



An Appraisal of Olugbenga Obagbemi's *Ji Masun* - A Contemporary Art Music Composition

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Abstract

Contemporary Nigerian art music has experienced a degree of criticism from music scholars, as well as from professionals in other creative and literary fields for not having a wider appeal to the local audience. This paper examines Gbenga Obagbemi's *Ji Masun*, a new art music composition that seems to have a wider audience. The study places significant emphasis on the rich information gathered from both the composer's insights and the musicological description pertinent to the musical piece under consideration. By integrating these two dimensions, the paper provides a thorough discussion based on analysis that explains the complexities and nuances inherent in the music, allowing for a more informed dialogue regarding its artistic expression. Its model of expression borrows from different genres in providing entertainment and relevance to twenty-first-century music tastes. Thus, *Ji Masun* exemplifies a medium of communication whose content is more relevant to society.

Keywords: *Ji Masun*, Folk/Yoruba, Art music, Contemporary, Identity

Introduction

This paper examines Gbenga Obagbemi's *Ji Masun*, a new art music composition that seems to have a wider audience. Over the past thirty years, contemporary Nigerian art music has encountered a degree of criticism from music scholars and professionals in other creative and literary fields for not having a wider appeal to the local audience. For example, Olátúnji (2015) indicates that the cause of disagreement has been the authenticity of Africanism in the works of those composers. This is so because Africanism communicates through diverse elements of identity. Irele (1993), while drawing a comparison between African art music and

African literature, argues that the former "is yet to secure a proper hearing at least among its African listeners". Hence, he concludes on a pessimistic note with the question, "Is African music possible?". Although several responses have trailed Abiola Irele's question, scholars like Mokwunyei (2001) and Osófisàn (1973) have also argued that a musical work is neither appreciated nor accepted by the Nigerian audience if it fails to communicate meaningfully to them (the audience). Thus, the communication of meaning should necessarily coincide with their social realities as the music is usually intended to create shared relationships with the listeners.

The main issue with Nigerian art music is its estranged influences from various developments introduced by the Western classical culture, which has been adopted and promoted as capable of fostering identity. The country has been home to several classical composers, including Felá Sówande, T.K.E. Phillips, Akin Euba, Joshua Uzoigwe, Samuel Akpabot, Dan Agu, Christian Onyeji, and many others who represented specific ethnic enclaves in their compositional expeditions. Sówande stands out as one of the earliest and most renowned African composers within the Western classical tradition, and he is recognized as the father of the Nigerian art music movement. This is illustrated in Omibiyi-Obidike's edited book: *African Art Music in Nigeria – Fela Sowande Memorial* (2001). In addition to his contributions as a composer, Sówande was an accomplished organist and jazz musician, skillfully integrating elements of Nigerian folk music into his compositions. His efforts were instrumental in the advancement of modern art music in Nigeria. He judiciously adopted Western idioms into his compositions (Omojola 1995).

The birth of African art music in Nigeria has been closely associated with a bi-musical experience showing both local and foreign influences of the West on the pioneer. Felá Sówandé, for example, had his first musical training from his father, Emmanuel Sówandé, an Anglican priest and one of the pioneers of Nigerian church music. This later became a motivating factor for him to study European music properly. Apart from the influence of his father, he was also influenced by church music through T.K.E. Phillips, a renowned church organist who he served as a choir boy. There, he was introduced to the mainstream of European Church music. Although the musical idioms used in Sówandé's music show a high degree of Western musical influence, Omójolà (1995) observes that Sówandé's musical style became the beginning of an era in the history of Modern Nigerian Art Music because his music fuses with local elements and became the bedrock on which contemporary Nigerian composers use as standard model.

