

THE MUSIC COMPOSER IN THE COVID-19 PANDEMIC: AN ANALYSIS  
OF THE SONG *EKWELA KA IHE OBULA NYE GI NSOGBU* (Do not be Troubled by Anything)

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### Abstract

The work, titled: *e kwela ka ihe obula nye gi nsogbu* (do not be troubled by anything) aims at promoting original music composition as prayer as well as an encouragement, urging people to be unperturbed amidst the prevailing Covid-19 pandemic that has thrown the entire universe into a state of comatose, quandary and confusion. The work derives strength from the scriptural principles such as in Philippians 4: 6; Isaiah 41: 10; The Psalm 91: 5 - 8. The work is also to serve as a courageous attempt and bold step towards the creation and documentation of new composition in the present situation of hopelessness. The researchers allude to the importance of formal music education as advantageous for creating art music, knitting biblical passages academically with music for the global pandemic. The song is notated and analyzed using standard criteria for music analysis, thereby providing directional research materials for future composers and musicologists.

**Key Words:** Music Education, Composer/composition, Covid-19 Pandemic.

### Introduction

Music, from time immemorial has been conceived as an object of aesthetic contemplation as well as a socio-cultural phenomenon whose importance transcends musical values. It plays multi-dimensional roles in every aspect of our culture. The nature and scope of music making depends on the purpose of specific social event or the needs of the performers. Music is really important as it is the receptacle of all that is most valuable in human life.

Ogisi (2006) noted that apart from the primary needs for food, clothing and shelter, it has been observed over time that the possession of musical equipment ranks high in a prioritization of material acquisitions. This observation, according to him, is prevalent amongst the lowest income segment of the Nigerian society to the extent that they would rather acquire television, radio, CD/DVD players, cassette players and their accessories than to seek for more decent shelter or save towards improving their income base. Those who are unable to purchase more expensive equipment such as television, video players, would strive to own at least the cheaper brands of single UM 3 battery operated radios. Such obsession with electronic musical equipment, he summed up, tells of the importance of music in the life of an average Nigerian.

Giving vent to the above, Okafor (2005) states that

Music is one of the principal aspects of human culture. To the African, as to many other peoples of the world, music remains a veritable way of life, and no occasion, whether sad or joyful, is without its attendant musical expression (p.190).

In the Greek philosophy and education, Seaton (1991) observed that music was a very powerful entity to the ancient Greek philosophers. It was quite inseparable from the doctrine of ethos, or the ability to affect character and feelings. Seaton further noted that "one of the major contributions of Greek philosophy, shared by both Plato and Aristotle, is the doctrine of ethos. Applied to music, this doctrine is the belief that music can powerfully affect human character and behaviour" (p. 2).

### **Concept of Music**

In the annals of existence of mankind, music has been sung and played in diverse ways. From the pre-literate, literate and to more civilized societies, each culture developed its own style of music/singing as well as its own type of musical instruments. The creation, performance, significance and even the definition of music varies according to culture and social context. Hence, Obiesie (2019) states that, "this is the reason why it is said in Igbo parlance; that, *okwa mba n'achi n'olu n'olu*. Meaning: the partridge of a clan cries in diverse tones". Giving vent to the above, Lasisi, (2012) stated inter alia... "There is no universal language of music in Nigeria. That is, each tribe has a musical language of its own" (p. 108).

Music can be subdivided into genres and sub-genres; although the dividing lines and relationships between music genres are often subtle, sometimes open to personal interpretation, and occasionally controversial. Within the field of arts, music may be classified as a performing art, a social science art and an auditory art. It may also be divided into art and folk/traditional music. There is also a strong connection between music and mathematics. Thus Seaton, (1991) quipped,

The organized study of musical phenomena was a lively concern in Greece. The Greeks understood the acoustic properties of musical tones early, and the identification of the simple mathematical relationships underlying the harmonic series was attributed to the mathematician Pythagoras in the late sixth century B.C. (p. 2).

Music may be played and heard live, may be part of dramatic work in films, can be recorded to many people in many cultures. In a nutshell, the importance of music to mankind cannot be overemphasized. This is because as the saying goes, "music is life and life is music".

