

CHAPTER 10

ONWUEKWE LOGICAL ANALYTICAL MUSICAL APPROACH TO AFRO-MUSICAL STUDIES

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Abstract

The study's intended outcome is to expose the musical analytical approach as provided by the musical principality herself, the mother superior, African music educationists, and the music empress in the person of Professor Agatha Onwuekwe, who developed an easy way of analysing music without shedding tears in her own wisdom. Analyzing music, particularly that of African origin, has always been a nightmare for most African and non-African musical educators because of its complexity and lack of a standard format for analysis. This has discouraged many people with an interest in the study of music who are involved in the analysis of musical pieces from continuing their studies. The *Shifu's* approach to musical analysis has put an end to the long night of solution searching, as the adoption of Onwuekwe's analytical approach is a stop sign to that horror. The researcher is a privileged student of the musical master, and a survey of his published and unpublished works provides a solid foundation for her research. The *Shifu's* works on musical analysis have revealed some philosophical models, which will be revealed at a later stage as the research progresses, but in summary, things to keep in mind while analysing any musical piece are the scale mode, tonal range, melody, rhythm, texture, frequency of tone occurrence, melodic contour typology, and percentage density. These all sum up to a textual and structural approach to musical analysis, among others, which will be revealed at the end of the research as an expected result of the studies.

Keywords: Musical Analysis, Structural, Textual, Contour typology, Scale mode.

Introduction

The paper investigates Professor Agatha Onwuekwe's contribution to music analysis, particularly that of African descent. Because of the complexities of African musical compositions, no standard format for analysis has been formalised, despite many foundations having been established by

music scholars. However, due to the unsatisfactory nature of the analysis, many suggestions on the approach to African music analysis continue to emerge. In this view, Professor Onwuekwe has established a standard and simple resting frame for African music analysis, which has appeared in several journals to which the Don has contributed. Onwuekwe's proposed musical analysis projection is a prototype that can be adopted and used to solve African musical analysis glitches. The Don has proposed theorems on music analysis approach and coverage, as well as most musical analysis solutions.

Agatha Onwuekwe's approach to musical analysis deserves a wider audience than it has received thus far. Her approach to musical analysis has made waves in musical journals due to its straightforward approach to easy handling of musical analysis. Based on the distributional and taxonomic procedures of a descriptive and structurally-based analytical approach system, an attempt was made to articulate a music-analytical system. Though her systematic approach to musical analysis is dependent on the perspectives of other musical scholars of like minds, her style is a large part of a system that has generated much critical comment and is the most accepted path to near-perfect musical analysis, particularly in the Afro-centric world view. In general, Africa lacks a standard approach to its contents, one of which is a standard format for analysing its music. Many opinions on the approach to musical analysis continue to circulate, but with Onwuekwe's style of musical analysis, there is hope that a solution has been found. The Don's methodology is one of the few sets of reliable analytical methodologies that address the African continent's high complexity. The emphasis on famous personalities' music in "Methods" brings their works to the forefront of musical discussions, some of which are captured in topics such as "Nkwankwa, an Igbo dance music, as a source material for indigenous music composition: Nkwankwa, for flute and traditional ensemble," "Archiving retrieval, Analysis and Documentation of Felix Nwuba's Billie Nwuwe (Aris and Shine for Thy Light is Come)" to name a few.

The dual perspective of textual and structural approaches has frequently been present in music analysis. Onwuekwe has always excelled at the structural side of musical analysis as opposed to the textual side because her textual analysis is more descriptive and not given prominence as the structural analysis. For the same reason that the result of the structural analytical method is that every detail and fact must be outright musical in nature and could only be done effectively by those who have a full understanding of music. The textual analysis, on the other hand, can be handled by street reporters because the result is based on a personal view and is not absolute.