Generally speaking, the classification of music into sacred and secular has become complex in contemporary society. Adeoje (2016) stated that "sacred music comprises of those music works that are meant for religious purposes and worship of deities while secular bothers on non-religious music e.g. entertainment, sport, relaxation, politics, etc." pp1. Theodore (1975) defined secular music as "music other than that intended for worship and devotional purposes" pp 150. On the one hand, Secular music includes music for entertainment, education, relaxation, sport, etc. It should be noted that not all secular music is moral, some are immoral, in that they promote immoral practices in society as found in many of the recent

Nigerian Hip-hop representations. On the other hand, there are non-religious or art music that are pedagogical, having been written for educational purposes. Such music may incorporate moral values, criticize societal ills, promote national unity, are therapeutic, and educative. Some examples include *Iya* by Ayo Bankole, *Mo ja we* by Akin Euba, *Mura si se* by Alaba Akinsolure, *Ona ofun* by Abel Adeleke, *Ilu baje* by Ayo Oluranti, *Kokoka* by Babatunji Dada, *Tokunbo*, *Omo oniresi*, *Eba*, and *Dokita Alabere* by Oladayo Oyedun, *Asikolaye* by Tolu Owoaje, *Una hear me so* by David Aina, *Rere lope* by 'Yemi Olaniyan and many others. All these are indigenous art music compositions that capture certain realities among the Yoruba ethnic group in Nigeria and are written in their indigenous language.

It is noteworthy that composition, as Pete (2003) notes, is the creation of an original musical work. It involves the creation of a melody, and in the case of a song, lyrics. The composer often supplies harmonic and rhythmic content but, in most countries, the copyright in the composition exists only in the melody and lyrics. Thus, the freedom of compositional expeditions allows art music composers to create their music from different musical tastes. Mereni (2014) describes the work of musical composition as "the work of the spirit or spiritual material" pp16. The notion of spirituality in music composition is supported by several notions around inspiration as a source of compositional motives. In contemporary art music, composers have turned to traditional or indigenous elements such as folk songs and rhythmic motives to connect and communicate with their audience. Great composers like J.S. Bach, G.F. Handel, Joseph Haydn, and W.A. Mozart, composed works that had both sacred and secular inclinations. The implication here is that there is no precise distinction between music expressing feelings of a sacred or religious nature and music expressing feelings that are not sacred or religious. For example, there are Bach's sacred works are musically the same as his secular ones, with distinction in the text, since purely instrumental works are exceptions. Another example shows that Mozart used part of his religious compositions in secular cantatas and portions of his operas for church purposes. Beyond art music, there are numerous examples in Nigeria's pop music culture where songwriters engage both sacred and secular content in conveying their intentions to their audience.

Theoretical Framework

The theoretical framework for the analysis in this paper is the theory of Transformative Musicology popularized by 'Femi Adedeji as found in Adedeji (2018). In Adedeji's theory, the focus is on music for 'life' sake and not music for 'art' sake. However, this paper engages further the theory of Jack Mezirow's Transformative Learning, which posits that learning can be a transformative experience, changing an individual's perspective, beliefs, and values. The synergy between the two theories is that music can be said to possess the potency for learning or changing one's worldview, beliefs, or values. Pickle (2002) used the transformation theory broadly to refer to the knowledge that social actors bring to bear on their problem situations in a post-communist context. He argued that any transformation theory needs to identify the major agents of change. In this context, music is identified as a means of communication and social influence. This is so because music is said to have possessed the potency of influencing the tripartite nature of humans. The power of music to drive messages into the hearts of men can never be over-emphasized.

