

Anyanya: A Contemporary A cappella Choral Style for Mixed Voices

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Abstract

This paper focuses on a composition titled “Anyanya” which is an Annang word for crown. The composition borrows its lyrics and melodic themes from a popular Annang folk song used in storytelling and entertainment by people of the Annang tribe in Akwa Ibom State, Nigeria. The Annang people have a rich reservoir of knowledge imbedded in their folk songs. Unfortunately, research of Annang folk songs by scholars is limited. The limited arrangement/composition and analysis of such songs for contemporary performance have created a gap that threatens the preservation and appreciation of the Annang folk musical heritage. It is within this context that the present study has been undertaken to examine the musical and textual features of “Anyanya” with the objectives of interpreting its meanings and musical structure for contemporary choral performance. The song is composed in a contemporary a cappella choral style for mixed voices. It is a recitative of power tussle indicating that political interest often leads to conflict from ancient times. Its lyrics are accentuated by adequate correlation of melodic themes with the tonal inflexions of the Annang language. Using a qualitative descriptive method and notational software application, it presents a compositional technique based on call and response. Conceptually, the research is grounded on Semiotics theory, with implications for political ambitions, compositional studies and choral performance. The study recommends more interest in the study of folk songs and the need for composers to draw materials from indigenous folk musical heritages to create contemporary works such as “Anyanya” (Crown).

Keywords: *Anyanya*, Annang folk song, a cappella, choral style, mixed voices, contemporary, composition.

Introduction

This composition, titled “Anyanya” (Crown), portrays the title of a folk song drawn from the traditional Annang society located in Akwa Ibom State, Nigeria. It adapts the song-text and its melodic themes from the folk song as materials for the composition. Etymologically, ‘*anyanya*’ means ‘crown’ worn on the head by a traditional chieftain in Annang land to signify his authority and rule. The song highlights the incessant dispute that is associated with the quest for power and rule in society. In this case, “*Eyen akanyanga ubong*” (the son was fighting for kingship) while his father was still living.

In the musical structure of the song, a solo theme is stated and a chorus is developed, thereby resulting in a call and response formal structure and rendered in a cappella style (i.e., without instrumental accompaniment) by mixed choral voices of Soprano, Alto, Tenor and Bass. This shows how cultural information is sustained through a choral music style of an Annang folk melody. Through this framework, the folk song has been situated within the broader spectrum of how Annang people encode their values and philosophies in patterned artistic choral forms. By this theoretical axis, the folk song has been recognized as a performance that extends beyond entertainment to function as a cultural paradigm for the transmission of an important socio-political theme in a traditional Annang cultural world-view.

The word “composition” has different meanings according to context and fields of study. In a musical context, the term ‘composition’ stems from the Latin word “*Componere*,” which means to put together or to bring all the parts together as an activity carried out before performance (Randel, 2003, 196). Uzoigwe (1994) views composition as “building a tonal house, an art that is highly structured, highly planned, very intellectual, mathematical, even cold-blooded.” Composition is a mental construct that is realized in visible forms through notations of melodies, harmonies and textual elements. It may be oral composition, as is the case in traditional society, or written composition, as is the case with contemporary art music. “Anyanya” (Crown) is a composition that combines elements of oral composition and written composition since it draws from an oral folk song and is written for contemporary performance and audience.

The work leans on Kofi Agawu’s theory of semiotics (related sounds and meanings) in music. Semiotics reveal that African musical experience is not just about mere sounds. It involves, to a large extent, the social and cultural contexts within which it is produced, performed and received

(Agawu, 1991, 3). This extends to cover such perspectives as the meanings and the tonal inflexions of the texts associated with any Afrocentric song. Following from this view, the composition strives to safeguard the relationship between the tonal structure and musicality of the texts in order to enhance a clearer perception of their contents/meanings to the expected audience during performance.

The word, performance has many nuances depending on the field of studies that it is applied. Simpson et al (1989, 629) define it as the “execution or accomplishment of a task, duty or function.” Roach (1996) evaluates performance as a cultural phenomenon in which people of diverse cultures intermix as a result of some performance indices. In his view, performance is not just about entertainment, but also about how communities forge their identities, imagine their futures, and revise their pasts (pp.1-8). This applies to the performance of *Anyanya*.

In terms of data analysis and discussions, the study explains the creative periscope of the texts and their implications for contemporary political concerns. The study also contains a discussion on the musical structure of the song. The musical analysis involves the phrases of the texts as well as the harmonic principles inherent in African and Western music. The phrases of the texts show how the various phrases of the song relate to the tonal inflexions of the Annang words and their meanings. This is an important aspect of the study due to the fact that the Annang language is a tonal language, as most Sub-Saharan African languages are (Agu, 2024, pp. 56-57). The harmonic analysis focuses on how the chords and the cadences are used in line with the texts to maintain their meanings in the song.

A brief history of the Annang People of Nigeria.

It is necessary to begin this study by contextualising the song “Anyanya” (Crown) within the Annang traditional music culture. The word “Annang” refers both to the people as a tribe and the language spoken by them. By way of ethnographic information, the Annang are the aborigines who are located in Akwa Ibom State, the southern part of Nigeria. Annang people came to settle in their present location after a series of migrations. In his historical account of the origins and migrations of the Annang nation, Udodata (2011) discloses that the migrations of Annang people, who trace their origin to the Bantu-speaking and Zulu hunters in Central Africa, began way back in the first and third centuries B.C. (p. v). Later on, they travelled from the Benue valley and

crossed to the South-Eastern part of Nigeria with their first settlement in Arochukwu before moving to their present territory in Akwa Ibom (Toby, 2023, p. 16).

