



The Textual And Structural Analysis Of Music Cacophonic: A Fusion Of Islamic Chant, And Christian Chorales

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ABSTRACT

The purpose of this research is to examine the textual and structural sequence of a musical piece called Religious Cacophony, which is a merger of Christian chorale and Islamic chant. The musical piece, which is based on the musical play 'Pathway to Peace,' is a creative approach to conflict resolution. The Cacophony depicts a tense battle between two religious sects in the midst of a crisis. Despite the fact that the piece is in a modern African arts framework, it employs both Western and African compositional techniques, as evidenced by the rhythm, vocal, and instrumental lines. The importance of the study is due to the numerous obstacles that musicologists face when examining songs with complex features. As the composition follows the documentary side, the study employs historical, survey, and analytical methodologies. The outcomes of the study show that when diverse types of music are properly quantized, they can be merged and blended in harmony, and that even if the composition is complex, there is a high chance of form prediction. The piece is written in Arabic and English, with an African and Western flavor to the instrumental portion. In addition, the main melody is an excerpt from G. F. Handel's Hallelujah Chorus, Holly Holy from the SS&S Hymnal, and Allah Ku hak'ubar, a Popular Chant from the Muslim prayer. According to the findings, the composition is constructed on a through-composed foundation that includes both vocal and instrumental material.

Keywords: *Cacophony, Peace, Analysis, Content, Structure, Nationalism, Sectionalism.*

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INTRODUCTION

Religious Cacophony is a current African arts work that combines Arabic Chant, a Western Chorale extraction, and the African Instrumental pattern of Kundungritic pianism into a single musical composition. The tune, which is a piece of music taken from the musical drama 'Pathway to Peace,' aims to build cooperation between two worrisome groups that are hell-bent on annihilating each other.

The composer was able to combine Islamic Chant and Christian chorale in the composition to create a song that is part of the musical production. The work, which is a total show of the composer's intellect, depicts the composer's ability to establish a motif and develop it into a complex composition that unifies Arabic, Western, and African music.

The entire drama-driven composition is built on the opening's melodic and Afro-rhythmic character, which has a religious bent. The Islamic chant Allah ku' hak'ubar neatly harmonises the ripping melody from the Hallelujah chorus.

The piece opens with the entrance of musical instruments such as the piano, talking drums, and rattles, which are soon joined by the Islamic chant, followed by a duet between soprano and alto parts that explains the conflict between the Christian and Muslim religions. Even though the two worried fractions have opposing interests and each wants to be tough, their tone is harmonized. The instrumental music, which is a blend of African and Western sonics, provides a great accompaniment to the music. The Kundungritic pianism style of piano accompaniment is a musical style derived from the Kundung playing style, which is recreated on the piano. The Berom people of Plateau State, Nigeria, play the Kundung, an African xylophone. The musical instrument, which uses cow horns as a resonator, is hung on a piece of wood with slaps made of wood of various pitches hanging from the wood, which make sound when struck. The instrument, which is generally played by two persons with two mallets each, can also be performed by one person on occasion. The mallets are two handy sticks, each with a rubber head, that are commonly employed to make a pleasant sound by striking the musical instrument. It's a melorhythmic instrument made up of graduated/tuned seasoned hardwood bars with resonators made of animal tusk that make sound when hammered with a mallet. The Kundung Xylophone is a pentatonically tuned musical instrument based on the Berom Idioms and a unique xylophone discovered in central Nigeria. It has a distinct timbre, similar to that of a Western instrument. Its sound is more audible than that of the calabash xylophone or the xylophone strung from banana trunks. The kundungritic pianism, which takes its name from

the Kundung musical instrument, is similar to other African arts musical styles such as drummatic pianism, vocalism, and Xylifrique, to name a few, in that it is based on the concept of replicating the plying style of an African instrument on the piano. This is feasible due to the piano's ability to be versatile and adaptive in terms of different keys. As previously stated, Kundungristic Piano Accompaniment is a piano concept that replicates the BeromKundung musical instrumental playing style and its related musical tones (Pentatonic) on the piano. The musical instrument's playing style is usually appealing. The instrument is designed to move in compound motion rather than simple motion, as Kennan and Grantham point out [1].