The powerful role music plays in the life of mankind offers cogent reasons for its inclusion as a course of study in the academic institutions. The numerous ways in which people engage in music underscores its appeal for them and thus highlights the many dimensions of their beings that can be met by the musical experiences they have. Given that music is embraced by people everywhere for its unique qualities and roles, to deny it a solid place in the academic curricula would smack of insensitivity on the side of the government and its agencies.

Iyimoga (2011) opined that "music has the potentials for developing the emotional and aesthetic growth of a child" (p. 3). It also enables the child to develop a cultural interest and discover talents useful for freedom of expression. He further stated that music is useful for teaching other school or educational subjects; as facts are more easily understood and as well recall if put into music. For instance, in Geography, the researchers recollect, that the major rivers in Africa, namely: Nile, Niger,

Senegal, Congo, Orange, Limpopo, and Zambezi as well as the names of some political leaders of Africa, were taught to us using music to enable us memorize and remember them easily.



Thus:

Also, in Religious Knowledge, the names of Moses, his siblings and parents were taught to us also with musical melodies.

In his contribution, Darlington (2010) pointed out that "music has the potential of bringing calm to a distressed mind and thus can be used as a therapy for emotionally disturbed persons" (p. 15). This is in line with George Frederic Handel's (1685-1759) music titled: 'Art Thou Troubled, music will calm thee'. Similarly, the *Holy Bible* recorded in the book of 1<sup>st</sup> Samuel, 16: 14-23, thus... "And so it was, whenever the spirit from God was upon Saul, that David would take a harp and plays it with his hand. Then Saul would become refreshed and well, and the distressing spirit would depart from him" (p. 192). Oakley (2011) sums it up nicely when he noted that "it could be said without equivocation that music was the most imitative of all the arts; for it could imitate different emotional disposition of man" (p. 24). Therefore, life without music would be dull, primitive, worthless, stagnant, and meaningless.

### Concept of Musical Composition

Musical composition, according to [www.copyright.gov](http://www.copyright.gov). Retrieved 15<sup>th</sup> August, 2020, states that "musical composition or simply composition can refer to an original piece or work of music, either vocal or instrumental, the structure of a musical piece, or to the process of creating or writing a new piece of music".

Writing on music composition, Onwuekwe (2005: p. 14) stated:

Music composition is the art of creating original music for voice or other musical instruments. The language of composition remains the choice of the composer. However, if the composer is creating an original work for someone else, the choice of language will be that of whom the music is being composed.

Although a musical composition often uses musical notation and a single author, as can be seen in the piece, "*e kwela ka ihe obula nye gi nsogbu*" this is not always the case. A work of music can have multiple composers, which often occurs in popular music when members of a band collaborate to write a song, or in musical theatre, when a person writes the melodies, another person writes the lyrics, and another orchestrates the songs; and what is more, the above stated Website also asserts that in the 2000s, composition is considered to consist of the manipulation of each aspect of music (harmony, melody, form, rhythm and timbre), 'to arrive at an acceptable product. It further postulated that composition consists in two things only. The first is the ordering and disposing of several sounds...in such a manner that their succession pleases the ear. This is what the Ancients called *melody*. The second is the rendering audible of two or more simultaneous sounds in such a manner that their combination is pleasant. This is what we call **harmony**, and it alone merits the name of composition.

Musical composition could mean much more than just a finished work or product such as the piece, "*e kwela ka ihe obula nye gi nsogbu*" that is notated and analyzed below. Supporting the above assertion,

Nwamara (2009: 21) describes musical composition as that which implies "the creation of a unique musical event that may or may not be based on original musical materials, whether reference is to the process or to the completed work"