Annang people are known for their robust music tapestry, ranging from rigorous drum patterns to solemn folk songs and dances. To the Annang people, the word ‘music’ is a conglomerate nomenclature that embodies song (mostly folk songs), playing of musical instruments, dance, ballad and folk tales, thereby reflecting the cultural identity of the people (Udoh, 2023, p. 174). They use their music to communicate and impart moral lessons to the people in their various communities. Udok (2020, p. 108) opines that “music is a vital part of Annang culture, serving as a means of communication, social commentary, and cultural preservation.” This opinion applies to all forms of music, including folk songs. It further corroborates an earlier affirmation by Essien (2010) as endorsed by Ukpong (2024) that Annang folk songs encapsulate the philosophies of community livelihood, while simultaneously functioning as hubs of wisdom, creativity and tools for moral/ethical conduct. Udoh (2022) asserts that “music of the Anaan (*sic*) of Nigeria is a product of the cultural beliefs, codes and mores of the people. It represents a model of the philosophy of the Annang communities encapsulating their social and cultural inclinations.” (p.77). Udodata (2014) observes that “plays, dances and songs were common features in Annangland and provided theatrical experience for the people” (p.194). These views imply that traditional music in Annang land does not merely serve entertainment purposes (Okon, 2016). They invariably provide avenues for the critical evaluation of the socio-cultural as well as the socio-political horizons of the Annang peoples’ collective existence.

Going forward, there has not been an in-depth study of Annang folk songs by scholars. This creates a gap that needs urgent attention. In fact, what Onyeji (2025, p. 2) says about the study of Afro hip hop as "an aspect that has not received much scholarly attention", fittingly applies to the study of Annang folk song *sui generis*. Through the transcription and subsequent composition of the song “Anyanya” under study, the author strives to fill the gap and evoke discussions on Annang folk music, whose studies are, to some extent, underdeveloped. Consequently, the study brings an Annang folk melody to public space, both for entertainment purposes as a suitable plot for an African ensemble, and a material for socio-political exploration.

Folk Song

As already mentioned in our preceding discourse, “Anyanya” (crown) is a composition based on an Annang folk song. Being linked to folk song, it is imperative to take a cursory look at folk song in this study. Folk song is a genre of folk and traditional music that is characterised by tales, poetic imagery and imaginative forecasts of future events. Okafor (2017) defines a folk song as follows:

A folk song is one that people have found as an integral part of their culture. Put in another way, it is a composition that has grown with a race or a nation or even a community and whose authorship is enshrined in the midst of antiquity, that is, whose origin is unknown but which can claim community authorship because generations of the race, the community or the nation have grown with it and added to it. (p. 17).

This researcher considers folk song as a library of traditional thoughts and a womb of history that contains the hidden world-views of the traditional society. Through folk song, the people re-enact their ancestral past and draw moral/other lessons from the song for their present and future existence. This is typified in the song, “Anyanya,” which is selected for this study. Aligning with Agu (1990), Omibiyi-Obidike (2002), Okafor (2005), and Udoh (2006), Udoh (2025) gives a summary of the characteristics of folk song, including but not limited to the following:

- i. It is communal and a collective art that expresses the expectations, sentiments, legends, myths, and the history of its people...
- ii. It is culture-bound. It is part and parcel of the people’s way of life....
- iii. It is functional; it not only finds its place in all social activities, but it is informative and educative and equally serves as a moral check. It provides ideas, wisdom, and feelings. (p. 07).

The functional element mentioned in (iii) above makes it possible to transcend from the mere content and context of folk song to the ambience of its meaning and implications. It is primarily handed down from one generation to another as unwritten history through oral traditions.

Agu and Ibekwe (2024) define traditional music as “... indigenous music of a people burdened with their cultural values, beliefs, religious and political system as well as economic and other related values” (p. 102). Folk song is an aspect of traditional music. Being part of traditional music, folk song can praise, rebuke, warn and threaten. Bukola (2024, p. 2690) points out that “Praise poetry as widely known is one of the artistic weapons for the propagation of African cultural values.” However, other forms of artistic poetry encoded in songs can serve diverse purposes other

than praise, as portrayed in this song ‘*Anyanya*’ (Crown). Most folksongs have a short melodic range and rhythmic motive that adhere to the tonal inflexions of the spoken language. Short melodic contours and conform to the correlation of speech tone and melody in African music as a whole (Agu, 2024, p. 35).

Annang folk songs

Annang folk songs embody clear and distinct rhythmic elements that reflect solemn as well as dance-like moods. They are characterized by close intervallic structures and narrow melodic compass/range. Folk songs in Annang land are functional and incorporate themes that reflect the cultural beliefs and values of the people. Such themes include ritual as “Nkeka Idiong” (I Went for Divination), occupation as “Atuak Ukod Mben Inyang”, (The River Bank Tapper), morality as “Eyen Eku Ikot” (Small Bush Rat), and warning as “Nyong Eyen Unen” (The Roaming Chick), among others. This is not limited to Annang folksongs, as we find similar cases in other world cultures. For example, Euba (1990) comments on Yoruba music culture thus: “The Yoruba people have a rich tradition of musical expression and their songs often reflect their social, cultural and political experiences” (p. 34). Similarly, Trottier (2008) points out that the Brazilian ‘Cordel’ folk song (O Canto da Emancipacao, The Song of Emancipation) is “an important part of Brazilian cultural heritage reflecting the country’s diverse history and social context.”