Theoretically, Adedeji seems to emphasize the metaphysical power of music, while Mezirow and Pickle allude to the influence of music as an agent of change. In all, the theory signifies the importance of song texts or lyrics of music as an enhancer of communication. Song lyrics can inspire and motivate, comfort and heal emotional wounds, spark memories and nostalgia, provide solace and support, challenge societal norms and spark change, capture the essence of a moment or era, express complex emotions and thoughts, create a sense of community and belonging, influence culture and shape attitudes, leave a lasting impact on listeners, etc. Also, it can provide a voice for marginalized communities, address social justice issues, offer a unique perspective or insight, create a sense of catharsis, be a form of personal expression and therapy, and connect people across generations and cultures. The power of song lyrics lies in their ability to resonate with listeners, evoke emotions and create a lasting impact. In recent times, Yoruba art music seems to be finding its feet in the popular culture. These gradual changes can be traced to the idea of contemporary art music. A piece of music that has the texture and rhythm that youths want to listen to is already a vehicle to their heart. Thus, the text can easily sink and form their perspectives and way of life with time. Music possesses the power to change the ways of life through its message. Music has a role to play in the transformation of a society. One of those things that inform the ways of life of Nigerian youth is the kind of music they listen to. Arguably, if it does not just influence their dance steps, it must form their ideologies, which affects their language, philosophy and attitude toward life in general. Thus, contemporary art music composition, as we shall in Gbenga Obagbemi's *Ji Masun* now accommodates trending genres, creating danceable tunes and incorporating other contemporary features for it to meet the music taste of the current age. Moreover, as stated in Nwamara (2018), Transformative musicology, citing Adedeji (2010), is the musicology that aims at the transformation of our environment and our world at large, encompasses all musical activities that focus on transformative purposes and is a product of intercultural musicology.

Methodology

This qualitative research undertakes a comprehensive examination employing the descriptive method alongside an unstructured interview technique for data analysis. The study places significant emphasis on the rich information gathered from both the composer's insights and the musicological description pertinent to the musical piece under consideration. By integrating these two dimensions, the research provides a thorough discussion that elucidates the complexities and nuances inherent in the music. The engagement with the composer's perspective offers a unique lens through which to understand the creative processes and intentions behind the music, while the musicological analysis contributes an analytical framework that contextualizes the work within its broader musical and cultural landscape. This multifaceted approach enables a deeper understanding of the intricacies of the music and its significance, allowing for a more informed dialogue regarding its artistic and theoretical implications. The rest of the paper is divided into two main sections, the first presents the composer as an experienced artiste while the second section focuses on the analysis of the music.

Brief Biography of Olugbenga Akinfolarin Obagbemi

Olugbenga Akinfolarin Obagbemi is the founder of De- Emeralds Perfect Expressions. He is a dynamic, talented, refined, intelligent, sound-minded and dexterous pianist and organist. Olugbenga was born to the family of the Obagbemis on the 12th of October in the mid-70s. Both his parents hailed from Alade Idanre, in Akure, Ondo state, Nigeria. He started his music career with the recorder when he was in primary school from 1981 to 1988 at St. Stephen's Primary School, Akure. He later picked up learning of organ in his local church, Holy Trinity Anglican Church, Oke Aro, Akure while in secondary school, 1988-1994 at Aquinas College, Akure. He got his musical inspirations from his father, who was also a talented singer in the church choir in the old Ondo State under the leadership of the late music director, Mr Ologunde. Gbenga Obagbemi led his choir to State Carol when he was in the Junior Secondary class at Aquinas College Akure and played popular works from Handel's *Messiah* in Secondary School and became a regular visitor to play on the Ondo State radio station every week. He is a graduate of the Department of Agricultural and Environmental Engineering, Federal University of Technology Akure (FUTA) 1995-2002. His love and talent for music have distinguished him in so many highly-rated singing groups like Calvary Youth Singers and Praise Creation while in the university. He had his youth service in Ondo state in 2003 while he worked as a church organist at St David's Cathedral Akure.



Figure 1: Gbenga Obagbemi on a Four-Manual Organ at Emmanuel Cathedral, Ado-Ekiti, Ekiti State, Nigeria. (*Used by permission*)

Gbenga Obagbemi has served as the organist of Holy Trinity and Oke Aro 1989 – 1996, Cathedral Auditor, St David's Anglican Cathedral Ijomu Akure, 2015 – 201, member of the Cathedral Standing Committee, Synod Delegate 2019 -2022, Organist St David's Cathedral 2001 – 2022, Deputy Music Director, Ondo State Government House Chapel, 2004-2008, Music Director, Ondo State Government House chapel, 2008 -- till date. He has received numerous awards, which include Best Conductor of the Year in 2014, Best Producer of the Year in 2015, FUTA's Award of Excellence and Productivity, presented by the Vice Chancellor of FUTA for his work on FUTA's Anthem in 2016, and many others. Gbenga is highly gifted in the area of rearranging songs, which earned him the post of the Music Director of the Ondo State Government House Chapel Choir, a world standard classical choir that has severally appeared in the presidency for performance and the Organist of St. David's Cathedral Akure. Presently, he is the Creator of G-CLEF Band, a live band and founder of De Emeralds Choir. His choral compositions and arrangement include *Tiwatope*, *Ayo Mbe*, *Salayo*, *Latojo*, *Feyinti*, *Who Can Battle with the Lord*, *Oye*, *Hossana Medley*, *Praise Medley*, *Emi Medley*, *Xmas Medley*, *FUTA Anthem*, *Great Akure Anthem*, and *BOUESTI Anthem*, to mention but a few.