However, for music composition/creation to be possible or be a reality somebody usually should be behind the act; and the person is known as the composer. Nwamara (2009: 22) describes a composer as "one who creates or *manufactures* music. The composer is basically skilled and vast in the handling of musical notations, musical elements and orchestration". In support of the above, Agu (1999: 33) states that in doing this, however, the composer's creative act is to be guided by certain rules like the proper placement of word to achieve intelligibility, ensuring that intervallic range of notes and ambit of the melody agree with the speech-tone patterns of the chosen text. The composer, as a creative artiste, employs the afore-mentioned musical elements maximally to ensure qualitative and quantitative outcome of the work. This, of course is the distinguishing factor amongst the composers, since composition, according to Nwamara (2009: 27) cannot be taught but can be learnt.... The teaching aspect of composition, according to him, provides one with basic and fundamental ingredients for composition, but this mere provision does not ensure any specific artistic result as the 'pencil in a student's hand does not ensure competent drawing'. In other words, music creativity is not taught, it is allowed to happen. One of music's primary attitudes is its ability to stimulate the imagination; hence the creative approach to it is natural.

The traditions and social context of a community have a study sway on the formation, performance, significance and even definition of music that is composed. It is, therefore of utmost importance for a composer to be conversant with the local idioms of the immediate society/environment so as to imbibe the nationalistic compositional approach, which introduces variety of original indigenous art music genres/styles. According to Agu (2007: 4), the contemporary African art musicians have been faced with the task of providing the relevance of African characteristics and traditional backgrounds and practices of their numerous audiences through authentic art idiom.

It therefore goes without saying that a composer should be inspirationally aim at originality and as well be abreast of the nitty-gritty of music composition in order to create or "manufacture" tuneful/melodious work that can be persuasively acceptable to the listeners, especially the money paying class. The fact that some cultures have preserved the purity of their folk music despite the widespread influence of the European musical tradition cannot be over-emphasized. Finally, the ability of composers to use moral ideas and attitudes that belong to a particular society, to convince the listeners is usually a welcome development in music composition. Also, their ability to show strong moral character, avoiding any form of bawdy and uncouth utterances, typical of some psychedelic youths and adult psychopaths who jump to any untoward music and call it musical experience, makes them endearing to the listeners.

### **The Relevance of Music education in Composition**

The term, music education refers to the teaching and learning of formal music making and listening. Mark (1978) further explained that "the aim and objective of music education is to develop the aesthetic potentiality possessed by every human being as well as to enrich the musicianship of students and to strengthen the profession" (p.3). Music education touches on all learning/educational

taxonomy. These include the cognitive domain (the acquisition of knowledge), the affective domain (the learner's willingness to receive, internalize, and share what is learned), and the psychomotor domain (the development of skills).

Music education has often been defined by various Nigerian music scholars to be the sum total of all skills, knowledge, principles, and strategies which a music practitioner needs to acquire in order to be effective and efficient in his/her job as a professional.

In the light of the above, the academic music composer, having been trained and exposed academically to the art of creating new work, has an advantage over the one who has no formal training in the art of music theoretical studies and practice. The training enables the academic music composer to defend what he/she has created. It also enables the effective application of ethos and pathos in the use of literary works like scriptural passages for music composition. For instance, the oratorio titled *Messiah*, written by G. F. Handel in 1741 were biblical passages taken from the Genesis to Revelation. The piece, *e kwela ka ihe obula nye gi nsogbu*, (do not be trouble by anything) was equally inspired by the scriptural passages such as: Philippians 4: 6 which states: "be anxious for nothing, but in everything by prayer and supplication, with thanksgiving, let your requests be made known to God"; Isaiah 41: 10 states: "fear not, for I am with you; be not dismayed, for I am your God....." etc. The Psalm 91: 5 - 8 crowns it, thus: "do not be afraid of the terror by night ...nor of the pestilence that walks in darkness, nor of the destruction that lays waste at noonday, and so on." Both scriptures, as well as the Saint Theresa of Avila's ever encouraging words, were aimed at urging people to be unperturbed, trust and depend on God amidst the prevailing Covid-19 pandemic that has thrown the entire universe into a state of comatose, quandary and confusion.