The notes are necessarily short and crisp, there being no way of sustaining them except by means of roll. The xylophone is therefore generally unsuited to music of a lyric or expressive nature, but it can perform rapid scales, arpeggios, repeated notes, glissandos, and many other figures with surprising ease (p.236).

Given the foregoing assumption, the Kundungristic piano accompaniment style is more suited to accompanying African music, which is typically written in compound time signatures such as compound duple, compound triple, and quadruple. Idamoyibo [2] explains that the application of the kundunristic piano accompaniment style is simply Africanist composition, as Idamoyibo [2] explains that the theory of diffusion, as well as the blending of many cultural musical styles into one musical form, is an intellectual act that should be strongly encouraged. The composer did just that in his piece by not only fusing distinct sounds from other faiths, but also introducing originality into institutional knowledge of creation to encompass one's belief, knowledge power, and cultural practices. The composition that serves as the basis for the study is a synthesis of Western, Arabian, and African musical systems. The composition was heavily influenced by historical, survey, and analytical methodologies. The music analysis aims to serve as a guiding mirror for similar musical compositions as well as present a new way to musical composition. The composition is based on linguistic and structural study of the song.

Review of some relevant literature

[3] defines analysis in music as the process of breaking down a piece of music into its different detail components in order to properly comprehend it. Analysis can also be viewed as a study of the constituent elements that make up a piece of music. The music is studied in detail in music analysis, and numerous passages identified are commented on in their vividness. As a result, the analysis must have a thorough understanding of music in order to identify all of the components by pointing out specific details such as the musical format, intervallic tonal arrangement, frequency, motif, scalic formation, chord placement, melodic and rhythmic contour, textual arrangement, and any other relevant features found in the music. Analyzing music is both required and important in musical studies because it serves as an interpretive tool by describing the composer's intentions in plainer terms to those who aren't musically trained.

There are numerous ways to analyze music; the West, for example, has developed a standard and principle for studying their own pattern of music, but in Africa, the multifaceted character of the song has made developing a unitary format of music analysis impossible. Despite the attempts of certain African-American musicologists to provide a realistic method of studying African music, most African song interpretations in most African cultures are governed by death ideas [4].

Even though no standard method of analysis has yet to be established among African musicologists, and theories are still being developed, there appears to be an aggression format that most musical analysts have agreed on, which is the Textual and Structural analytical techniques. In Africa, the context, or song text analysis. This approach to African music analysis, whether folk or art music, is critical in all cases. The approach and the words work together to offer the listener a clearer image of the overall composition. The indebt analysis of the test is completely discussed in the contextual analysis, especially when the music is written in another language and the content needs to be translated into a common language that everyone can comprehend. Most African songs are written in a poetic style that is difficult to understand, and some of the text in African music has ambi-textual underpinnings. Professor Charles Aluede defines the term ambi-textual as a coin composite word that refers to two different things. As a result, we define ambivalence as a conflict of ideas or attitudes. Some African music contains two or more competing ideas, attitudes, or emotions at the same time, while others preserve the mono or uni, which connotes one idea, attitude, or emotion [4].

