the performance of "Colonel Eru March", the Master of Ceremonies (MC) commented that the music reminded of the military and their fear-inspiring government, which Nigerian peoples would not want to experience again. The MC did not mean to say that the piece is not aesthetically appreciated by the civilian audience with no musicianship skills. Rather, it only strongly confirms the composer's achievement of his creative objective vis-à-vis the inspirational source. Similarly, on a related argument, Dahlhaus (1980: 86) asserts: "If a composer plans and intends a work to be national [military] in character and the listeners believe it to be so, then this is also an aesthetic fact that must be accepted. And this acceptance holds even when stylistic analysis fails to produce evidence." Beyond this stylistic analysis of "Colonel Eru March", the consent of several audiences approves the piece as a substantial military orchestral work both in conception and perception.



Conclusion

The musical materials and elements utilised in the composition place Ovaborhene as a contemporary Nigerian intercultural music composer. He was born and brought up in an indigenous settlement where he imbibed indigenous styles and idioms in music; he also studied Western harmony, counterpoint, and styles, etc. and performed European music in church, College of Education, Agbor and UNN, where the curricula are dominated by European music contents. The analysis shows that these background foreign influences and activities are judiciously fused with Indigenous elements through which the piece idiomatically and perceptively results in the hybridity of European music elements. This accurately confirms Euba's (1989) model of contemporary Nigerian (African) composers' creative endeavours. He agrees that Nigerian composers are generally involved in intercultural activities due to their enduring contact with Western musical culture and education. Thus, although the Western military rhythmic nuance deployed in the percussion section bestows the piece with robust military impetus, Table 6 shows that it is tonally synthesised with multiple indigenous call-and-response styles (23.5%) with a strong emphasis on homophonic texture (48.1%) and texturally contrasted through contrapuntal/ polyphonic style (28.4%). Intercultural attributes of the piece also lie in the adoption of foreign instruments and European harmonic idioms which are creatively subjected to sound indigenous. All of these portray Professor Ovaborhene Idamoyibo as a contemporary Nigerian composer who was brought up in an African traditional society, had a brief encounter with paramilitary training, and was formally nurtured in Western music tradition in church, college of education, and in the university.

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Appendix 1: The full score of "Colonel Eru March" by Ovaborhene Idamoyibo

COLONEL ERU MARCH

DEDICATED TO LT. COL. T.C. ERU

A

I.O. IDAMOYIBO

Allegretto Alla marcia

The musical score is written for a full orchestra and includes the following parts:

- Flute:** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting in the third measure with a *mf* dynamic, reaching *f* by the fifth measure.
- Clarinet in B♭ 1:** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting in the third measure with a *mf* dynamic, reaching *f* by the fifth measure.
- Alto Saxophone:** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting in the third measure with a *mf* dynamic, reaching *f* by the fifth measure.
- Tenor Saxophone:** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting in the third measure with a *mf* dynamic, reaching *f* by the fifth measure.
- Trumpet in B♭ 1:** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting in the third measure with a *mf* dynamic, reaching *f* by the fifth measure.
- Tenor Trombone in B♭:** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting in the third measure with a *mf* dynamic, reaching *f* by the fifth measure.
- Tuba:** Bass clef, 4/4 time. Starts with a rest, then plays a melodic line starting in the third measure with a *mf* dynamic, reaching *f* by the fifth measure.
- Cymbals:** Percussion clef, 4/4 time. Remains silent throughout the score.
- Hi-Hat:** Percussion clef, 4/4 time. Plays a rhythmic pattern of eighth notes starting in the third measure, ending with a double bar line in the fifth measure.
- Snare Drum:** Percussion clef, 4/4 time. Plays a rhythmic pattern of eighth notes starting in the third measure, ending with a double bar line in the fifth measure.
- Side Drum (top):** Percussion clef, 4/4 time. Plays a rhythmic pattern of eighth notes starting in the third measure, ending with a double bar line in the fifth measure.
- Side Drum (bottom):** Percussion clef, 4/4 time. Plays a rhythmic pattern of eighth notes starting in the third measure, ending with a double bar line in the fifth measure.
- Tom-toms:** Percussion clef, 4/4 time. Remains silent throughout the score.
- Bass Drum:** Percussion clef, 4/4 time. Plays a rhythmic pattern of eighth notes starting in the third measure, ending with a double bar line in the fifth measure.



The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.:** Flute part, starting with a fermata and a 7-measure rest, then playing a melodic line with dynamics *mp*, *mf*, and *f*.
- Cl. 1:** Clarinet part, playing a rhythmic accompaniment with dynamics *mp*, *mf*, and *f*.
- A. Sax. 1 + 2:** Alto Saxophone part, playing a rhythmic accompaniment with dynamics *mp*, *mf*, and *f*.
- T. Sax.:** Tenor Saxophone part, playing a rhythmic accompaniment with dynamics *mp*, *mf*, and *f*.
- 1st Tpt.:** First Trumpet part, playing a melodic line with dynamics *mp*, *mf*, and *f*.
- Tbn.:** Trombone part, playing a rhythmic accompaniment with dynamics *mp* and *mf*.
- Tba.:** Tuba part, playing a rhythmic accompaniment with dynamics *mp* and *mf*.
- Cym.:** Cymbals, playing a rhythmic accompaniment.
- H.H.:** Hi-Hat, playing a rhythmic accompaniment.
- Sn. D.:** Snare Drum, playing a rhythmic accompaniment.
- S. D. (top):** Small Drum, playing a rhythmic accompaniment.
- S. D. (bottom):** Small Drum, playing a rhythmic accompaniment.
- Tom-t.:** Tom-toms, playing a rhythmic accompaniment.
- B. D.:** Bass Drum, playing a rhythmic accompaniment.