The diagnosis and interpretation of the elements that make up a specific piece of music are the focus of music analysis. A complete musical package referred to as "musical analysis" deals with the analysis of a musical work by highlighting the textual and structural composition of the music. In musical analysis, a musician with in-depth theoretical understanding of music interprets the music. After making a number of observations to ascertain what made up the song in the quote,

musical results are interpreted similarly to how medical doctor interpreting diagnostic findings of their patients. Since it takes a lot of effort to create a melody, one should be familiar with the following musical characteristics or qualities for an effective interpretation of a musical result. To get us to dance to the music at the discotheque, the music also needs to have good rhythm. Popular songs' lyrics and a catchy chorus can make us identify with them even more. The atmosphere and depth of music are created by music harmony, which is the sounding together of tones. That is to say, a piece of music can best be analysed by looking at the composition of the melody, rhythms, harmony, dynamics, and forms of the song are among the components that are critically analysed in music. An overview of the following terms will help you comprehend how the aforementioned musical elements were created:

In any piece of music, the melody is the cerebral formation. The tune and musical melody of a song, which is a single series of notes at various pitches, make up the melody. In that sense, the sound is perceived in a distinctive way, with tonal colour and rhythmic pitch movement. As was already mentioned, the melody of the music also contains other musical components, but the act gives all musical formations flow and direction. Each melody has a mode, which could be in major or minor mode, and can also have other characteristics, such as being high or low in terms of melody. When determining whether a piece of music is in major or minor mode, some academics claim that a sound that evokes happiness, suggests festivity, or is cheery is in the major mode. While, from a layman's perspective, music that expresses sadness and loneliness, as well as a creepy and/or scary sound (or a mysterious sound), is in the minor mode. is in minor mode (Tabuena, 2018). Though the above insertion on major and minor mode differences is highly debatable, it is evidence to hold onto.

Throwing light of musical formation, the founding of a song's rhythm is referred to as its "pulse" in music. Rhythm is described by Vidal (2012:110) as "an organised pulse in space through time". Rhythm is the beat in music that corresponds to time, which can be represented musically as either regular or erroneous timing. More specifically, the tempo of a song is determined by the regular, steady pulse that a composer intentionally and mentally arranges in a particular piece of music. This pulse is frequently organised into a metre that establishes the pace of the musical piece, and the speed (tempo) of the music can be fast, moderately slow, or slow in either moderate or extreme ways depending on the composer or singer, as the case may be. In a nutshell, several elements, including rhythmic pattern, metre, tempo, and timing, can be seen or considered as constituting rhythm. When listening to music, the majority of listeners are able to extract these various kinds of information from the acoustic signal of the music (Honing, 2013). The above-mentioned rhythmic elements are recommended when analysing music in terms of rhythm because Don Onwuekwe believes they are essential.

Speaking on harmony, which is another component of music that is vital in music analysis, a music composer named Ilja Zeljenka (1932–2007) stated that harmony, which can be thought of

as the musical condiment to any melody, depends entirely on the given melody and cannot stand on its own except with the assistance of the given melody. The system is a simultaneous harmonic blending of sounds from various vocal or instrumental pitches, whether in instrumental or vocal music. When it comes to their respective functions as the combination of simultaneously sounded musical notes to produce chord(s), harmony and texture are occasionally used interchangeably due to their natures and concepts. However, when viewed in harmony, the concept of "texture" is used instead, as is done by many scholars (Mark, 2013). Additionally, there are a number of concept texture branches that are also visible in harmonic analysis, including.

1. **Monophony:** An unaccompanied, single melodic line used to describe a musical texture in a song sung by one person or one instrument played by an instrumentalist are two examples (guitar, piano, flute, etc.). Monophony is occasionally regarded as a solo (solo vocal and/or instrumental)

2. **Homophony:** incorporates two melodic lines; Voice and the piano, Guitar, and Voice with another Voice are some examples (soprano and alto, alto and tenor, etc.). Due to the fact that homophony involves two distinct sounds, it is occasionally referred to as a duet.

3. **Polyphony:** Involving three or more melodic lines. The orchestra and choral groups are a couple of examples of ensembles, which are made up of various instruments playing various melodies (mixed choirs, all-boys choirs, church-based choirs, etc.). Every musician is playing their designated instrument in unison, which is sometimes described as a trio, quartet, quintet, or tutti (meaning "all"), as in an orchestra.