The structural analysis of a song is concerned with the transcribing and notation of a song, with the goal of breaking down the music into distinct components in order to fully comprehend the song's structural construction. Thus, structural analysis of a musical piece can be defined as the a more concise and straightforward approach to describe the pitch, rhythm, dynamics, and timbre structure of a musical work. In Onweakwe [5], Agu lays forth some basic guidelines for studying African music under two main headings: A. Identification and B. Analysis of African songs. The B. section which is the analytical section should be examined into. i. Form ii. Basic structural form iii. The rhythmic structural of the melody iv. Phraseology v. tonal shift vi. Harmonic principles and style vii. Performance/Presentational form and viii. The text. The research considers Onweakwe's music analysis format to be the best method to employ in the structural

analysis of the song 'Religious Cacophony.' The frequency of the tones, tonal center, scale, highest and lowest tone found in the music, range of the music, meter, rhythmic frequency of the notes, harmonic texture, melodic style, and other suggestions on musical analysis and things to consider while making the structural analysis of a song are some other suggestions on musical analysis and things to consider while making the structural analysis of a song.

Textual and Structural Analysis

CUE 7- MUSIC: *Religious Cacophony*

The music text, which is available in both English and Arabic, combines common church music genres such as hymnals, chorale, and Islamic chant to create an interfaith piece that illustrates religious intolerance, acrimony, and fanaticism between Christians and Muslims. The song opens with a mixed group of African and Western instruments playing eight (8) bars of instrumental compositions in the key of D major. The Islamic Chant "La ila Ha-hilla Ha-hillala" is introduced in bars 9 to 12, followed by a short intervallic melody that introduces the Christian Chorale "Hallelujah Chorus" from Handel Messiah. The jamming section ends in bar 27, ushering in an Allegretto section of 10 bars movement in 4,4 time on the key of B minor short intervallic melody, which ushers in a modulatory section that modulates the music from B minor to a distance key of E flat major, as well as the transition bars beginning in bar 38-40. Allarg movements in the key of E flat major from bars 41 to 62. The music is taken from Reginald Heber [6] hymn book Ancient and Model, (Hymn 276).

Text

Male Voices (M.Vs): Lahila (2X) Lahilaha'illallah (2x)
SAT& B: Hallelujah (11x)
Male Voices (M.Vs): Lahila (2X) Lahilaha'illallah (9x) Allah Kuhakkubar (Sings simultaneously with Hallelujah Chorus).
SA: Holy (3x)
M.Vs: Lahilaha'illallahu Allah Kuhakkubar (Duck under the Hymnal)
SA: Lord God Almighty, early in the morning my soul shall rise to thee, Holy (3x) merciful and mighty, God in three persons blessed Trinity. Hallelujah!
M.Vs: Lahilaha'illallahu, Lahilaha'illala!

Structural Analysis

Form: Mixed Structural form

Medium of Composition: The Hallelujah chorus is sung in four-part harmony Soprano (S), Alto (A), Tenor (T) and Bass (B) SAT&B. The Islamic chant smoothly fits into the progression in monotone providing a concord harmony among parts. The music make use of both the African and the Western Instruments which are, Flute, Wooden Block, DauseDrum, Maracas, Conga, Talking Drum and Piano.

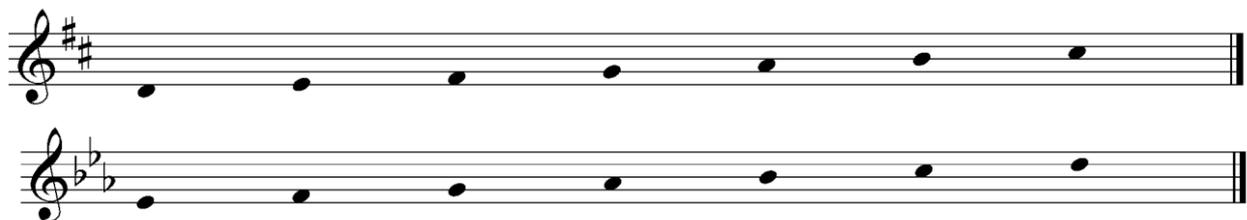
Style: The song began in B minor and soon moved to E-Flat major, a distant tone.

Metre: 4 simple quadruple time.

Mood and Characteristic: Agitation, aggression and protest.