14

Fl. *mp* **Legato** *p*
Solo

Cl. 1 *mp*

A. Sax. 1 + 2 *mp* *p*

T. Sax. *mp*

1st Tpt. *mp* *p*

Tbn. *mp*

Tba. *mp*

Cym. -

H.H. -

Sn. D. -

S. D. -

S. D. -

Tom-t. -

B. D. -



35

Moto

Fl. *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

A. Sax. 1 + 2 *mf* *f*

T. Sax. *mf* *f*

1st Tpt. *mf*

Tbn. *mf* *f* *mf*

Tba. *mf* *mf*

Cym.

H.H. // // // // // //

Sn. D. // // // // // //

S. D. // // // // // //

S. D. // // // // // //

Tom-t.

B. D. // // // // // //



48

Fl.

Cl. 1

A. Sax. 1 + 2

T. Sax.

1st Tpt.

Tbn.

Tba.

Cym.

H.H.

Sn. D.

S. D.

S. D.

Tom-t.

B. D.



C

54

The musical score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Clarinet 1 (Cl. 1), Alto Saxophone 1+2 (A. Sax. 1+2), Tenor Saxophone (T. Sax.), 1st Trumpet (1st Tpt.), Trombone (Tbn.), Tuba (Tba.), Cymbal (Cym.), Hand Drum (H.H.), Snare Drum (Sn. D.), another Snare Drum (S. D.), Tom-tom (Tom-t.), and Bass Drum (B. D.). The score is in 2/4 time with a key signature of one flat (Bb). The Flute part starts with a forte (f) dynamic, followed by mezzo-piano (mp) and then forte (f). The Clarinet 1 part also starts with forte (f), then mezzo-piano (mp), and then forte (f). The Alto Saxophone 1+2 part has a 'Solo Dolce' marking and starts with mezzo-forte (mf). The Tenor Saxophone part starts with forte (f), then mezzo-piano (mp), and then forte (f). The 1st Trumpet, Trombone, and Tuba parts all start with piano (p). The Cymbal part is mostly silent. The Hand Drum, Snare Drum, and another Snare Drum parts have specific rhythmic patterns. The Tom-tom part is mostly silent. The Bass Drum part has a simple rhythmic pattern. The score is divided into six measures, with some measures containing rests or specific rhythmic figures.



60

Fl. *mp* *f* *ff* *mp*

Cl. 1 *mp* *f* *ff* *mp*

A. Sax. 1 + 2 *ff* *mp*

T. Sax. *mp* *f* Solo

1st Tpt. *p* *f* *pp* *p*

Tbn. *p* *f* *pp* *p*

Tba. *p* *f* *pp* *p*

Cym. - - - - -

H.H. // // // // // // //

Sn. D. // // // // // // //

S. D. // // // // // // //

S. D. // // // // // // //

Tom-t. - - - - -

B. D. // // // // // // //



73

Fl. *mf* 3 3 *f* 3 3 3 3 3 3

Cl. 1 Div. *mf* 3 3 *f* 3 3 3 3 3 3

A. Sax. 1 + 2 *mf* 3 3 *f* 3 3 3 3 3 3

T. Sax. *mf* 3 3 *f* 3 3 3 3

1st Tpt. *mf* 3 3 *f* 3 3 3 3 3 3

Tbn. *mf* 3 3 *f* 3 3 3 3

Tba. *mf* 3 3 *f* 3 3 3 3

Cym. - - - - - - -

H.H. // // // // // //

Sn. D. // // // // // //

S. D. // // // // // //

S. D. // // // // // //

Tom-t. - - - - - - -

B. D. // // // // // //



80

Fl. *mf* *mf* *f* 3 3

Cl. 1 *p* *mf* *f* 3 3

A. Sax. 1 + 2 *p* *mf* *f* 3 3

T. Sax. *mf* *mf* *f* 3 3

1st Tpt. *mf* *mf* *f* 3 3

Tbn. *mf* *mf* *f* 3 3

Tba. *mf* *mf* *f* 3 3

Cym. ||

H.H. || // // // // // // //

Sn. D. || // // // // // // //

S. D. || // // // // // // //

S. D. || // // // // // // //

Tom-t. || - - - - - - - -

B. D. || // // // // // // //



102

Fl. *mf*

Cl. 1 *mf*

A. Sax. 1 + 2

T. Sax.

1st Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Cym.

H.H

Sn. D.

S. D.

S. D.

Tom-t.

B. D.



CODA

108

Fl.

Cl. 1

A. Sax. 1 + 2

T. Sax.

1st Tpt.

Tbn.

Tba.

Cym.

H.H

Sn. D.

S. D.

S. D.

Tom-t.

B. D.

mf *f* *mf* *f* *mf* *f* *mf* *f*