General Discussion on Gbenga Obagbemi's *Ji Masun*

Gbenga Obagbemi's *Ji masun* is a wake-up call to the youths, to get up from their slumber and take up their rightful societal positions. It is a short multi-genre piece of music (not up to two minutes) to correct the laziness syndrome that has eaten deeply into the value system of the youth and the millennials. It is a creative blend of classical, highlife and classical with a little feel of folk and secular slang in the lyrics (to catch the attention of the youths) while still maintaining theological contents and cultural values. *Ji masun* is a contemporary slang originating from hip-hop music Idol West (Awon Mafians). The same lexicon was used by Zlatan and Burna Boy, both are twenty-first-century hip-hop artists.

Gbe body e is also a contemporary idiom from Zlatan.

Sa se is another trending socio-linguistic lexicon often used in the street. It was sourced from Nice’s track titled “Living Thing”.

Musical Analysis of Gbenga Obagbemi's *Ji Masun* (2019)

The music is written in the key of B flat major. The composer creates a simple melody, tells a story, and provides a sense of atmosphere. The simplicity of the melody is demonstrated in its straightforwardness and easy-to-remember melody. In Figure 1, the dominant rhythmic motive is shown, and its dominance helps to provide danceability in the music.

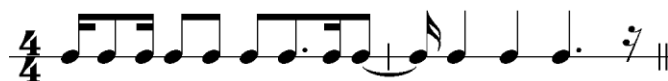


Figure 2: The Rhythmic Motive

Inherent in the rhythmic motive is syncopation, which involves accenting or lengthening notes that normally would not be emphasized or shortening or omitting notes that normally would be. The rhythm of *Ji Masun* is syncopated as it has accented notes. The syncopation employed in the music makes it rhythmical, prompting and danceable, as illustrated in Bars 5 – 8 below.

2 5

Ji ma-sun gbe-bo-dy E, k'o de ja-ra E, Ji ma-sun ma se s'o-le k'o-wo le wo-le,
 Ji ma-sun l'o-ju o-run, ki-ya ma je O, Sa-se o ma se s'o-le k'o-wo le wo-le,

Ji ma-sun gbe-bo-dy E, k'o de ja-ra E, Ji ma-sun ma se s'o-le k'o-wo le wo-le,
 Ji ma-sun l'o-ju o-run, ki-ya ma je O, Sa-se o ma se s'o-le k'o-wo le wo-le,

8

Music Example 1: Use of Monophony by Soprano and Alto (Mm 5-8)

Based on the foregoing, it is observed that in addition to metrical and non-metrical beats, African music manifests complex rhythmic structures and modes that are characterized by syncopated and asymmetrical beats. The time signature of the metric beats is a simple quadruple of 4/4 with a moderate tempo. The music is in strophic form. It contains two verses and a chorus. The strophic form is a poetic structure where a song is divided into stanzas (verses) that have a consistent rhyme scheme, meter, or other structural elements. Each line and the poem follow a repeating pattern. Oikelome (2005) notes that a strophic form is a form of music in stanzas or verses. It is the same tune that you will use for all the stanzas. Gbenga Obagbemi's *Ji Masun* contains two verses of equal meter, the same number of lines and follows a repeating pattern.

JI MASUN

Do not LOVE SLEEP or you will GROW POOR;
STAY AWAKE and you will HAVE FOOD to spare.