### **Concept of Covid-19 Pandemic**

A novel disease broke up towards the end of the year 2019 in the Republic of China. The <https://covid19.ncdc.ng>, retrieved 15<sup>th</sup> August, 2020, recorded that Corona virus disease 2019 (COVID-19) is defined as illness caused by a novel corona virus now called "Severe Acute Respiratory Syndrome2 (SARS-COV-2) which was first identified amid an outbreak of respiratory illness cases in Wuhan City, Hubei Province, China. It was initially reported the World Health Organization (WHO) on December 31<sup>st</sup> 2019. On January 30<sup>th</sup>, 2020, the WHO declared COVID-19 a global pandemic, deriving the acronym from "corona virus disease 2019". The name, according to the website, was chosen to avoid stigmatizing the virus' origins in terms of populations, geography, or animal associations. Symptoms of the disease include: Fever or chills, cough, shortness of breath or difficulty breathing, fatigue, muscle or body aches, headache, loss of taste/smell, sore throat, congestion/running nose, nausea/vomiting, etc.

On January 28<sup>th</sup>, 2020, the Federal Government of Nigeria assured citizens of the country of its readiness to strengthen surveillance at the five International Airports in the country to prevent the spread of the corona virus. The airports are Enugu, Lagos, Rivers, Kano and FCT. On the same day, the NCDC set up corona virus group to activate its incident system if any case emerged in Nigeria. However, the first confirmed case in Nigeria, according to the website was on announced on 27<sup>th</sup> February, 2020, when an Italian citizen in Lagos tested positive for the virus; and on 9<sup>th</sup> March, 2020, a second case of the virus was reported in Ogun State, a Nigerian citizen who had contact with the Italian citizen. Thereafter, the disease continued spreading to other states in Nigeria, as Imo state recorded its index case on 26<sup>th</sup> April, 2020.

**The Music Score of the Piece: E kwela ka Ihe Obula Nye Gi Nsogbu  
(Do not be Trouble by Anything)**

**St. Theresa of Avilla** Dr. Ngozi Louis Ekezie  
for COVID 2020, April 2020

**Doh is F**

| s .s :s .m :d | s :d .d :- | m .s :s :m | d :r :d | t<sub>1</sub> .r :- :- | f :r :r :-

N-wa Chi-ne-ke! E kwe-la\_\_ ka I heo-bu - la nye gin - so-gbu, e-kwe-la\_\_

| m .m :m .d :s<sub>1</sub> | m :s<sub>1</sub> .s<sub>1</sub> :- | d .m :m :d | l<sub>1</sub> :t<sub>1</sub> :s<sub>1</sub> | s<sub>1</sub> .s<sub>1</sub> :-s<sub>1</sub> | d :t<sub>1</sub> .t<sub>1</sub> :-

N-wa Chi-ne-ke! E kwe-la\_\_ ka I heo-bu - la nye gin - so-gbu, e-kwe-la\_\_

| d' .d' :d' :s :m | s :m .m :- | s .d' :d' :s | m :f :m | r .f :-f | l :f .f :-

N-wa Chi-ne-ke! E kwe-la\_\_ ka I heo-bu - la nye gin - so-gbu, e-kwe-la\_\_

| : : | d :d<sub>1</sub> .d<sub>1</sub> :- | d .d :d :d | d<sub>1</sub> :s<sub>1</sub> :s<sub>1</sub> | s<sub>1</sub> .s<sub>1</sub> :-s<sub>1</sub> | : : :

E kwe-la\_\_ ka I heo-bu - la nye gin - so-gbu,

7 | f .l :l :f | r :s :f | m :- :- | s .s :-s :d | m .s :m :d | t<sub>1</sub> :-r :- | s :m :d

ka i-heo-bu - la tuo giu - jo; I-he dum n'a-ga-fea-ga - fe; Chi-ne-k'a-

| d .f :f :r | t<sub>1</sub> :m :r | d :- :- | m .m :-m :d | d .m :d :l<sub>1</sub> | s<sub>1</sub> :-t<sub>1</sub> :- | m :d :l<sub>1</sub>

ka i-heo-bu - la tuo giu - jo; I-he dum n'a-ga-fea-ga - fe; Chi-ne-k'a-

| l .d' :d' :l | f :d' :l | s :- :- | d' .d' :-d' :m | s .d' :s :m | r :-f :- | d' :s :m