Annang folk songs are framed in the context of oral literature with aesthetic values and artistry. They form a significant corpus of oral literature of the Annang people (Okon 2021, p. 1). They do not project complex rhythms as could be seen in other Nigerian cultures. For example, Yoruba folk songs are known for their complex rhythms that reflect the cultural background of the Yoruba people (Badru et al, 2024). Annang folk songs portray a strict correlation of speech and melodic tones. The maintenance and correlation of speech and melody give rise to close intervallic patterns that make it possible to safeguard the meanings of the folksong-texts in Annang land and in most Sub-Saharan African societies (Nwabara, 2006, p. 138). Consequently, the lyrical and the melodic structure of “*Anyanya*” in this study conform to this general norm. An aspect of this general normative experience can be delineated from the opening call ‘kring, kring, kring, kring’, which is an embodiment of short lyrical and melodic phrases in the song. On the whole, Annang folk songs often address sensitive matters in the communities.

Lyrical Analysis and Translation

English translation of *Anyanya*

SECTION A

Section A (1)

Call: *Kring, kring, kring, kring,*

Chorus Response: *Ekop s'ibong oro*

Call: *Nkook afia nno usine,*

Chorus Response: *Enye edi ndom o;*

Call: *Mbook eyen mma ukeed,*

Chorus Response: *Eyen adaha nsop,*

Ekiko iba isikpokke okom kiet,

K'isong emana nnyin.

Kring, kring, kring, kring,

Hear, that shout!

I set a trap for a rat,

It comes to bite me;

I bring up a child,

He turns against me,

Two cocks do not crow on the same roof,

In our land of birth.

Section A (2)

Call: *Ko k'obio ete nnyin Abasi*

Chorus Response: *Ekong amadu o:*

Ko k'obio ete nnyin Abasi

Call: *Eyen akanyanga ubong o,*

Ch. Response: *K'ini ete mm'ikpaha kanga,*

Oyom ndibahade obio iba;

Chorus Response: *Eset ikinyimeke.*

Call: *Ikpo owo emabono ikpe o*

Chorus Response: *Eset ikinyimeke.*

Call: *Ikpo iban emabono ikpe o...*

There in the land of our father God,

There was a war;

There in the land of our father God, there was a war.

A son was fighting for kingship,

While his father was still living,

Seeking to divide the kingdom into two;

The ancient did not permit.

The elders sat to examine the case,

The ancient did not permit.

The women sat to examine the case...

Chorus Response: *Ibuot Afo yom ntan*

Nting nno fi ukopke o

Ibuot Afo 'yom ntan

Call: *Isong edanga ukpong o,*

Chorus Response: *Eyong af'udianake*

Your head wants the sand,

I warn you but you don't listen

Your head wants the sand,

The land rejects you,

You don't rely on the sky.

SECTION B

Voice leading (Bass)

Kop anyanya, kop anyanya!

Kop anyanya, anyanya 'siak ekong.

Chorus Response

Kop anyanya o, anyanya o,

Anyanya 'siak ekong.

Hark, a crown, hark a crown!

Hark, a crown, a crown triggers war.

Hark, a crown, a crown,

A crown triggers war.

SECTION A (1) AND SECTION B

Call: *Kring, kring, kring, kring,*

Chorus Response: *Ekop s'ibong oro*

Kring, kring, kring, kring,

Hear, that shout!

Call: *Nkook afia nno usine,*

Chorus Response: *Enye edi ndom o;*

Call: *Mbook eyen mma ukeed,*

Chorus Response: *Eyen adaha nsop,*

Ekiko iba isikpokke okom kiet,

K'isong emana nnyin.

Kop anyanya o, anyanya o,

Anyanya 'siak ekong.

I set a trap for a rat,

It comes to bite me;

I bring up a child,

He turns against me,

Two cocks do not crow on the same roof,

In our land of birth.

Hark, a crown, a crown,

A crown triggers war.

Textual Analysis of *Anyanya*

Literary Aspects/Aesthetics

Aesthetics refers to elements of beauty in language and the arts. The song texts used in this composition convey a sense of beauty and creative abilities that are associated with traditional poetry. Some of the literary and aesthetic aspects of the song-texts are as follows:

i. Repetition of texts and phrases

Repetition is a major stylistic aspect of African and Annang folk songs. This is necessary in order to compensate for the short ambit (melodic range) of most folk songs. By repeating some of the texts and phrases, the messages are reiterated either for emphasis or interest. In this work, repetition functions as a form of dialogue between the call and the chorus response. It helps to sustain the musicality and the quality of the composition, thereby making the central theme to flow from one textual sub-theme to another. Repetitions of texts and phrases feature prominently in Section A (2) as exemplified in the following underlined phrases: **Call:** *Ko k'obio ete nnyin Abasi*, **Chorus Response:** *(Ekong amadu o): Ko k'obio ete nnyin Abasi*.