Prov. xx.xiii

Music by: Gbenga Obagbemi

Words by: 'Doyinsola Kayode

SOPRANO

ALTO

TENOR

BASS

Gbe bo-dy o - le di-de, lo-ju o - run re,
Ro - ju o gbe-ra di-de, l'o-ju o - run re,

Music Example 2: The Opening Phrase of *Ji Masun* (Mm 1-4)

The harmony of *Ji Masun* is expressed in a four-part Choral piece. There is use of functional harmony and chromatic chords. The chorus is in SATB with the chord progression I – V⁷ – I etc. It continues with chromatic chords I⁷m – I⁷m – ii – a diminished chord, etc. from bar 22-24). The use of chromatic harmony gives the music one of the characteristics of Romantic and modern music.

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A - ja - o! Ya-ra o k'a le ri-se sa, o - le gbo, ji! Ma-sun lo-ju o-run re,

A - ja - o! Ya-ra o k'a le ri-se sa, o - le gbo, ji! Ma-sun lo-ju o-run re,

A - ja - o! Ya-ra o k'a le ri-se sa, o - le gbo, ji! Ma-sun lo-ju o-run re,

A - ja - o! Ya-ra o k'a le ri-se sa, o - le gbo, ji! Ma-sun lo-ju o-run re,

Music Example 3: The Use of Chromatic Chords in *Ji Masun* (m. 23)

The music employs both Monophony and homophony. Monophony is a musical texture consisting of a single melodic line, in a call-and-response style typical of indigenous music and without accompaniment or harmony as shown in Figures 1 and 2. While the music for the stanzas of *Ji masun* is monophony, it acts as a call section and its binary model is completed in the chorus as homophony. Homophony is a musical texture where multiple voices sing the same melody together, often with harmonies or accompaniment. The harmony of the chorus is engaged to sustain listeners interest when listening to the music. Interestingly, the music uses the poetic nuances of the text written by Doyinsola Kayode in creating relative towards its meaning and the genre of Highlife music which Gbenga Obagbemi has explored.

The expression of Highlife in the music gives it a form of Neo-classism which the paper argues provides a wider audience to the music. According to Olusoji (2010, p. 38). 'High-life' acquired its name from its elitist nature. It is music meant for a particular class or group of people who might have attained a certain social status in society. The evolution of Highlife music in Nigeria has been traced to the arrival of foreign sailors to Nigeria in the 1930s and has had the following influences: European ballroom dances and their impact on the natives, and the influence of emancipados, Christian missionaries, and Military Band music. Gbenga Obagbemi in his *Ji masun* employs highlife rhythm in this music. This has the tendency of making the music to be danced to or danceable. This can be seen as an attempt to soften the serious nature of art music to fit into the energetic nature of the younger generation that this music is addressing.

It is necessary to discuss the tone materials that formed the melodies of Gbenga Obagbemi's composition, which are the scales he uses. Mereni (2004) opines that “, all African tone system/scales are modal; and four distinct types of these modal tone systems/scales have been classified in the African music culture. They are, the tetratonic (four-notes), the pentatonic (five-notes), the hexatonic (six-notes) and the heptatonic (seven-note) tone system/scales”. Lo-Bamijoko(1985) also concur to this opinion. However, Akpabot (1986) notes that six-scale structures are used in African music: *ditonic* (two-tone scale), (three-tone scale) *tritonic*, and the other four mentioned by other authors as stated above. The scale used for the thematic melody of *Ji Masun* is the Heptatonic scale.



Figure 3: The Scale Tones of the Melody of *Ji Masun*

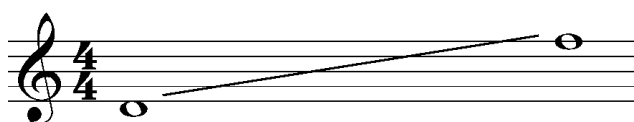


Figure 4: The Tonal Range of the Melody of *Ji Masun*

The Melodic contour aids the melody to be tuneful and explores the heptatonic scale. The music creates Identity nuances typical of Yoruba choral music with a difference. It is in

highlife rhythm and employs trending texts from hip-hop popular culture, making it appealing to Generation Z and youths in general.