Musical dynamics, which should also be considered during music analysis, use the term "dynamics" to describe how loud or quiet a piece of music is. In this instance, the dynamics' volume alludes to the mood or feeling of the music. Musical dynamics is not a single entity but rather a collection of various feature classes, each of which is distinct from the others and has unique properties. Macrodynamics and microdynamics, or large- and small-scale dynamics, are distinguished as factors influencing the volume of musical events in this regard. Music is said to be emotional, whether it is loud due to anger or sometimes suggests festivity (cheerfulness), or soft due to sadness or calm music (depending on the overall music production); however, music can be judged solely by its dynamics, because the overall music gives meaning by all of its musical elements at times. There are three basic dynamics: loud (*f*), moderately loud and/or soft (*m*), and soft (*p*), and the dynamics can sometimes be extreme or mixed, for example, *ff* (fortissimo), *mf* (mezzo piano), *pp* (piano pianissimo) (Bernd, 2010), and so on.

This research relies on Don's musical analysis concept, which aims to somewhat simplify the complex musical ideas that are prevalent in African music analysis. Because every culture has a

distinctive musical pattern that makes it challenging to analyse it using a single pattern, as might be the case with Western musical style, as was previously stated, a wide range of challenging solutions have been suggested by various musical scholars as methods of analysing African music. For this emphatic reason, when analysing music, it is crucial to carefully take into account the fundamental components that make up a musical composition. Some of these components include melody, rhythm, harmony, texture, and structural elements (Abiodum, 2012). The study more or less confirms an analytical theorem that Onwuekwe carefully chose and frequently applied in her music analysis. In analysing a musical composition for its musical activity, Professor Onwuekwe followed some fundamental principles and procedures, which are highlighted in this article. She uses the pattern repeatedly, proving the validity of the approach and recommending it to other musicologists. Onwuekwe's analytical method is the best style to follow if you want to easily analyse music, as shown by the paper's critical investigation, historical reflection, and observation of Onwuekwe's pattern of music analysis, as well as some findings on an easy path to musical analysis using Onwuekwe's adopted musical style as a mode of analysis.

Onwuekwe and other Scholarly views on Forms in Musical analysis

Form, in musical analysis is the structure of the music, which gives an inside look at how the music is arranged into sequential or melodic patterns. In a wide perspective, it is to denote a standard type, or genre, and to describe the procedures in a specific procedure for making up a piece of music. Forms in the words of Onwuekwe (2013) is defined as:

The shape of a musical composition as defined by all of its pitches, rhythms, dynamics and timbres. In this sense, there can be no distinction between musical form and specifically musical content, since to change even a single pitch or rhythm that might be regarded as part of the content of a composition necessarily also changes the shape of that composition, even if only in detail. (p. 27)

Also, Ferris in Onwuekwe (1995) writes:

Form in art is based upon the principles of repetition and contrast. Repetition lends unity, symmetry, and balance to a composition, contrast provides variety. Listening to a composition, one ideally memorizes certain sounds in order to differentiate between the repetition of material and the introduction of new musical ideas. These signposts remind us where we have been and imply what lies ahead, helping to establish our musical beatings. (p. 28)

There is a specific form that a musician should follow during the classical period (era), which becomes a basic pattern in composition, and the laid down pattern is shown below.

1. Exposition: which is the main theme of the composition, equal to the chorus in today's generation. The exposition keeps reenacting as the music proceeds from a wide perspective. The exposition also serves as the initial presentation of the thematic material of a musical composition (or section in music).

2. The Development: can be thought of as the musical composition's stanza or verse, the continuation of the exposition; in the classical era, the stanza was a total deviation in terms of tune from the expository section, and the development changed every end of the exposition, much like today's musical verse, which often sounds like the expository section.

3. Recapitulation: in general, it is the repetition of the exposition; however, it varies depending on the theme of the musical piece and is followed by a stable musical phrase that identifies that the musical composition is nearing its end.

In the Western system of music analysis, four basic types, forms were identified which are as follows:

1. Unitary: one melodic section (represented as A for a verse of the same melodic section), also called strophic form.

2. Binary: two melodic sections (represented by AB, AABB, ABB, and so on).

3. Ternary: when the melodic section A was repeated at the end of the composition (represented by ABA, AABBA, ABBA, ABAA, and so on).