ii. Rhyme patterns

Rhyme is a poetic device used to group words that have similar or related sounds, mostly at the endings of lines of phrases. There are several rhymes in the song, as could be seen in the words Ekop "s'ibong oro" and Enye "edi ndom o" from section A (1) lines 2 & 4, as well as the words "ukeed" and "kiet" in lines 5 & 7.

iii. Rhythm of texts and voices

The song texts portray rhythmic features that clearly affirm a correlation between the words and their melodic contour. This implies that the rise and fall of the voices of the singers correspond with the rise and fall of the words that constitute the texts in the entire composition. It is the

rhythm of the texts that compels the melody and indeed the music to move in a particular way. In this way, the musicality of the work and the meaning of the texts are mutually achieved. For instance, the opening words *kring, kring, kring, kring*, follow a rise and fall voice sequence with appropriate musical notes as in bars 1 and 2. This is in agreement with Agu (2024, p.35) that “All African songs conform to the principles guiding the relationship speech-tone and melody.”

iv. Stichomythia/split dialogue

This is a literary device in which a statement or phrase is shared by two speakers. It is used to create a dramatic effect and stylistic interaction between the speakers or singers. In this song, split dialogues occur in many places, mostly in section A (2), such as lines 4 &5: *Eyen akanyanga ubong o; kini ete mikpaha kanga* (A son was fighting for kingship, while the father was still living). This is a statement that could be rendered by one singer. However, it is shared by the call and chorus response in the song. **Call:** *Eyen akanyanga ubong o;* **Chorus Response:** *kini ete mikpaha kanga*. Split dialogue is a device that helps to sustain the dialogical nature of the song.

v. The use of non-verbal syllables - Ideophones

In language studies, ‘ideophones’ are words that convey meanings symbolically according to their sound patterns. Okon (2021, p. 49) states that “An ideophone is a sound device which is peculiar to African orature in which the sound produced suggests its own meaning.” Words used as ideophones in this work are ‘*Kring, kring, kring, kring*’ and ‘*Eh*’, which appear at the beginning and ending of the song, respectively. As used in this song, “*Kring, kring, kring, kring*” is a dramatic call that simulates the sound of a bell. It functions as a creative device employed to awaken attention and alertness in the storyline and plot. In other words, it helps to draw attention to the urgency of the impending message projected in the entire song. Similarly, the ideophone ‘*Eh*’ used at the end of the song is used to lay emphasis, wonder, suspense and weirdness.

vi. The use of Assonance

Assonance denotes the use and repetition of vowel sounds at regular intervals in a text (Okon, 2021, p. 50). It could be the same vowel sound or different vowel sounds that are repeated at varied points in a piece of work. In this work, the vowel sound “o” is repeated several times throughout the song text. The said vowel sound occurs at the endings of each statement where it is applicable. Examples include, but are not limited to, line 4 in section A (1), lines 2, 4 and 8 in section A (2)

and line 26 in section B. Analytically, it is used to enrich musicality, create mood and enhance memorability and interest.

Apart from the afore-mentioned literary devices, there are instances of linguistic interference generated by dialectal similarities between the Annang language and the Efik language. For instance, in line 4 of section A (1) the statement, “*Enye edi ndom o*” is a combination of Annang and Efik dialects, thus: “*Enye edi*” (It comes) is Efik, while “*ndom o*” (to bite me) is Annang. Such linguistic exchange makes Annang and Efik folk songs acceptable to the two tribes as well as the Ibibio tribe, who share similar linguistic roots with the Annang people.

Transcription of Original Melody of *Anyanya*

The musical score is presented in three systems, each with a SOLO part (top staff) and a SOP/RESPONSE part (bottom staff). The key signature is one flat (Bb) and the time signature is 3/4.

System 1:
 SOLO: Kring, kring, kring, kring. Nkook
 SOP/RESPONSE: E-kop s'i-bong o - ro.

System 2 (starting at measure 5):
 SOLO: a - fia nno u - si - ne. Mbook e - yen mma u - ked
 SOP/RESPONSE: E-nye e - di ndom o. —

System 3 (starting at measure 12):
 SOLO: nsop e - ki - ko i - ba i - si - kpok - ke o - kom kiet k'i - song e - ma - na nnyin.
 SOP/RESPONSE: nsop, e - ki - ko i - ba i - si - kpok - ke o - kom kiet, — k'i - song e - ma - na nnyin.

Anyanya: A contemporary a cappella choral style for mixed voices

Moderato ♩ = 120 **ANYANYA** **Emmanuel B. Ukpong**

SOLO: Kring, kring, kring, kring. Nkok a-fia nno u-

SOPRANO: E-kop s'i-bong o - ro.

ALTO: E-kop s'i-bong o - ro.

TENOR: *f*E-kop s'i-bong o - ro.

BASS: E-kop s'i-bong o - ro.

5 si-ne. Mbook e-yen mma u - ked E-yen a-da-ha

E-nye e-di ndom o. E-yen a-da-ha

E-nye e-di ndom o. E-yen a-da-ha

E-nye e-di ndom o. E-yen a-da-ha

E-nye e-di ndom o. E-yen a-da-ha

12 nsop e-ki-ko i - ba i - si -kpok - ke o - kom kiet k'i - song e - ma - na nnyin. Ko k'o bio e - te

nsop, e-ki-ko i - ba i - si -kpok-ke o - kom kiet, k'i-song e - ma-na nnyin.

nsop e-ki-ko i - ba i - si -kpok-ke o - kom kiet. k'i-song e - ma-na nnyin.

nsop e-ki-ko i - ba i - si -kpok-ke o - kom kiet, k'i-song e - ma-na nnyin.

nsop e-ki-ko i - ba i - si -kpok-ke o - kom kiet k'i-song e - ma-na nnyin.