ka i-heo-bu - la tuo giu - jo; I-he dum n'a-ga-fea-ga - fe; Chi-ne-k'a-

| f<sub>1</sub> .f<sub>1</sub> :f<sub>1</sub> :f<sub>1</sub> | s<sub>1</sub> :d :d | d :- :- | d .d :-d :d | d .d :d :d | s<sub>1</sub> :-s<sub>1</sub> :- | d :d :d

ka i-heo-bu - la tuo giu - jo; I-he dum n'a-ga-fea-ga - fe; Chi-ne-k'a-

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14 | l .m :s .f :m | r :- :- | s .m :- .d :d | m :s :m | m :- .m :m | f :- .f :-

di-ghia-gba-nwea-gba - nwe; I-jin - di-di g'e-nye gi i - he ni - le

di-ghia-gba-nwea-gba - nwe; I-jin - di-di g'e-nye gi i - he ni - le

di-ghia-gba-nwea-gba - nwe; I-jin - di-di g'e-nye gi i - he ni - le

di-ghia-gba-nwea-gba - nwe; I-jin - di-di g'e-nye gi i - he ni - le

20 | s .s :m .m :m .d | s<sub>1</sub> :m :f | r :r :d .d | d :- :- | m .s :- .d :- | f :f :m .d | d :- :-

O-nye nwe-re Chi-ne - ke, o-nwe-gh'i-he ko-ro ya; so - so\_\_ Chu-kwue- zuo - la

O-nye nwe-re Chi-ne - ke, o-nwe-gh'i-he ko-ro ya; so - so\_\_ Chu-kwue- zuo - la

O-nye nwe-re Chi-ne - ke, o-nwe-gh'i-he ko-ro ya; so - so\_\_ Chu-kwue- zuo - la

O-nye nwe-re Chi-ne - ke, o-nwe-gh'i-he ko-ro ya; so - so\_\_ Chu-kwue- zuo - la

27

La-wa la-wa Co-ro-na vi-rus la-wa u-mu Chi-ne-ke no na

La-wa la-wa Co-ro-na vi-rus la-wa u-mu Chi-ne-ke no na

La-wa la-wa la-wa Co-ro-na vi-rus la-wa u-mu Chi-ne-ke no na

La-wa la-wa la-wa Co-ro-na vi-rus la-wa u-mu Chi-ne-ke no na

33

n-che-kwa\_Chu kwu. La-wa la-wa Co-ro-na vi-rus la-wa

n-che-kwa\_Chu kwu. La-wa la-wa Co-ro-na vi-rus la-wa

n-che-kwa\_Chu kwu. La-wa la-wa la-wa Co-ro-na vi-rus la-wa

n-che-kwa\_Chu kwu. La-wa la-wa la-wa Co-ro-na vi-rus la-wa



4

39 | s .m:- .s :m | s<sub>1</sub> :s<sub>1</sub> :s<sub>1</sub> | r :r .r :- .d | d:-:- Verse | One m .m :m :s | r .f:- :-

u-mu Chi-ne - ke no na n-che- kwa Chu kwu. U - wa no nan - so- gbu—

| m .d:-.m :d | m<sub>1</sub>:m<sub>1</sub>:m<sub>1</sub> | t<sub>1</sub> :t<sub>1</sub> .t<sub>1</sub> :- .s<sub>1</sub> | s<sub>1</sub>:-:- | d .d :d :m | t<sub>1</sub> .r:- :-

u-mu Chi-ne - ke no na n-che- kwa Chu kwu. U - wa no nan - so- gbu—

| d' .s :- .d' :s | d :d :d | f :f .f :- .m | m:-:- | s .s :s :d' | f :-: f

u-mu Chi-ne - ke no na n-che- kwa Chu kwu. U - wa no nan - so- gbu—

| d .d :- .d :d | r<sub>1</sub> :s<sub>1</sub> :s<sub>1</sub> | s<sub>1</sub> :s<sub>1</sub> .s<sub>1</sub> :- .d<sub>1</sub> | d<sub>1</sub>:-:- | d .d :d :d | s<sub>1</sub> .f:- :-