4. Rondo: when there are three or more melodic sections interchanged, which are represented by ABACA, ABCBA, and so on.

Onwuekwe (2013), in her work on musical analysis has identified approximately five (5) to six (6) forms used for musical compositions. Binary forms, ternary forms, strophic forms, through-composed forms, and rondo forms are examples. The call and response and call and refrain forms are common in some African music and can sometimes be treated as separate forms; the forms are explained below:

i. Binary form: Similar to the explanation given above from a Western perspective. In addition, the binary movement consists of two parts, each of which is usually repeated. The two sections are clearly related, but they differ in key, mood, texture, tempo, thematic materials, and

dynamic level. One section may be longer than the other, each may have multiple subsections, and each section is frequently repeated.

ii. Ternary form: Ternary form is composed of three parts, the first and third of which are identical or closely related, and the second of which contrasts to varying degrees. As a result, the form can be represented as ABA. Both A parts usually end in the tonic key after a central modulation to a related key or keys. The ternary form's general structure is similar to that of a binary movement, but with two parts - A and B - that are complete within themselves rather than interdependent or complementary. In ternary form, the return of the A part is frequently indicated by placing a *da capo* or *dal segno* marking at the end of the B part. The ternary form is another important form used in music composition.

The parts are made up of a statement (A), a departure from it (B), and a return to it (C) (A). The degree to which the second section differs from the first can be mild or severe. The return of the original material can be literal (ABA) or modified (AABA1) - each section can have subsections, and various section and subsection repetition schemes are used. The ternary form differs from the binary form in that B is diametrically opposed to A, despite being related in some way.

iii. Strophic Form: A strophic song is one that has two or more verses that are all sung to the same music. The same melody is repeated with each stanza, or strophe, of the poem in strophic form. Hymns, carols, and many folk and popular songs are strophic. Although the form does not allow for any real closeness between words and music, it creates a general atmosphere that works well with all of the stanzas. The first could be about a lover's anticipation, the second about his joy at seeing his beloved, the third about her father's harshness in separating them, and the fourth about her sad death, all sung to the same tune.

iv. Through Composed: A piece that is entirely composed presents new music throughout, with no repetition of themes. Song composers who want to emphasize the text of a composition frequently use this form. Because there is no set number of phrases in a through-composed song, the form is ABCDE.

Capital letters represent large sections of a piece in form analysis, while lower case letters represent phrases or smaller sections. Because the emphasis is on the text, the length of the music is determined by the length of the text and the extent of the message that the composer wishes to convey to his or her audience.

v. The Rondo Form: This can be used for any movement of a multi-movement work, but it often appears to be especially appropriate for the final movement. The rondo movement is

represented by the letters A B A C A are commonly used, a rondo can contain any number of sections or "episodes" that alternate with the material of the opening section A. The rondo, like the sonata-allegro, is a versatile form that can be handled in a variety of ways. The episodes interspersed between A sections may be the same or different example (A B A B A) (A B A C A). As a result, the rondo's plan looks like this, A 1 denotes the tonic's theme. B = First episode in a different key; A 2 indicates that the theme is tonic; C = Second episode in a different key; A 3 = Tonic theme, frequently followed by a coda.

vi. Call and Response: Many parts of Africa and the rest of the world have call and response musical renditions. To a large extent, this involves the repetition and contrast principle. In call and response form, the composition, regardless of its length or style, will demonstrate the principles of repetition and contrast, unity and variety.

It is in consonant that traditional African music is antiphonal, with a leader or ripieno announcing a foundational structure and a (larger) chorus responding.

There are two types of call-and-response antiphony: (a) Call and Response proper, in which the larger group repeats an antecedent musical phrase (32); and (b) Call and refrain, in which the larger group responds to a regularly occurring refrain.

For an explicit musical analysis, one might regularly consider timbre in musical analysis, which can be difficult to analyse due to its texture involvement. The texture of sound refers to its thinness and/or thickness. As a result, if timbre represents the quality of sound, texture can sometimes represent the quantity of sound due to the number of sounds involved. Timbre is the sound quality that distinguishes the sound between instruments as well as the nature of the voice. Bright, dark, brassy, reedy, harsh, noisy, thin, buzzy, pure, raspy, shrill, mellow, or strained are all ways to describe a timbre.

