EXPANDING CONTEXTUAL REFERENCES OF SONGS IN PERFORMING ARTS AS TOOL FOR SOCIETAL EDUCATION: A PROPOSAL

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Introduction

In contemporary times, the performing arts are becoming a strong tool for tutelage as songs play indelible roles in shaping the society. Contextual reference to certain songs is gradually losing its relevance while some seem to be myopic for worldview. The purpose of this study is to introduce re-contextualization of mythological content of songs beyond the traditional norms. It also proposes textual augmentation, multilingual texts and multi-stylistic approach to musical performances to cover larger audience and educate them with the message of the song. This paper is hinged on the law of flexibility, liberality and contextuality propounded by Idamoyibo (2010); its relevance flexibility and diversity in usage of words in relation to languages and context. This theory was further explored to achieve the set purpose of the study. The researcher adopted a purposive sampling for the methodology whereby he selected '*Jangbalajugbu'* by Beautiful Nubia and '*We ki o mo'* by kehinde Oretimehin as yardsticks to elicit re-contextualization of mythological background, textual augmentation and change in performance styles. The paper reveals that these elements serve as tools to widen contextual reference in song performances which in turn, helps to capture and educate more audience in the society. The study concludes that the wider the context in which a song is composed or performed the more the audience's interest to learn from the music. The paper recommended that composers and performers should adopt the usage of the set model to upsurge their creative inclination in order to gain wider coverage of audience with their works.

The paper is a proposal to expand the meaning of songs beyond their contextual references with the aim to educate larger audience with various messages that could be depicted in the songs. The drive to interpret any form of African music

performance is much more sustained amongst music enthusiast and scholars rather than the masses; this seems the 'why' only the songs that their lyrics are easily memorized and relatable are popularly known amongst the masses. Songs, as tools for education in the society helps to teach methods, rhymes, philosophies, morals, ethics of various disciplines and cultural values. In order to ensure that songs in performing arts educate more audience, the contextual limits need to be considered for expansion. Contextual memory from the perspective of communication arts could be visual, oral performative. These tripartite dimensions are involved in performing arts (Akosua, 2015).

The relationships between originality of musical performance in traditional context and its enactment have been discussed extensively over the years by several scholars such as Nketia (1964) Stone (2008), Vidal (2012) and many more. However, the societal demand for more encompassing music in the contemporary time has posed a lacuna which this paper proposes to fill. The meaning given to a song based on its original context may seem narrow and myopic and as such does not cover so many gamuts of imports that can educate larger audience. A good instance is the 'performance of Ritual songs' which in musical scene is just an enactment as no rite or communion with the gods is attached. Until the contextual perspective of the song is diversified, the song might not cover more audience beyond its original contextual references.

Akosua (2015) discusses the importance of creating interaction between the social agent and the audience. The social agent in this case is the performers; hence, the study of contextual reference becomes an offshoot to the interaction between performer and audience. Understanding the aspect contextual references must be comprehended before the proposal of its expansion. The discourse of contextual reference in this study can be examined from three (3) perspectives namely:

1. Mythological context
2. Textual context
3. Musical context

Mythological context of song, particularly in traditional parlance can be traced back to the ancient myth and the cultural belief that guide the content of the song, its symbolism and meaning. The source of the song thereby deciphered through the message, story or musical culture displayed in reference to the myth who in the historical culture might be retraced to heroes or heroines, legends or antecedents. Most of the traditional songs and folk related songs do have certain beliefs in their contents.

Textual content: This is an aspect of contextual reference where the text plays a direct role of conveying lyrical meaning to the audience during performance. Idamoyibo, (2010: 117) expresses variation of word – meaning that can be derived from different tonality. This means changes in tone mark contribute to the expansion of contextual meaning of the words. Anyone who understands the languages of the text gains direct access to the meanings and what references the song makes known to the audience. In this perspective the text is the major determinant of the lyrics and the language. This also determines the percentage of audience the textual content would satisfy.