18 nnyin A - ba - si. Ko k'o - bio e - te nnyin A - ba - si

E-kong a-ma' - duo Ko k'o-bio e - re nnyin A ba-si

E-kong a-ma' - duo Ko k'o-bio e - te nnyin A-ba-si

E-kong a-ma' - duo Ko k'o-bio e - re nnyin A-ba-si

E-kong a-ma' - duo Ko k'o-bio e - te nnyin A-ba-si

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e-kong a-ma' duo... E-yen a-ka-nya-u - bong o... k'i-ni e-te mm'i -kpa-ha ka-nga, o -

e-kong a-ma' duo... k'i-ni e-te mm'i -kpa-ha ka-nga, o -

e-kong a-ma' duo... k'i-ni e-te mm'i -kpa-ha ka-nga, o -

e-kong a-ma' duo... k'i-ni e-te mm'i -kpa-ha ka-nga, o -

e-kong a-ma' duo... k'i-ni e-te mm'i -kpa-ha ka-nga, o -

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yom ndi - ba-ha-de'bio i-ba; e-set i-ki-nyi - me-ke. i-kpo' wo e-ma e-bo - n'i-kpe o, E -

yom ndi-ba-ha-de'bio i-ba; e-set i-ki-nyi - me-ke. E -

yom ndi - ba-ha-de'bio i-ba; e-set i-ki-nyi - me-ke. E -

bio i-ba; e-set i-ki-nyi - me-ke. E -

bio i-ba; e-set i-ki-nyi - me-ke. E -

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set i - ki - nyi - me - ke I - kpo' wo e - ma e - bo - n'i - kpe... e - set i - ki - nyi - me - ke... I -

set i - ki - nyi - me - ke I - kpo' wo e - ma e - bo - n'i - kpe... e - set i - ki - nyi - me - ke

set i - ki - nyi - me - ke I - kpo' wo e - ma e - bo - ni' - kpe... e - set i - ki - nyi - me - ke,

set i - ki - nyi - me - ke I - kpo' wo e - ma e - bo - ni' - kpe... e - set i - ki - nyi - me - ke.

set i - ki - nyi - me - ke I - kpo' wo e - ma e - bo - ni' - kpe... e - set i - ki - nyi - me - ke.

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kpoi-ban e-ma e -bo-ni' - kpe o... E-set i-ki-nyi - me-ke, i-kpo i - ban e-ma e-bo - ni' - kpe, e -

E-set i-ki-nyi - me-ke, i-kpo i - ban e-ma e-bo - ni' - kpe e

E-set i-ki-nyi - me-ke, i-kpo i - ban e-ma e-bo - ni' - kpe, e -

E-set i-ki-nyi - me-ke, i-kpo i - ban e-ma e-bo - ni' - kpe, e -

E-set i-ki-nyi - me-ke, i-kpo i - ban e-ma e-bo - ni' - kpe, e -

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set i - ki - nyi - me - ke M-kpa-ra-wa e - ma e - bo - ni' kpe o E - set i - ki - nyi - me - ke, m -
 set i - ki - nyi - me - ke E - set i - ki - nyi - me - ke, m -
 set i - ki - nyi - me - ke. E set i - ki - nyi - me - ke, m -
 ser i - ki - nyi - me - ke. E set i - nyi - me - ke, m -
 set i - ki - nyi - me - ke. E set i - ki - nyi - me - ke, m -

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kpa - ra - wa e - ma e - bo - ni' - kpe, e - set i - ki - nyi - me - ke. o - fur' o - wo e - ma e - bo - ni'
 kp - ra - wa e - ma e - bo - ni' - kpe e - set i - ki - nyi - me - ke
 kp - ra - wa e - ma e - bo - ni' - kpe, e - set i - ki - nyi - me - ke.
 kpa - ra - wa e - ma e - bo - ni' - kpe, e - ser i - ki - nyi - me - ke.
 kpa - ra - wa e - ma e - bo - ni' - kpe, e - set i - ki - nyi - me - ke.

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kpe o, E - set i - ki - nyi - me - ke, o - fu - r' o - wo e - ma e - bo - ni' - kpe, e - set i -
 E - set i - ki - nyi - me - ke, o - fu - r' o - wo e - ma e - bo - ni' - kpe, e - set i -
 E - set i - ki - nyi - me - ke, o - fu - r' o - wo e - ma e - bo - ni' - kpe, e - set i -
 E - set i - nyi - me - ke, o - fu - r' o - wo e - ma e - bo - ni' - kpe, e - ser i -
 E - set i - ki - nyi - me - ke, o - fu - r' o - wo e - ma e - bo - ni' - kpe, e - set i -

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ki - nyi - me - ke. N - ting no fi u - kop - ke o; I - buot a - fo yom n - tan, n - ting nting no fi u
 ki - nyi - me - ke I - buot a - fo yom n - tan, n - ting, nting no fi u
 ki - nyi - me - ke. I - buot a - fo yom n - tan, n - ting, nting no fi u
 ki - nyi - me - ke. I - buot a - fo yom n - tan, n - ting, nting no fi u
 ki - nyi - me - ke. I - buot a - fo yom n - tan, n - ting, nting no fi u