Textual Analysis of Ji Masun

Adedeji (2011) submits that “a major aspect of African music which has often been underscored in musicological studies and which undoubtedly the most important to Africans, is the *textual content*” (authors’ emphasis). Adjija (2019) added that “the text of songs is considered sacrosanct as it is the reflection of the general ideology of the community...”. The text borrows or interpolates the biblical instruction of Proverbs 20 vs. 13 “Love not sleep, lest you come to poverty; open your eyes, and you shall be satisfied with bread.” (NKJV). The admonition of the bible becomes real in the Nigerian context of the unemployment rate, poverty, high cost of living, and the many challenges of contemporary society. The text contextualises sleep as laziness and not working smart in a technologically smart environment provided by the Internet and other technological innovations.

Yoruba

*Gbe body ole dide, loju orun re,
Ji masun gbe body E kode jara E,
Ji masun mase sole kowo le wole
Ji masun gbe body E tori ola de,*

English Translation

Wake up from your sleep lazy person
Do not sleep, wake up and be smart
Wake up, don't be lazy to make money
Wake up, make move for the future is here

Chorus:

*Aduke ojo nlo k'a tepa mose,
Ajao yara o k'ale rise sa,
Ole gbo, ji masun loju orun re,
L'asale k'igbadun le wa falala,
L'asale k'igbadun lewa falala.*

Aduke, time waits for no man, work hard
Ajao, hasten up so as to get work to do
Lazy one hear, wake up from your slumber
So that you can enjoy in your old age
So that you can enjoy in your old age.

The use of folk nuances in the song provides a connection with the inhabitants of a land, their culture, tradition, or history. The song text associates with common people as opposed to ruling classes or elites. Art music used to be believed to be the music of the elite, but content has the power of repositioning it to become a medium of expression and relevance among the common people of the land. Aside from engaging the Yoruba language, the choice of words and the content of the music targeted the masses, especially the youth. Folk music is any genre of music originating from the ethnic community of a specific region, often not

recorded but passed down orally. It can also be contemporary music in the style of traditional folk music such as *Ji Masun*. A folk song is any song that originates among the people of urban and rural areas and is handed down by oral tradition. It is a song in this style which may have been written in recent times. (Dictam English, 2018).

Given this, *Ji Masun* has a folk flavour and connection using many symbols such as names. Words like *Aduke* and *Ajao* in the chorus of '*Ji Masun*' are symbolic of the Yoruba *oriki* (panegyrics or praise poetry). *Oriki*, a Yoruba cultural tradition, entails using poetic and musical expression to praise an individual, family, or group for their ancestry, achievements, and characteristics. It serves as a means of honoring and celebrating one's heritage and identity. *Oriki* is commonly performed through singing or recitation during significant events like births, weddings, and other important occasions. This practice holds great significance in Yoruba tradition and cultural heritage. For example, the name *Aduke* is a girl's name of Yoruba origin meaning "beloved". It is a beautiful African name which can also lead to the always-wearable "addy" nickname. It also means "much loved". (Nameberry.com, 2017 and babynamesmedia.com). *Ajao* on the other hand is a common surname among the Yoruba people of Nigeria. It means "keeper" or "custodian" in Yoruba. This makes the music to possess cultural in-depth and social relevance.