Musical content: This perspective relates more to the structure of musical elements in the entire composition and the style in which it is performed. The musical element in this context includes the melodic movement with the contours, the extension and scale. The harmonic structure either in homophonic, contrapuntal or "arpeggiated" forms. The use of rhythmic motives and form are also imbedded in this musical content.

The above perspectives culminate the contextual reference of a song. This mean a piece of song is not just the words; neither does it constitute only the rhythm, melody and harmony or form. Rather a piece of song contains several more intricate structures which make the music more complex than the audible sound and performance gestures it attracts. In this vein, the problem of expanding contextual reference becomes an overtime issue as many songs have be narrowed and restricted to a minimal context which covers not much of audiences below expectation.

Purpose of the Study

The purpose of this study is to:

1. Introduce recontextualization of mythological background of songs beyond traditional contents of ancient myths to educate larger audience.
2. To introduce textual augmentation and multilingual text in composition and performance of song to cover wider gamut of audience.
3. To sensitize multi-stylistic approach to composition and performance of musical arts to cover audience of various musical styles.

Significance of the Study

This study is significant to music performers, artistes and composers who through this paper would gain at least an iota of insight to expanding their horizon in content creation with diversify in composition and performance. The paper would in turn capture the interest of music students and enthusiasts who desire to leverage on performing arts or composition. This study is significant to music scholarship as it explores the musical theories to justify the quest for expansion of contextual reference in song performance and composition. To the society, the masses would enjoy diversity in performance of songs. This would consequently yield responses from larger audience who would have been educated by the ethics, and philosophies or other lessons in the song performance.

Theoretical Framework

The study is hinged on the law of flexibility versus contextuality by Idamoyibo (2010). The theory explicates that some words derive their meaning not only from the tonal inflection but also from the use of dotted vowel sounds. The theory further discusses 'homonyms' which refers to words that have the same spellings but different pronunciations depending on which vowels of the words are dotted. Idamoyibo (2010) noted that a song can be melody or instrument without human voice. This makes the discourse of contextual reference more profound as the content of the music proposed for expansion may be more than mere lyrics. Diversity and the contributing factors to establishment of the law of contextuality discussed by Idamoyibo, (2010) includes song text, pitch oral poetry, tone marks and other tonal variations This framework work becomes an archetype which provides a basic knowledge for diversity in contextuality. This is further applicable to other aspects of variation and structure in this subject matter.

Flexibility in Contextual Reference

From the theoretical concept, the context in which a piece of music is performed or composed can diversify such that the meaning derived from the song does not refer to only mythological content believed to have been the only reference to the song. According to Nwamara (2006:139), 'in Igbo speaking societies, melody requires some degree of subservience to the tone of words in order to refer to the meaning intelligibly'. With regards to most languages and tradition in Africa, subservience to the tone of word has to a large extent helped the audiences or the language speakers relate the meaning intelligibly.

The textual content of a piece of song is easily diversified in pertinent to this theory such that the same text could portray different meanings. This broader perspective is more appealing to different views of the larger audience who might understand the text from various points of view. Consecutively, the music impacts can educate more audience from a wider approach to different textual interpretation. The musical content under this theory is subject to flexibility in the use of beat which is interchangeable for variation of styles in music performance. The musical content does not only deal with beat and rhyme but possible diversities in melody, harmonic constructions and forms.

Influence of Tonal Flexibility in Contextuality

Ubani (2004:122) states that 'the melodies of Igbo Minstrel singers are determined by tonal inflection'. Bearing in mind the use of homonyms and other words that are capable of producing different sounds and meanings based on tone marks, tonal flexibility in contemporary parlance goes beyond recognizing the meaning of words with changes in tone marks. Words can generate new meaning not only by shifting of tone marks but additionally, by defining their operation in the composition or performance modes.