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kop-ke i-buot a-fo o-yom n-tan. I-song e-da-ng'u-kpong o, E-nyong a-fu-dia-

kop-ke i-buot a-fo o-yom n-tan. E-nyong a-fu-dia

kop-ke i-buot a-fo o-yom n-tan. E-set i-ki-nyi

kop-ke i-buot a-fo o-yom n-tan. E-set i-nyi

kop-ke i-buot a-fo o-yom n-tan. E-set i-ki-nyi

73

na-ke, i-song e-da-ng'u-kpong o, e-nyong a-fu-dia-na-ke o

na-ke, i-song e-da-ng'u-kpong o, e-nyong a-fu-dia-na-ke o

me-ke, i-song e-da-ng'u-kpong o, e-nyong a-fu-dia-na-ke o

me-ke, i-song e-da-ng'u-kpong o, e-nyong a-fu-dia-na-ke o

me-ke, i-song e-da-ng'u-kpong o, e-nyong a-fu-dia-na-ke o

me-ke, i-song e-da-ng'u-kpong o, e-nyong a-fu-dia-na-ke o

79

Kop a-nya-nya kop a-nya-nya Kop a-nya-nya a-nya-nya'

86

Sequence 1

Kop a-nya-nya o a-nya ya o a-nya-nya' siak e-kong. Kop a-nya-nya

Kop a-nya-nya o a-nya ya o a-nya-nya' siak e-kong. Kop a-nya-nya

siak e-kong. Kop a-nya-nya kop a-nya-nya Kop a-

92

o a - nya ya o a - nya - nya' siak e - kong. Kop a - nya - nya o a - nya ya o a - nya - nya'
 o a - nya ya o a - nya - nya' siak e - kong. Kop a - nya - nya o a - nya ya o a - nya - nya'
 o a - nya - nya o a - nya - nya' siak e - kong. kop a - nya - nya o a - nya - nya o a - nya - nya'
 kop a - nya - nya o a - nya - nya a - nya - nya'
 nya nya a - nya - nya' siak e - kong. Kop a - nya nya a - nya - nya'

98

siak e - kong. kop a - nya - ya o a - nya ya o a - nya - nya' siak e - kong. kop a - nya - ya
 siak e - kong. kop a - nya - nya o a - nya ya o a - nya - nya' siak e - kong. kop a - nya - nya
 siak e - kong. kop a - nya - nya o a - nya - nya o a - nya - nya' siak e - kong. kop a - nya - nya
 siak e - kong. kop a - nya - nya o a - nya - nya a - nya - nya' siak e - kong. kop a - nya - nya
 siak e - kong. kop a - nya - nya o a - nya - nya o a - nya - nya' siak e - kong. kop a - nya - nya'

104

o a - nya ya o a - nya - nya' siak e - kong. A - nya - nya o A - nya - nya o
 o a - nya ya o a - nya - nya' siak e - kong. A - nya - nya o A - nya - nya o
 o a - nya - nya o a - nya - nya' siak e - kong. A - nya - nya o. A - nya - nya
 o a - nya - nya o a - nya - nya' siak e - kong. A - nya - nya o. A - nya - nya
 o a - nya - nya o a - nya - nya' siak e - kong. A - nya - nya o A - nya - nya'

111

A - nya - nya o kop a - nya - ya o a - nya ya o a - nya - nya' siak e - kong.
 A - nya - nya o kop a - nya - nya o a - nya ya o a - nya - nya' siak e - kong.
 o, A - nya - nya, kop a - nya - nya o a - nya - nya o a - nya - nya' siak e - kong.
 o, A - nya - nya, kop a - nya - nya o a - nya - nya o a - nya - nya' siak e - kong.
 o, A - nya - nya, kop a - nya - nya o a - nya - nya o a - nya - nya' siak e - kong.

The image displays a musical score for the piece 'Anyanya'. It consists of five staves, each representing a different vocal part. The lyrics are written below the notes. The score is marked with '147' at the beginning. There are three distinct sections labeled (b) and (c) above the notes. The lyrics are: 'A- nya - nya o. A - nya - nya' siak e - kong, Eh.' The musical notation includes various note values, rests, and dynamic markings.

Pre-Compositional Considerations and Performance Prescriptions

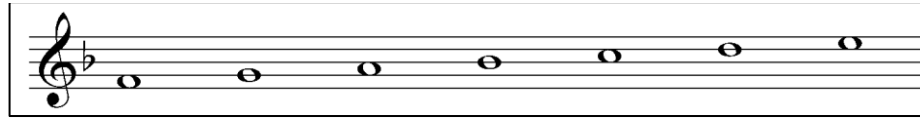
'*Anyanya*' is a vocal music without instrumental accompaniment. It is a thorough-composed piece that has been divided into three (ternary) sections characterized by call and chorus-response variants. Sections A (1) and A (2) employ call and response form. In section A (1), the soloist should use a dramatic voice pattern for the call while the chorus should respond with a loud and firm vocal texture in order to arouse a clarion attention. The intensity of the call and chorus-response phrases in Section A (2) should be in a forte and piano singing style in order to enrich the vocal framework of the song. Section B should be soft, at the beginning of the first sequence (bars 87 – 90), with an accelerando technique as it progresses. The second sequence from bar 104 of section B should be rendered in a gradually loud manner that reaches a crescendo at the unison component in bars 125 – 128. The recapitulation in the last section draws some thematic materials from section A (1) and as such, the performance is similar to section A (1) except for the additional thematic idea that uses fermata marks as preparation for the climax and coda from bar 145 to bar 151. The climax (bar 149) and coda (bar 51) must be very loud (*fortissimo*). The singers should perform without a conductor in a standing position and drop their heads downwards at the end of the song. They should raise their heads again after the count of six silent beats as expressed in the score.