Tempo: Bar 1-37 Allegro ♩ = 120 Bar 27- 48 is Allegretto ♩ = 100, while bar 41-62 is Allarg ♩ = 80

Scale: The entire piece is composed of mixed scales movements in two separate keys.



Harmonic Style:

The merger of the Islamic cry 'La hilla ha Hillalahu' and also 'Allah Kuhakubar' has tainted the music melodically and harmonically (which means Allah is Great). The accompaniments are based on the music's key structure of Eb, with improvisation based on the already existent harmonic vocabulary. Harmonically and melodically, a mix of pentatonic (at first), diatonic, and chromatic scales were used (at the later part).

Length of Composition:

It's a 62-bar piece of music that combines numerous musical styles to show a cacophonous mood between Nigeria's two major faiths, Islam and Christianity, which are the country's leading religions and the source of disagreement.

Bar to Bar Analysis

Bars 1- 8:

The musical instruments present the melody in allegro, with parallel harmony.

Bars 9-12:

Marks the beginning of the Muslim sect's male voices, followed by an interval from bars 13 to 15 that ushers in all of the music's vocal sections.

Bars 16-27:

It is the music's conflict segment, which depicts a fight between Christian and Islamic sects.

Bars 28-40:

Signals the beginning of the music's shift from the key of B-minor to the distant key of E-flat Major.

Bars 41-44:

This is the first time the new key has been used.

Bars 45-62:

The hymnal "Holy" was introduced in this section, as the Christian-Islamic clash continues.

Appendix

RELIGIOUS CACOPHONY

Davou Y. Samuel(Samdung)

Allegro

Flute

Wooding Block

Daushe Drum

Maracas

Conga

Talking Drum

Piano

Goge

7

Fl.

W.Block

D.drum

Mrs.

Conga

Talk.drum

T.

Bass.

Pno.

Goge.

La - hil-la La - hil-la La - hil-la Ha-hil-la - la La - hil-la La - hil-la ,
 La - hil-la La - hil-la La - hil-la Ha-hil-la - la La - hil-la La - hil-la

12

Fl.

W.Block.

D.drum.

Mrcs.

Conga

Talk.drum

S.

A.

T.

B.

Q.

T.

Bass.

Pno.

Goge.

Hal - le - lu-jah!

lah _____ ku

La - hil-la Ha-hil-la - la . La - hil-la Ha-hil - la - la

La - hil-la Ha-hil-la - la La - hil-la Ha-hil - la - la

17

Fl.

W.Block.

D.drum.

Mrcs.

Conga

Talk drum

S.
Hal - le - lu-jah! Hal-le - lu-hah! Ha-le-lu-jah! Hal - le - lu - jah! Ha - le - lu-jah! Ha - le - lu-jah! Hal-le-

A.
Hal - le - lu-jah! Hal-le - lu-hah! Ha-le-lu-jah! Hal - le - lu - jah! Ha - le - lu-jah! Ha - le - lu-jah! Hal-le-

T.
Hal - le - lu-jah! Hal-le - lu-hah! Ha-le-lu-jah! Hal - le - lu - jah! Ha - le - lu-jah! Ha - le - lu-jah! Hal-le-

B.
Hal - le - lu-jah! Hal-le - lu-hah! Ha-le-lu-jah! Hal - le - lu - jah! Ha - le - lu-jah! Ha - le - lu-jah! Hal-le-

Q.
hak ku-bar Al - lah Ku hak ku-bar

T.
La - hil - la Ha-hil - la - la La - hil-la Ha-hil - la - la La - hil-la Ha-hil - la - la La - hil-la Ha-hil - la - la

Bass.
La - hil - la Ha-hil - la - la La - hil-la Ha-hil - la - la La - hil-la Ha-hil - la - la La - hil-la Ha-hil - la - la

Pno.

Goge.

22

Fl.

W.Block.

D.drum.

Mrcs.