Aduke ojo nlo k'a tepa mose,

Ajao yara o k'ale rise sa

Contemporary Art Music in Nigeria

According to Mereni (2014), "the nature of the value of art music is essentially intellectual" (p. 6). He also added that "the development of classical/school music (art music) started at the very beginning of the literate age, an age documented with hand-written letters. So, classical music forms part of the world's intellectual history" (p. 14). The music in discussion engages the functional harmony of choral music, has a form of call and response, a homophonic texture, and is performed as such. This shows the attempt to promote Nigerian art music beyond the shore and give our value access to global acceptability the literary approach of notating the music. Moreover, Oikelome (2005) affirms that Nigerian art musicians aim to make their compositions culturally relevant to the Nigerian situation. This new breed of composers represents contemporary art music different from early art music composers who were trained in a predominantly European tradition. Contemporary art music composers seek for more Afro-centric approaches in their bid to evolve an original tradition of modern Nigerian Art music. This is what Gbenga Obagbemi does in his work *Ji Masun*. The composer engages highlife rhythm, which gives room for dance, especially 'gbe body e' in recent hip-hop music. Contemporary Art Music in Nigeria is not completely new, it is a continuation of the works of earlier Nigerian Art Music composers - Samuel Akpabot, Ayo Bankole, Akin Euba, Lazarus Ekwueme, A.V.E. Mereni, Meki Nzewi, Okechukwu Ndubisi, Adam Fiberisma, Joshua Uzoigwe, Christian Onyeji, and many others. Currently, in the

Contemporary art music composition scene, there is a huge number of fine composers both among the academics and in churches. In southwest Nigeria, we have people like Stephen Olusoji, Dayo Oyedun, Ayo Oluranti, Tunji Dada, Tolu Owoaje, Seun Owoaje, David Aina, Sunday Ajayi, Seun Akin-Ajayi, Ayokunmi Olaoluwa, Busuyi Ayowole, Gbenga Komolafe, Leke Joel, Damilola Odebiyi, Deji Adesuyi, Gbenga Obagbemi, to mention but a few.

Conclusion

Gbenga Obagbemi's *Ji Masun* is an interesting neo-classic composition that focuses on the nuances of modernity in combining didactic and entertaining essences relevant to this twenty-first-century music taste. The analysis shown in this paper has highlighted different elements that contribute to art music and provide a good medium of communication in these contemporary days if composers can employ trending lexicons and make the content of their music more relevant to society. We have illustrated how the composer has engaged creatively with indigenous elements and Western music techniques to arrive at contemporary art composition. This is exemplified in its form, style, structure, texture and harmonic frame, which are geared towards bridging the gap between the past and the challenges of modern society as Gbenga Obagbemi's *Ji Masun* has done. Hence, composers of the age should learn to make their compositions more relevant to their society, like Gbenga Obagbemi, so that their works can gain more relevance beyond sacred spaces and academic environments.

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APPENDIX

JI MASUN

Do not LOVE SLEEP or you will GROW POOR;
STAY AWAKE and you will HAVE FOOD to spare.

Prov. xx.xiii

Music by: **Gbenga Obagbemi**

Words by: **Doyinsola Kayode**

SOPRANO

ALTO

TENOR

BASS

Gbe bo-dy o-le di-de, lo ju o - run re,

Gbe bo-dy o-le di-de, lo ju o - run re,

5

Ji ma-sun gbe-bo-dy E, k'o de ja-ra E, Ji ma-sun ma se s'o-le k'o-wo le wo-le,

Ji ma-sun gbe-bo-dy E, k'o de ja-ra E, Ji ma-sun ma se s'o-le k'o-wo le wo-le,

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Ji-ma-sun gbe bo-dy E to-ri___ o-la de.

Ji-ma-sun gbe bo-dy E to-ri___ o-la de.

Gbe bo-dy o-le di-de, lo ju___ o-run re,

Gbe bo-dy o-le di-de, lo ju___ o-run re,

13

Ji ma-sun gbe-bo-dy E, k'o de___ ja-ra E, Ji ma-sun ma se s'o-le k'o-wo le wo-le,

Ji ma-sun gbe-bo-dy E, k'o de___ ja-ra E, Ji ma-sun ma se s'o-le k'o-wo le wo-le,

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A - du-ke, o-jo___ nlo k'a te-'pa mo 'se,

A - du-ke, o-jo___ nlo k'a te-'pa mo 'se,

Ji-ma-sun gbe bo-dy E to-ri___ o-la de. A - du-ke, o-jo___ nlo k'a te-'pa mo 'se,

Ji-ma-sun gbe bo-dy E to-ri___ o-la de. A - du-ke, o-jo___ nlo k'a te-'pa mo 'se,

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