Musical Analysis of *Anyanya*

Main Theme: (Textual Theme: *Anyanya*, Crown).
 Medium: Choral voices (S.A.T.B).
 Style: Tonal with fixed tonality and movements of notes within a specified tonal center.
 Compositional form: Through composed.

Structural form: Mixed Structure (Call and Response/Ternary Form ABA)
Melodic Structure (Short melodic range in line with spoken words).
Rhythmic Structure (Speech rhythms of the texts with syncopations).
Textual form/language: Efik/Annang ; Syllabic.
Meter/Time Signature: $\frac{3}{4}$
Key/Mode: F Major and C Major Modulation.
Metronome: q = 120
Texture: Homophonic and Contrapuntal.
Length: 153 measures.

Scale: Heptatonic



Motif: (Melodic)



Harmonic Principles: 4ths, 5ths, 7ths, diminished chords and octaves with vertical and contrapuntal harmonic patterns.

Mood/Character: Solemn.

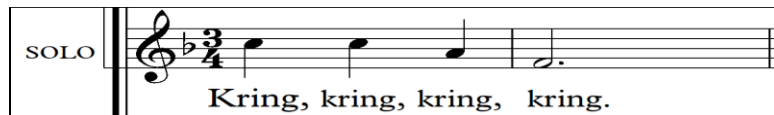
Climax: Measure 145.

Extra-musical Element: Conflict and opposition,

Audience: Concert Hall.

SECTION A (1): [Measures 1 – 16]

This section (A 1) functions as an introduction that encapsulates the theme of the whole song. The notes of this phrase are quarter notes and dotted half note (minim) that establish firmness. They are single notes that move in a downward (retrograde) motion as a broken Chord from the C dominant (P5) of the tonic triad in line with the rise and fall of the monosyllabic word “kring, kring, kring” as seen in bars 1 and 2, thus:



This is followed by the chorus response which is a major characteristic of African music in bars 3 and 4 respectively.

The bass notes in bar 3 create a partial modulation with dominant 7th chord (F⁷) that resolves to Bb Major in bar 4 as shown on the fragment above. This chorus response paves the way for the next call by the soloist in bars 5 and 6:

It is followed by the second chorus response in bars 8 with the notes moving in the same direction as homophonic parallelism (Nketia, 1994, p. 161) built on the dominant C in root position (V5) thus:

The structural form of this passage is maintained in the entire section, culminating in a thematic interaction between the soloist's call and the chorus response parts. The chord structure contains bass drone passages as in bar 7, with extended notes in bar 8. This section is mainly characterized by short melodic ranges of 2nds, 3rd, 5ths (as in bars 7&8) coupled with similar (as in bars 7&8), contrary (bar 11), conjunct motions as well as syncopations and note ties as could be gleaned from the slur marks in bars 8 – 16 on the score fragments below:

SECTION A (2): [Measures 17 – 77]

This is a narrative section that serves as a development and an extension of the main textual theme laid down in section A (1) above. It is characterized by repetitions of texts and variations of melodic patterns. The chorus response “*eset ikinyimeke*” (the ancient did not permit) is reiterated based on varied textual statements communicated by the soloist’s call. The chorus response is subdivided into two phrases with varied lengths as indicated by the slurs in bars 35 and 36 of the excerpt below:

This is in line with the texts in order to conserve the meanings inherent in the texts. Consequently, the chords for the voice parts move in line with the phrases. The voice parts in bars 35 - 37 move in the same direction with chords built on first inversion (D6), bar 35 (a), root position (Bb5), bar 35 (a), progressing to Edim7 third inversion in bar 36 (b) as indicated by brackets (a) and (b) on the bass clef below:

Regarding the phrases, phrase 1 ends on chord IV5 (Bb) to pave the way for the next phrase 2 that borrows the subdominant Bb of phrase 1 as a third inversion of Edim7 chord for its opening chord in bar 36. It moves to chord V5 (CEG) that resolves to authentic cadence, tonic chord I⁵ (FAC) in bar 39 as quoted in bracket (c) on the above score fragment. This chorus arrangement continues throughout the section with variations of textual themes given by the soloist.