Several musicians have creatively coined words with or without semblance to other exiting words and give meanings of what such words or terminology should portray in their songs to the society. 'Synchro system' by Sunny Ade, 'Jaguanana' by Orlandos Julius, 'Miliki express' by Ebenezer Obey and etcetera are examples of creative words derived from an existing word but given different meaning to capture the attention of audience beyond the original word from.

Methodology

To achieve the set of purpose for this paper, the methodology adopted is a purposive sampling of two songs which contextual contents were expanded beyond their original traditional meaning. The songs are

1. Wè kí O Mó by Oretimehin
2. Jangbalajugbu by Beautiful Nubia

The method of analysis employed towards achieving the set purpose includes pointing out the areas of expansion in contextual reference, textual contents and musical contents in each of the songs.

Wè kí O Mó

The contextual reference of the song originally refers to folklore where songs are used to teach children cleanliness and moderation. The context becomes a little expanded beyond moderation to morality which has to do with caution not to be a drunkard or smokers, get involved in illegal dealings. The expansion therefore covers a wider audience and educates them not only on moderation but also morality.

Original Context

Wè kí o Mó (Expanded Context)

Textual Content

Wè kí O Mó (Have your Bath and be Clean)
Original Text

Yorùbá	English Translation
Wè kí o mó	Bathe and be cleaned
Gé è kánná re	Trim your finger nail
F'o aso ò re	Wash your clothes
Gbá àyíká re	Clean your environment
Jeun t'ó dára l'á sìkò	Eat good meal at the appropriate time
Má jeun jù	Don't eat too much

This reflects in the text of the song which is differentiated from the original text as it is commonly sung in folklore.

Wè kí O Mó (Have your Bath and be Clean)
Expanded Text

Yorùbá	English Translation
Wè kí o mó	Bathe and be cleaned
Gé è kánná re	Trim your finger nail
Jeun t'ó dára l'á sìkò	Eat good meal at the appropriate time
Má jeun jù	Don't eat too much
Má je ja ké ja má j'eran ké ran	Don't eat rubbish
Má m'o mi k'ó mi lá yé re	Don't drink rubbish
Wè kí o mó	Bathe and be cleaned
Gé è kánná re	Trim your finger nail
Wo so tó dára, dára l'áwò re	Wear good clothes that fit your complexion
F'á run'gbòn re kó dán ma pari wo	Avoid shouting
Jeun t'ó dára l'á sìkò	Eat good meal at the appropriate time
Má jeun jù/ 4ce	Don't eat too much

The point of expansion in the stricture below is extension of instructions which reflects in expanded version (b).

(a)
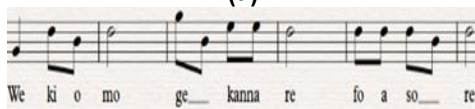
(b)

Musical Content

This is an aspect of the song where the singer diversifies the style of the music form traditional folk of call and response pattern to art singing in form of 'arias' as in Western music style.

Jangbalajùgbú: The contextual reference of this song refers to folklore where the song is used both for game and hard work. the original context of the song refers to people or children engaging in pursuit of a task in order to get a price. The game indirectly makes the participant in a feat work hard to dry the stream or lake. Diversity in contextual reference reflects in the story line as sung by Beautiful Nubia where he replicates the song for scenario of 'flood'. The contextual reference has therefore been expanded beyond game and hard work thing which reflects in the original context.

Jangbalajùgbú (Original Context)

Jangbalajugbu (Expanded Context)

Textual Content
Jangbalajùgbú (Pouring of River Water)
Original Text

Youba	English Translation
E bá mi gbón dò yí gbe	Help me draw the stream water dry
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
E ní bá bá mi gbón dò yí gbe	He who draws the water dry
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
O rí eja ni yó je	He will eat fish head
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
Ìrù eja ni yó je	He will eat fish tail
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
E ní bá bá mi gbón dò yí gbe	He who draws the water dry
Jangbala jùgbú ìjùgbú Jangbala	(verbal sound reflecting pouring of water)
Àárín eja ni yó je	He will eat the middle part of a fish
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)