Analysis in African Music (Scholarly views)

According to some of the scholarly views of some African musicologists, to analyse African music, one must simply identify the basic features that comprise the song; those features could be informed by textual or structural format. Most African musical analysts, it has been observed, focus on two basic forms of musical analysis: textual and structural analysis.

A textual analysis of a song, which is more of a literature analysis, leads to an understanding of music based on definable philosophical positions and arguments, fundamental principles defining musical meaning, and a search for empirical evidence relating music to other arts and forms of behavior. The following approaches are recommended for effective musical text

analysis: 1. knowledge of the song's historical context; 2. knowledge of the context in which the song was composed and prior to being able to effectively relate to any object within which the meaning is encoded; and 3. knowledge of the culture that generates the corpus of songs under investigation (Aluede, 2014).

The structural analytical approach can be thought of as the mathematical formation of the entire musical piece, and some of the most important components are captured by Agu (1999) as scale and tonal organisation of the music, pitch and melodic range, vocal techniques, shifting tonality if any, correlation between speech and melodic contour, harmonic principles and style, which include additional parts, part-doubling, and parallel harmonic notes, use of pedal notes if any, counterpoint, and checking the performance or presentation form in instrumental music: The overall shape or sequence of thematic material developed into a musical piece is the performance or presentation form. The performance or presentation form also deals with the musical type or piece's intention as well as the contingencies of a specific performance (Nzewi, 1991). To structurally analyse African music, Agu in Onwuekwe (2020:404) outlined some basic guidelines that should be followed, all of which were supported by Onwuekwe, and they are as follows:

1. Identification: This section of musical analysis delves into the composer's identity, including the composer's biography, a highlight of some of the composer's works, the composer's musical journey and style, and so on.

2. Analysis of African songs, which Agu broke into: 1. form; 2. basic structural form; 3. rhythmic structure of the melody; 4. phraseology; 5. tonal shift; 6. harmonic principles and style; 7. performance/presentation form; and 8. the musical text.

According to Loko (2012) and Nketia (1975), there are some vital aspects that should not be overlooked in the order of structural analysis, and this format should be identified to include the identification of the key of the music, the time signature, scale, interval, and the number of bars on which the musical piece is written.

But in general, all the structural analysis can be approached using the below sub-heading, as suggested by Loko (2012).

A. Melodic Structure of the Song: This relates to whether the song is presented in short, simple phrases or long, complex phrases, as appropriate, as well as the identification of melody repetition and the numbering of the bars in which it occurs. The intervallic leaps and the dominant occurrence of musical notes, which could be the tonic, mediant, sub-mediant, subdominant, dominant, and so on, should be identified.

B. Rhythmic Structure of the Melody: is the regular rhythmic division of pulse structure in note groupings that may use the duple, triple, or hemiola note scheme. While additive rhythms

follow the internal division of the time span, additive is the inverse in this case because musical notes are extended beyond the regular division of the time span. Other common features in African music include the metrical organisation of the song, which can be short or long (quaver to crotchet), long to long (dotted crotchet to dotted crotchet), short to short (quaver to quaver), and other longer duration notes like dotted minim and dotted semibreve; all of this can serve as the rhythmic structure of a song, which must be identified.

C. Harmonic Principle and Style: The basic chords are used in the harmony of the songs in this section, which also includes the harmonic devices used in the song's accompaniment.

The phraseological progression of the song is used to determine the harmonic progression.

Furthermore, Vidal (2012), who has expressed his opinion on the approach to African music analysis, suggests that the analysis be divided into three categories: (a). Musical: This includes the tempo, time, number of bars, part settings, the song's rhythmic structure, tonal organization, harmonic structure, which can be polyphonic or homophonic in nature, and any other general feature that may be present in the song. (b). Textual/Linguistic Underpinning: In this case, the music's text is written down, especially if the music is written in a language that requires interpretation. The music text is written alongside the translation of the music. (c) the socio-cultural analysis of the musical piece, which Vidal considers vital to any musical analysis.