SECTION B: [Measures 79 – 128]

There is a modulation to the dominant (i.e. C Major) as a form of transition in this section. It begins with a voice-leading bass part on the octave of C that descends to the mediant E in bar 79 and consists of four phrases (c, d, e, f) of equal length spanning from bar 79 – 86 as in the fragment below:

This serves as a *cantus firmus* that is repeated while other voices make their entries additively in the section. The soprano part begins with first tonal sequence while the bass provides a counterpoint to it in bars 87 – 90 of the score as shown below:

the obnoxious rivalry for the crown (*Anyanya*). Similarly, the borrowed G7 chord (bracket ‘b’) instead of G minor in bar 147 facilitates a resolution to C Major (chord V) that builds up to the climax in bar 149 and the coda in bar 151 (bracket ‘c’). Tension is created with the monosyllabic word ‘Eh’ at the end of the song. These aspects of the song are shown respectively in the extracts below:

141
 ba i - si - kpok - ke o - kom kiet k'i - song e - ma - na nnyin. Kop a - nya - nya o,
 ba i - si - kpok - ke o - kom kiet, k'i - song e - ma - na nnyin. Kop a - nya - nya o.
 ba i - si - kpok - ke o - kom kiet, k'i - song e - ma - na nnyin. Kop a - nya - nya o.
 ba i - si - kpok - ke o - kom kiet, k'i - song e - ma - na nnyin. Kop a - nya - nya o.
 ba i - si - kpok - ke o - kom kiet, K'i song e - ma - na nnyin. Kop a - nya - nya o.

147
 A - nya - nya o, A - nya - nya' siak e - kong, Eh.
 A - nya - nya o. A - nya - nya' siak e - kong. Eh.
 A - nya - nya o. A - nya - nya' siak e - kong. Eh.
 A nya - nya o. A - nya - nya' siak e - kong. Eh.
 A - nya - nya o. A - nya - nya' siak e - kong. Eh.

Implications

The study of “*Anyanya*” (Crown) is seen to carry implications for contemporary composition, political ambitions, performance practice, pedagogy and cultural studies as a whole. Concerning modern African art music, this composition offers models for integrating indigenous concepts into new emerging works that exhibit local content in texts and melodic quality. Composers such as Ayo Bankole and Sam Akpabot have recognized traditional idioms as being embedded within art

music compositions (Omojola, 1995). Compositional techniques that draw inspiration from folk songs (such as *Anyanya*) resonate with local audiences while contributing to global discourses in music (Ukpong, 2024, p. 26).

The use of a cappella style in this song gives more prominence to the voices in its performance practice. This brings out the aesthetic value of indigenous choral works with far-reaching implications for theatre and music performers. Moreover, it has been noted by Barber (1997) that African performance traditions are saturated with symbolic meanings through which societal values and cosmologies are reflected. This implies that choral performance of this song can be extended beyond folk song to broader reflections on human effort, political power, and community continuity in African thought.

Politically, the song highlights the incessant dispute that is associated with the quest for political power and rule in society. In this case, the son takes an audacious step to overthrow his father in an apparent coup plot. Following a horrendous opposition by the elders, women, youths and everyone, the dispute resulted in a belligerent warfare. The aftermath of this political tantrum in the traditional society apparently leaves its scars on most political gladiators who aspire to attain political positions through force and bigotry in contemporary society.

In pedagogy and ethnomusicology, a valuable case study for teaching students about the value of music in socio-political life is provided by the song. The holistic nature of African traditional music, where art cannot be separated from lived experience, is exemplified by the integration of performance and cultural philosophies. It has been argued by scholars such as Nzewi (1991) that African music education must incorporate indigenous aesthetics if relevance is to be maintained. A curriculum that emphasizes not only technique but also cultural meaning, metaphor, and symbolism is therefore supported by the analysis of *Anyanya*.

In brief, the necessity of borrowing from traditional African music not only as heritage but also as a living resource for creativity, scholarship, and social commentary is highlighted by the implications of this study. By examining the a cappella choral performance of *Anyanya*, a pathway is opened for the study of how communal songs can inspire contemporary art music, shape music education, enrich cultural theories, and provide metaphors for understanding political struggles in contemporary society.

Conclusion

The song, which is divided into three sections in a ternary form (ABA) begins with a solo statement that sets the direction for the entire episode. It manifests a clear artistry of a call and response structure with harmonic procedures that are suitable for a cappella music style. Its message is clear: ‘*Anyanya*’ (Crown) can lead to warfare if not well managed by the political gladiators and their supporters in our contemporary societies, both in Annang land and other regions of the world. Annang folk songs convey thought-provoking nuances and information that extend beyond entertainment, as could be seen in this study. This implies that folk song is not an end in itself. It is rather a means to achieve some goals that must be examined by creative minds. Through folk songs, the people display their collective identity, that go a long way to preserve their socio-cultural as well as socio-political memory. The textual plot of this song and its melodious efficacy bring the audience face to face with the Annang traditional music artistry that does not leave their creative ingenuity in doubt for the audience. The musical structure of the song blends with the natural rhythm of the Annang language, thereby safeguarding the semiotics of African art music. Although the song could be traced back to its remotest past (as in any folk song), this composition in its present form remodels it for contemporary music study and performance. Moreover, its lessons could contribute to cautionary regulation of political diplomacy among peoples and nations around the globe.

Recommendations

The study recommends that:

1. Contemporary indigenous composers enrich modern choral and art music compositions by drawing inspiration from folk songs in their various communities.
2. The study of folksongs should be given more scholarly attention in our institutions of higher learning.
3. Greater scholarly attention be given to the structural and instructional dimensions of Annang folk songs so that their symbolic and cultural values are not lost to future generations.
4. Cultural institutions and performing ensembles should be encouraged to adopt arranged versions of indigenous folk songs such as ‘*Anyanya*’ to preserve them as living traditions rather than relegate them to the status of songs merely for entertainment purposes.
5. Future research should examine how thematic materials drawn from folksongs can influence political and other aspects of human existence in our contemporary society.

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