This also reveals certain diversities in the text; other than changing of texts to depict the scene of flood in the story. There is an extension of multilingual effect where English language is intertwined in the text. Example 'Let us go now.'
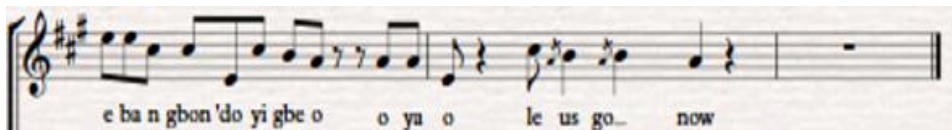
This reflection reiterates the possibility of adding other languages to a text or lyrics which has already existed in a different language. This does not mean an interpretation but an additional statement which could sometimes expand the meaning of the song beyond the user context.

Jangbalajùgbú
Expanded Text

Yorùbá	**English Translation**
E bá mi gbón dò yí gbe óyá o, óyá o	Help me draw the stream water dry
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
E wá bá mi gbón dò yí gbe óyá o, óyá o	Come and help me draw the water dry
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
òjò tó rò l;ánàà ye	The rain that fell yesterday
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
Gbogbo ilé lo mí ró sí	Water poured everywhere in the house
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
Gbogb'omodé lomí ti kólo	Water has swept away the children in the
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
Gbogbo aso ló tutù	All the clothes were wet
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
Baálé ilé ti sùn lo fonfon o éèéh	The man at home is fast asleep
Jangbala jùgbú ìjùgbú Ja ngbala	(verbal sound reflecting pouring of water)
E bá mi gbón dò yí gbe óyá o, óyá o	Help me draw the stream water dry
Let us go now	Let us go now

Musical Content

The musical content Jangbalajùgbú reveals change in the style of performance which originally should be in a folklore setting. The musical content reflects in use

of vocal harmony and combination of Western music instrument and traditional percussion as a replica of popular music genre.

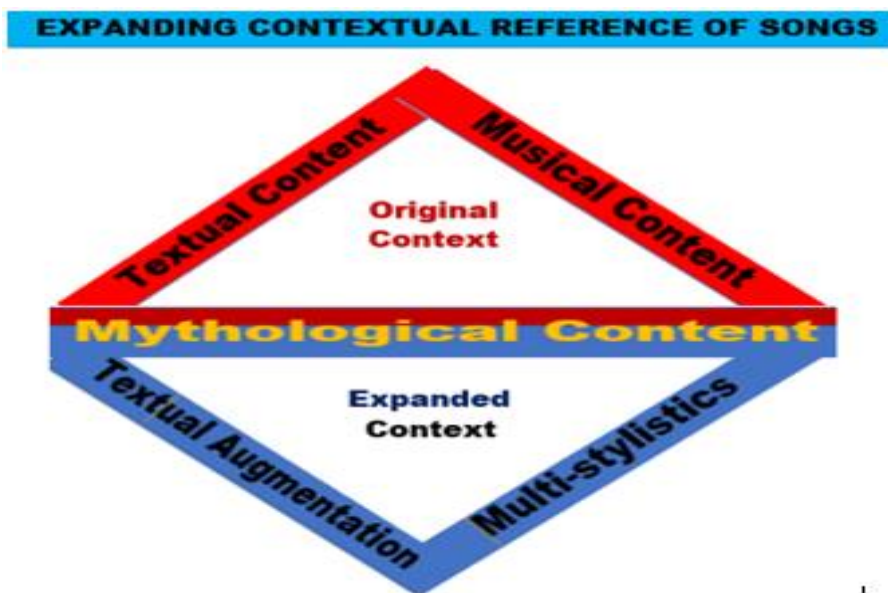## Expanding the Contextual References of Songs

A composition or performance that the scope of the context is expanded beyond the original context is on a stance to educate larger audience. This paper proposes the following ways to expand contextual references in song performance.

