INTERCULTURAL MUSIC AND MEANING IN AKIN EUBA'S *CHAKA: AN OPERA IN TWO CHANTS*

by

JENNIFER LYNNE LARUE

(Under the Direction of Rumya S. Putcha)

ABSTRACT

The scholarly and compositional work of Akin Euba, Nigerian composer and ethnomusicologist, serves as a framework for the study of intercultural music within the context of art music as it is typically understood in the Euro-North American academy. Euba was a composer-scholar who trained in universities in Africa, Europe, and the United States. He not only wrote music that pulled from multiple cultures, but defined and published his theories in academic journals, magazines, and books. Euba's opera *Chaka: An Opera in Two Chants* (1970) represents an exemplary piece of intercultural music, where intercultural elements are embedded within the structure of the music itself.

Through a combination of ethnographic and experiential research and musical analysis, I consider how Euba uses musical space to tell the story. I consider musical space that is both physical, because we perceive it or are aware of it with our senses, our physical bodies, but also abstract and ephemeral, as an atmosphere created by musical sound. I also consider as musical spaces the span of Euba's career and *Chaka*'s place in it, the Mbari Club for artists and writers in Ibadan and its influence on Euba, various spaces where the opera was performed, and a sonic atmosphere based on Euba's dundun research; in this space the opera's themes live and move.

Using the language and musical forms of European colonizing countries, Euba subverts them by embedding Yoruba, Ewe, and Akan musics into the structure. With this subversion, Euba is essentially performing musical work akin to what the Négritude poets did with French in the 1930s, "turning its own language and concepts…against it, with the aim of exposing the contradictions in the same norms and values that justified colonial oppression and slavery" (Okoth 2020, VI). Through structural analysis based on the work of Nzewi (2007a, 96) and Ekwueme (1975, 27) combined with an intercultural topical analysis, I argue Euba upends musical norms to convey layered forms of meaning. By interrogating colonial languages and Euro-North American art music in this way, Euba is essentially asking, 'who is really civilized?'

INDEX WORDS: Akin Euba, *Chaka: An Opera in Two Chants*, intercultural music, creative ethnomusicology, performance practice, harmonic analysis, topic theory

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DEDICATION

This is dedicated to my parents, Greg and Brenda Gould, and to all of my guys: Don, Philip, Josiah, and Asher LaRue.

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ENTRÉE

Introduction: Fanfare

A trumpet fanfare changed my life. That sounds dramatic, and it is, but it is also an accurate depiction of what happened the first time I pressed 'play' on a CD titled *Chaka: An Opera in Two Chants* (1999). The CD, recorded by Sir Simon Halsey and the City of Birmingham Touring Opera, is for many people, their only encounter with the opera written by Akin Euba (1935-2020). Euba was a composer-scholar who trained in universities in Africa, Europe, and the United States. He not only wrote music that pulled from multiple cultures, but defined and published his theories in academic journals, magazines, and books.

Born in 1935 in Lagos, Nigeria, Euba was immersed in the Yoruba music of his community, while also being introduced early to a European style of music education; his father was a church musician and his mother was a teacher. After primary and secondary schooling in Nigeria, Euba studied at Trinity College of Music in London from 1952 to 1957, and completed undergraduate and graduate work at UCLA beginning in 1962 (Uzoigwe 1992, 13-26). He received his PhD in 1974 from the University of Ghana, Legon, where his dissertation on dundun[1] was supervised by J.H. Kwabena Nketia (Omojola 2013, 62). Euba was active in the promotion of intercultural music; he was the founder and director of The Centre for Intercultural Music Arts in London and the director for the Centre for Intercultural Musicology in Cambridge.

[1] The dundun is a double-headed tension drum, often called a talking drum in English-speaking academic spaces. The dundun ensemble includes tension drums of varying sizes and a small kettle drum, called a gudugudu, which uses tuning paste to achieve the pitches needed.

In addition to posts in Nigeria, Uganda, and Washington, D.C., Euba was Professor Emeritus at the University of Pittsburgh, having been the Andrew W. Mellon Professor of Music from 1993 until 2011 (Rosenblum 2020). He died on April 14, 2020.

The CD was also my introduction to the work, and I first heard it while listening and reading in preparation for a guest lecture by Dr. Kofi Agawu in my ethnomusicology seminar. As I sat listening to the opening trumpet fanfare, with its descending fourth, rising fifth, and decidedly Mixolydian sound right before returning to the starting pitch, I was transfixed, and immediately felt the need to 'see' the music (the score is unpublished). As a musician who is also a very visual learner, I wanted to look at it as well as hear it, and so I began to transcribe what Euba himself would call "The Conscience Theme." This theme has shaped my listening, thinking, and writing in the years since; I even began to attempt to paint it in an attempt to understand this theme and its relationship to Chaka the man and *Chaka,* the opera. While there are many drawbacks to not being able to witness a live operatic performance, listening to *Chaka* on CD provides an experience that those in a live audience might not have, at least not with such immediacy. I had the CD on repeat, and so I heard the Conscience Theme as it closed the opera, broadened and with a fuller orchestra, and then immediately as the CD looped itself, I heard the theme once again open the opera. The circular nature of both the theme's usage in the opera as well as its own circular nature has, then, always shaped my perception of the work.