Conga

Talk drum

S.
lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Ha-le-lu-jah!

A.
lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Ha-le-lu-jah!

T.
lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Ha-le-lu-jah!

B.
lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Ha-le-lu-jah!

Q.
Al-lah-ku Al-

T.
La-hil-la Ha-hil-la-la La-hil-la Ha-hil-la-la La-hil-la Ha-hil-la-la Al-

Bass.
La-hil-la Ha-hil-la-la La-hil-la Ha-hil-la-la La-hil-la Ha-hil-la-la Al-

Pno.

Goge.

Detailed description: This is a page of a musical score, page 178. It contains multiple staves for different instruments and vocal parts. The instruments include Flute (Fl.), Wood Block (W.Block.), Drum (D.drum.), Maracas (Mrcs.), Conga, Talk drum, Piano (Pno.), and Gonge. There are also vocal parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a specific vocal line (Q.). The lyrics are in a non-English language, possibly a mix of English and another language, and include phrases like 'lu-jah!', 'Hal-le-lu-jah!', 'Ha-le-lu-jah!', 'Al-lah-ku', and 'La-hil-la Ha-hil-la-la'. The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number '22' is at the top left, and the page number '178' is at the bottom right.

Allegretto

27

Fl.

W.Block.

D.drum.

Mrcs.

Conga

Talk.drum

Q.

T.

Bass.

Pno.

Goge.

33

Fl.

W.Block.

D.drum.

Mrcs.

Conga

Talk.drum

Pno.

Goge.

lah ku hak-ku-bar

lah ku hak-ku-bar

lah ku hak-ku-bar

38 Allarg

Fl.

W.Block.

D.drum.

Mrcs.

Conga

Talk.drum

Pno.

Goge.

43

Fl.

W.Block.

D.drum.

Mrcs.

Conga

Talk.drum

S.

A.

T.

Bass.

Pno.

Goge.

Ho - ly, Ho - ly, Ho - ly, Lord God Al - might - y!

Ho - ly, Ho - ly, Ho - ly, Lord God Al - might - y!

Al - lah ku-hak-u - bar

La - hi-la - ha Hii-lal - la-hu

La - hi-la - ha Hii-lal - la-hu

49

Fl.

W.Block

D.drum.

Mrs.

Conga

Talk.drum

S.

A.

T.

Bass.

Pno.

Goqe.

Ear - ly in the morn - ing our song shall rise to Thee; Ho - ly, Ho - ly,
 Ear - ly in the morn - ing our song shall rise to Thee; Ho - ly, Ho - ly,
 lah ku-hak-u - bar Al - lah ku-hak-u - bar Al - lah ku-hak-u - bar
 La - hi-la - ha Hil-lal - la-hu La - hi-la - ha Hil-lal - la-hu

54

Fl.

W.Block

D.drum.

Mrs.

Conga

Talk.drum

S.

A.

T.

Bass.

Pno.

Goqe.

Ho - ly, Mer - ci - ful and Might - y! God in Three per - son,
 Ho - ly, Mer - ci - ful and Might - y! God in Three per - son,
 Al - lah ku-hak-u - bar Al - lah ku-hak-u - bar Al - lah ku-hak-u - bar
 La - hi-la - ha Hil-lal - la-hu La - hi-la - ha Hil-lal - la-hu La - hi-la - ha Hil-lal - la-hu

59

Fl.

W.Block

D.drum

Mrcs.

Conga

Talk drum

S.

A.

T.

Bass.

Pno.

Gong.

bless - ed Trin - ni - ty Hal - le - lu - jah!

bless - ed Trin - ni - ty Hal - le - lu - jah!

lah ku-hak-u - bar La - hi-la - ha Hil - lal - la - hu La - hi-la - ha Hil - lal - la -

La - hil-la La - hil-la La - hi-la - ha Hil-lal - la-hu La - hil-la La - hil-la La - hi-la - ha Hil - lal - la

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