Onwuekwe's Sequential Format of Analyzing Music

As previously established, not only has Onwuekwe contributed to the African music literature, but her approach to music has demonstrated her ingenuity in her area of occupation, especially when it comes to professionalism in all that she does. Her professional approach to music analysis makes music analysis an easy part to follow, and this is achievable because of how clear the path looks. Though Onwuekwe's analytical approach to music was guided by the views of other musical scholars, the majority of her careful road map to musical analysis is holistic in nature, which opens doors to those who want to venture into music analysis and not miss the important features of the music while analysing a piece of music. Onwuekwe's step on music analysis, which she writes down while analysing Felix Nwuba's Billie Nwue (Arise and Shine for Thy Light Is Come), begins with the following:

Descriptive sequence: in this aspect, Onwuekwe always begins her musical analysis by providing a background check of the composers. The biography of the composer is discussed in detail, including the following: date of birth, place of birth, parenting, area of influence or mentorship, school attended and under whose tutelage, etc.

Structural Analytical Structure: The ingenuity of Onwuekwe is fully activated in this aspect, as she deploys her musical knowledge which makes the analyze the music with ease, Onwuekwe always begins her music analysis in this order,

- i. Form (a) this section comes with illustration that gives the view of the entire musical structure of the composition which include the section by section analysis of the music before demining what form the music is composed on. (b) Scale mode (the scale in which the music is composed on).
- ii. The media: The section explain the instruments used in the transmission of the music, which could be flute, trumpet, vocals, recorder, piano, drums etc.
- iii. Style: The musical style is the key in which the musical composition is written on, as well as the description of either the music being tonal or atonal in nature. The lead instrument in the composition are fished out, with further explanation of the dominant driving factor in the music of which could be percussive or melodic in nature.
- iv. Motif: is simply the characteristic rhythmic display in the musical composition, and that could be in three note motif, two note motif etc. the different rhythmic patterns and movements display in the music are put down.
- v. Tempo: it is the speed of the musical composition which could be fast, slow or mid format, and in what time of speed is the music moving at.
- vi. Length: the total number of bar found in the music are mentioned including the repeat marks if there are some.
- vii. Mode and character: it is the mode in which the music is transmitted on like dance mode, dirge, matching etc.
- viii. Range and tessitura: the highest and the lowest note used in the composition both in the vocal and the instrumental sections.
- ix. The Climax: this is the pick of the composition and this is always described by the bar which the musical apex occurred.
- x. Dynamic: this includes the softness and the loudness in music and are represented with alphabets such as (*p*)form piano; (*pp*) pianissimo; (*f*) forte; (*ff*) fortissimo; (*cresc.*) crescendo; (*dim*) diminuendo etc.
- xi. Intended Audience: the audience in which the music is composed for and the purposed of which the music was created for which could be for recreation, political rally etc. (Onwuekwe, 2019).

Though the recommended sequence for this research on music analysis was a recommendation from Onwuekwe, it is not yet complete, as the structure is subject to change depending on the

nature of the composition in some instances. Agu in Onwuekwe (2020: 404) recommended guidelines for good African music analysis, and this was grouped under two broad headings:

- A. Identification and,
- B. Analysis of African Songs.

Agu (2011) broke down section B to include: 1. The form; 2. The basic structural form; the rhythmic structure of the melody; 4. Phraseology; 5. Tonal Shift; 6. Harmonic principles and style; 7. Performance/Presentational forms, and 8. The text.

Structural analysis of the Nigerian National Anthem using Onwuekwe's Analytical Method Identification

"Arise, O Compatriots," the national anthem of Nigeria, was written by Pa Benedict Odiase (August 25, 1934–June 11, 2013), and it was made official in 1978. The post-colonial anthem "Nigeria, We Hail Thee" was adopted on October 1, 1960, until 1978, when the new anthem was adopted, and the old Nigerian national anthem was replaced by the musical arrangement in the new national anthem by Ben, which in a way shares musical similarities with the anthem chosen in 1978. Professors Laz Ekwueme and Akin Euba from the University of Lagos, as well as Odiase, had some of the most well-liked entries among those who submitted them. The song's lyrics were originally combined by five winners of a national competition held for the purpose: John Ikechukwu, Eme Etim Akpan, Babatunde Ogunnaike, Sotu Omoigui, and P. O. Aderogbu. The new national anthem was written by a police officer who worked for the Nigerian police from 1954 to 1992. He also served as the music director of the Mid-West State Police Band and the Nigerian Police Band. In December 2001, he received the Order of the Niger. At the age of 78, Ben passed away on June 11, 2013, after a brief illness (edoworld.net, 2007–2021)