u-mu Chi-ne - ke no na n-che- kwa Chu kwu. U - wa no nan - so- gbu—

46 | d .d :d .d :m | r .r:- :- | d' .s :m .s :s :s | f :- :m | s .s :- .m :f | r :- :-

u-wa no n'o-gba -gha- ra, U-jo no n'e-be ni - le ma Chu-kwu n'a-si gi

| l<sub>1</sub> .l<sub>1</sub> :l<sub>1</sub> .l<sub>1</sub> :d | t<sub>1</sub> .t<sub>1</sub> :- :- | s .m :d .m :m .m | r :- :d | m .m :- .d :d | t<sub>1</sub> :- :-

u-wa no n'o-gba -gha- ra, U-jo no n'e-be ni - le ma Chu-kwu n'a-si gi

| m .m :m .m :s | f .f:- :- | : : | : :s | d' .d' :- .s :l | f :s .s :f

u-wa no n'o-gba -gha- ra, U-jo no n'e-be ni - le ma Chu-kwu n'a-si gi n-wa m

| d<sub>1</sub> .d<sub>1</sub> :d<sub>1</sub> .d<sub>1</sub> :d | s<sub>1</sub> .s<sub>1</sub> :- :- | : : | : :d | d .d :- .d :d | s<sub>1</sub> :- :-

u-wa no n'o-gba -gha- ra, U-jo no n'e-be ni - le ma Chu-kwu n'a-si gi

52 | t<sub>1</sub> :- .d :- | d :- :- | m .s :- :m | Verse\_ Two | f .f :- :- :- | d .m :m :d

de - re - juu. Kwe-re na Chu- kwu da - be - re na

s<sub>1</sub> :- .s<sub>1</sub> :- | s<sub>1</sub> :- :- | d .m :- :d | r .r :- :- :- | l<sub>1</sub> .d :d :l<sub>1</sub>

de - re - juu. Kwe-re na Chu- kwu da - be - re na

r :- .m :- | m :- :- | s .d' :- :s | l .l :- :- :- | m .s :s :m

de - re - juu. Kwe-re na Chu- kwu da - be - re na

s<sub>1</sub> :- .d :- | d :- :- | d .d :- :d<sub>1</sub> | f<sub>1</sub> .f<sub>1</sub> :- :- :- | d .d :d :d<sub>1</sub>

de - re - juu. Kwe-re na Chu- kwu da - re - re na

57 | r :- :- | s :m .s :s | f .f :- :s | m .m :f .r :r | d :- :-

ya O - bu o - nye nwe gi, o si gi a - tu - lau - jo.

t<sub>1</sub> :- :- | m :d .m :m | r .r :- :m | d .d :d .t<sub>1</sub> :t<sub>1</sub> | s<sub>1</sub> :- :-

ya O - bu o - nye nwe gi, o si gi a - tu - lau - jo.

f :- :- | d' :s .d' :d' | l .l :- :d' | s .s :l .f :f | m :- :-

ya O - bu o - nye nwe gi, o si gi a - tu - lau - jo.

s<sub>1</sub> :- :- | d :d .d :d | f<sub>1</sub> .f<sub>1</sub> :- :d | d .d :d .s<sub>1</sub> :s<sub>1</sub> | d<sub>1</sub> :- :-

ya O - bu o - nye nwe gi, o si gi a - tu - lau - jo.

**Structural Analysis of the Piece: E kwela Ka Ihe Obula Nye Gi Nsogbu (Do Not Be Troubled By Anything)**

1. **Form:** *Ekwela ka ihe obula nye gi nsogbu* is a vocal music for four parts: Soprano, Alto, Tenor, and Bass. This song is based on different biblical passages on God's assurance and faithfulness; such as Philippians 4: 6, Isaiah 41: 10, Psalm 91: 5 - 8 and especially the one summarized by Saint Theresa of Avila in which we are asked not to allow anything trouble us; that God is for us, we should not be afraid. In the present situation, with strong faith in God, we authoritatively ask the Corona virus to go for we are in God's hand.