Recontextualization of mythological background of songs: This connotes that the original context of a song can be changed or a new context is added to expand the meaning of the song beyond usual understanding. As revealed in the method of analysis of the folk songs selected for this study. It is achievable in most compositions and diversifiable as well. In a song composition or performance, the composer or performer is limitless in expanding scope of the message he wishes to pass across to the audience. As explained by Akosua, (2015:135) the study of Avatime ritual festival as a form of revitalization. The recontextualization of mythological background of the song is also a way of revitalizing the contextual reference beyond the norms.

Textual augmentation and multilingual text: This is another way to expand the coverage of the song in terms of language and meaning. Mokwuyei (2015) agrees with other scholars who describe melody as a function of text. This indicates the importance of text in contextual meaning of song with vocal melodies. Textual augmentation has to do with additional text to the textual content to expand the meaning beyond and visual interpretation. The use of multilingual text in the contemporary times would help music composition and performances to be replicated in different languages. This means, musical presentation in one language covers only the audience that speaks the language. However, if translated to two or three languages, it enables other speakers of those languages to get along thereby increasing the population of the audience that the song would educate. With reference to the middle-age motet, a song could have different texts and still be performed as a single song. The above analogy could depict use of textual augmentation and multilingual text.

Multi-stylistic approach to musical performance: This reveals a viable option to capturing large audience that has interest in various genres of music infused in one song. By adopting this proposal, a piece of song can be performed in different styles, for example, A traditional song can be performed with the first section in traditional while the other transit to art music and finally ends in popular style. Depending on the target of the composer or the performer he/she chooses which approach to employ to capture participation of more audience with the song.

Model for Expanding Contextual Reference of Songs

The above model explains the differences in the original context in a piece of song and its expanded version. A piece of song in its original version contains mythological background, that is, contextual reference to which the content is defined. The textual and musical content also portray the basics that identify the mythological background as the integral element of the original composition. The original music is represented on the upper structure of the model while the lower part represents the expanded version. In relevance to the purpose of this study, the expanded version shares the same boundary with the mythological background which is main source, story, ancient myth, or legend from which the context is

generated. The sharing of background connotes that a shift in the mythological content is either an addition of different content to the existing background or the same story from another perspective. In succinct, the mythological background in the middle section of the model is diversifiable with the original content being viewed, composed, or performed from different perspective. This point of fulcrum allows expansion of content beyond the original.

The lower part of the model is that expanded area of the context. This connotes that changes in the mythological content also yields diversities in the textual and musical contents. The model functions such that it is applicable in analyzing differences in the original and the expanded version of a song. The model also categorizes musical performances into original and expanded version. This implies that a piece of music could exist in either original or an expanded version which is limitless as creativity has no boundary.

Conclusion

Performing arts trigger audience participation and appeal. This remains one of the penetrating forces to reinstate truth, morality and justice in the society. In a way, performance arts help to educate audience in the society. The limitation of songs in capturing a larger audience comes from the myopic view of either the composer or the performance that restricts the gamut of context in which the song is performed.

In this vein, population of people that are educated through the lessons from the song remains limited. As proposed in this paper, it is quite obtainable to record larger audience when the contextual reference is diversified or expanded. This increases the population of audience that appreciates the song because the meaning and message become wider and expanded.

The same result is recorded when the text is augmented, that is, addition of other lyrics that widen the context of the music more audience are also impacted when more than one language are entwined and the music performed is multi-stylistic.

Recommendations

It is recommended that composers and performers extend the scope of the musical works beyond a singular message. The functionality of musical composition

and performances should be "kill several birds with one stone." which can also be replicated as "catch many fish with one net" as generally said. Music performance in the contemporary times has developed beyond a singular message in a song of few or more minutes; varieties in stylistics, texts contents and linguistics are predominant factors of interest in any piece of music composed or performed.

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