ARISE OH COMPATRIOT
Nigerian National Anthem

Ben E. Odiase

A - rise oh com-pa - triot Ni - ge - ria call to obey to serve our fa - thers land with
 7 love and strenght and faith the la - bour of our he - ros past shall ne - ver be in vain to
 13 serve with heart and mind one na - tion bound in free - dom peace and u - ni - ty

Structural Analysis

1. Form

The anthem is in “binary form (AB)”, with three basic sections that make up the Nigerian national anthem's composition are written in compound binary form (A^1 , A^2 , and B). The vocal section of the anthem starts with an anacrusis note; the A^1 section follows from bars 1-4, and the A^2 section follows with a repetition of the same melody from bars 4–8, but with a different text. Bars 8 through 18 of the musical composition make up the melody's B section.

2. Media

The musical composition is the national anthem of Nigeria. The music is vocal because it is intended to be sung passionately and meditatively as a sign of submission and obedience to its identity. Percussions, brass and woodwind instruments may occasionally accompany the music, but the lyrics turned into songs give the music more power.

3. Style

The musical piece, which is fully tonal and written in the key of F major, begins with an anacrusis on the key's dominant note, which is "C," followed by a half cadence in bars 4 and 8, and a full cadence in bar 18.

$\text{♩} = 100$

5. Tempo : The musical tempo is
6. Length : The total length of the music is 18 bars.
7. Scale and Mode



The Nigerian national anthem is written on the Hexatonic scale.

8. Mode and Character: The music is in a matching mode with a crotchet time equal to 100.
9. Ranger and Tessitura: As stated above, the tonal range of the music begins with the dominant note, which is the middle C4, and ends with the highest note not sung in the Anthem, which is D5. The distance between the lowest and highest-sounding notes is nine steps.
10. Dynamics: The following dynamics have been used in the composition (*f*) forte bar 1 – 8, 12 and 17, (*p*) piano from the last note of bar 8- 11, (*ff*) fortissimo bar 17, (*fff*) forte-fortissimo.
11. Intended Audience: Nigerians sing the national anthem as a symbol of their eloquence and loyalty to their country. It is a national song for Nigeria. The song, which is intended for national events, is frequently sung in honour of the country during those occasions.

Summary and Conclusion

It is clear from the discussions above that musical analysis is a musical diagnosis that provides a thorough explanation of how a musical composition is created. Knowing the specific components of a musical piece in detail is necessary to give an in-depth analysis of it. There are many ways to analyse music with African influences, but one issue that has persisted is "What comes before what when analysing a musical piece?" Onwuekwe offered the desired solution in a sequential manner, as was already mentioned. Onwuekwe has invested enough time in creating a map of musical analysis to address the issue of how to proceed and how to begin and end one so that important details are not missed. Even though Onwuekwe has made many contributions in that area, there is still room for improvement because other elements have not yet been adequately captured or highlighted in her musical analysis.

The chord progression in a piece of music is something to pay attention to. Building on her legacy, it is thought that Onwuekwe's pattern will give African music a benchmark by which it should be evaluated if fully implemented with more flesh added to capture murky areas that need to be addressed. The adoption of an analytical method style will be a parameter that an African music analysis should use when analysing African music, and the Onwuekwe's method should be used because of its adaptability and capacity for problem-solving. Unfortunately, many issues in African musical studies remain unresolved.

Recommendations

: These suggestions are based on the aforementioned submission and Onwuekwe's method of musical analysis.

- i. Onwuekwe's method of musical analysis ought to be adopted and applied as the norm when examining both African music and other musical works.
- ii. There should be more research done on Onwuekwe's method of musical analysis, and any weaknesses should be filled.

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