Being an assurance song, after the six(6) bar instrumental introduction, all parts entered at the same time to show that everyone should confess his/her own faith.

2. **Rhythmic structure of the melody:** The melody uses different rhythmic structures involving different note values made of quavers, crotchets, minims and dotted minims. The melodic rhythm at bars 1, 2, 4 and 5 are different and such appears throughout the song.
3. **The basic structural features:** It is made up of short phrases, involved repetitions of sections to create emphasis. Implied dynamics is clear to actually get the music expressed as an assurance song in the midst of hopelessness. It has interludes between the chorus and the verses.
4. **Phraseology:** The song has balanced phrases; it is in the key of F major and has three crotchet beats in a bar which serves as its Time signature.
5. **Medium:** The music is for the voice and as the voice does it alone, it makes the content clearly spelt as an assurance song which it represents.
6. **Tempo:** The tempo is moderately slow to enable it become actually meditative as a prayer.
7. **Mood:** The mood should be expression of confidence and faith
8. **Intended audience:** The intended audience is the people in the world because the world was thrown into confusion since 2019 by this Pandemic called COVID-19 or Corona Virus. In the church setting, it fits post communion song especially for Catholic Churches.
9. **Text:** The text of this song is taken from the quotation made by saint Theresa of Avila with slight addition by Dr. Louis Ngozi Ekezie.

#### **Song Text - Igbo Language**

*Nwa Chineke, Ekwela ka ihe obula nye gi nsogbu; Ekwela ka ihe obula tuo gi ujo; Ihedum na agafe agafe; Chineke adighi agbanwe agbanwe; I ji ndidi ga enye gi ihe nile; Onye nwere Chineke, Onweghi ihe koro ya; Soso Chukwu ezuola; lawa, lawa, corona virus, lawa; umu Chineke no na nchekwa Chukwu.*

**Verse1.** *Uwa no na nsogbu, uwa no na ogba aghara; Ujo no n'ebe nile ma Chukwu na asi gi, dere juu.*

**Verse2.** *kwere na Chukwu, dabere na Ya, obu Onyenwe gi, O si gi atula ujo.*

#### **English Translation**

Child of God, do not be troubled by anything; do not be afraid of anything; all things are passing away; God does not change; Patience obtains all things; He who has God has everything; Only God suffices. Leave us, corona virus; leave us. For God is the protector of His children.

**Verse1.** The world is in trouble, the world is in confusion; there is fear everywhere but God says, do not be afraid.

**Verse2.** Believe in God and lean on Him; He is your owner, and urges you not be afraid.

10. **Styles:** The song starts with a six (6) bar instrumental introduction with saxophone, flute, keyboard and percussion as prominent ones. The introduction is then repeated by the voice. The opening section which is the chorus has 42 bars, verse one has 10 bars while verse two have 8 bars. The chorus is repeated after each verse with a perfect cadence at bar 41-42.

#### **Conclusion**

In a way of summarizing all that has been mentioned in this paper, the success or otherwise of art music composition depended totally on the composer. The art music composer can be likened to an artisan or creative artist, but with a distinguishing factor in the modus operandi and the type of material employed in the creation/manufacturing of their respective products. Expectedly, the core materials for creating or manufacturing music are the musical elements such as the lyrics (words) tone, rhythm, melody, timbre (tone-colour) texture and form. It therefore goes without saying that

an art music composer should be abreast of the nitty-gritty of composition nuances, especially in the application of the 'materials' for creating or manufacturing music. As Nwamara (2009: 22) stated, "For the composer, his musical 'building materials' are musical elements. He should be capable of manipulating these 'building materials; using the right quantity at the right places to arrive at an impressive result/end". This is where music education plays paramount role. Also, there is need to re-emphasize here that it is of utmost importance for a composer to be conversant with the local idiom of the immediate society/environment so as to imbibe the nationalistic compositional approach, which introduces the variety of original indigenous art music genre/style, as evidenced in the composition of this piece, *e kwela ka ihe obula nye gi nsogbu* (do not be troubled by anything) analyzed above.

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