There is one other element to the intensity with which this opera, and particularly the opening fanfare, gripped me from the start. While reading the assigned chapters and articles to prepare for Professor Agawu's lecture on *Chaka*, I was also reading the chapters assigned for *another* guest lecture he would be giving while on our campus: an introduction to topic theory in

my theory seminar.[2] Exploring topic theory, the use of a music outside of its expected context, and the meanings that can be derived from that, unlocked something; suddenly, all the music from the cartoons of my childhood made sense. Of course Elmer Fudd would need horn calls to accompany him while chasing 'wabbits'—how else does one cue the audience sonically that the hunt is on? And how to indicate the presence of royalty, musically speaking, without a brass fanfare? And that is exactly what I was hearing in the opening Conscience Theme: a very clear brass fanfare announcing the entrance of a king, or an *entrée*, as it would be labelled by topic theorists. Further, even if I had not already been engaged with the scholarship surrounding the work, the percussion group that enters immediately following the Conscience Theme is a clear sonic marker that this music is intercultural. Two fixed pitch, single-head membrane drums, each tuned to different pitches, enter; the meter has shifted from 4/4 to 6/8, with the *agogo*, or double bell, playing an ostinato. In other words, we have gone directly from a brass fanfare to a West African percussion ensemble. It was this juxtaposition that held my fascination, and, as I would discover, is less of a juxtaposition that it would initially seem.

The instrumentation, especially the various percussion ensembles that feature throughout the opera, is often the aural cue, for listeners like myself who grew up with a soundscape rooted in Euro-North American[3] tonality and instrumentation, that something else is happening musically. The tension drums and the agogo alongside the trumpet and double bass are clear markers that music from more than one culture is being blended here. Euba, however, writes very clearly that for him, intercultural music is more than just instrumentation or quoting folk songs. He defines it as music "in which elements from two or more cultures are *integrated*"

[2] Assigned readings included Breitinger (1999), liner notes to the 1999 CD recording of *Chaka*, and Agawu (2007).
[3] While 'Western,' is often used in this context, it is more precise to follow the lead of Rumya S. Putcha (see Putcha, 2021) who instead uses the term 'Euro-American.' I have adapted this to 'Euro-North American' to specify which American continent I am referring to. I will use this throughout, unless directly quoting another source.

(Euba 1989, 116, emphasis mine). That the musical elements would be fully integrated, rather than quoted, is a vital part of Euba's conception of the term.

While it has been the subject of a few chapters and articles, no large-scale analysis of the work currently exists.[4] Yet *Chaka* represents an exemplary piece of intercultural music, where intercultural elements are embedded within the structure of the music itself. Euba's own scholarly research and his pioneering concepts of intercultural music and creative ethnomusicology, which for Euba is when a composer-scholar moves "beyond analysis and uses information derived from analysis as the basis of creative work" (Euba 1989, 122) are clearly present in *Chaka*. Euba uses Léopold Sédar Senghor's poem "Chaka" as the basis for the libretto, while also inserting Senghor's "Man and the Beast" into the prelude to the second chant. Euba's use of dundun[5] drumming (the subject of his dissertation) and Yoruba oriki and ijala chants in a form that also makes use of Euro-North American compositional techniques such as serialism, are cited as prime examples of both creative ethnomusicology and intercultural music. Agawu (1996) warns against a "not always productive distribution of the elements of Euba's style into 'African' or 'Western' boxes" (235). This kind of analysis, in isolation, is not only unhelpful, but it does not take full advantage of the compositional practice of Euba and those who work with his concepts of creative ethnomusicology and intercultural music. Agawu's (2003b) argument for an analysis that begins from sameness aligns with Nzewi's (2007a) suggestions that an analysis from an "Africa-specific" perspective should not necessarily mean ignoring commonality with

[4] For analyses of *Chaka*, see Agawu 2001b, Breitinger 1999, Euba 2005b, Omojola 2000, Robison 2008 and Heile 2022.

[5] Throughout my dissertation, I will refer to Yoruba musical instruments and terms. While many of these terms are most accurately written with diacritical markings, in many publications, including Euba's own writings, these markings are omitted. Following Euba's lead, I have generally omitted them as well, except when directly quoting a source which includes them, or in situations where the spoken pitch indicated by the markings is necessary for context. I also generally forego the italicization of non-English names for instruments, and the italicization and accent in 'negritude.'

musical elements from other cultures (95). I would argue that given the intercultural nature of *Chaka*, this is especially so for my study. He advocates for "recognizing and using terms that are already conventional for concepts, phenomena and elements *that are as authoritatively African indigenous as they are European classical*" (Nzewi 2007a, 95, emphasis mine).

Furthermore, the choice of opera as a medium grants Euba the space to compose art music that embraces a more holistic conception of a total art work, what Ruth M. Stone (1998) termed the "constellation of arts" in African music. As such, a study of the opera serves as a model for other works, with the aim of expanding the canon of art music studied in the Euro-North American academy. *Chaka* is an ideal example of Euba's compositional practices, incorporating his theories of total art, intercultural music and creative ethnomusicology.

Contrary to some research that has recently gained popularity (Mehr et al. 2019), music is not a universal language, but rather is bound by culturally learned ways of conveying meaning. Music that blends idioms from multiple cultures has been called by Akin Euba and others 'intercultural music' (Euba 1989a; 2003b; Durga 1999; Kimberlin and Euba 1995; 1999; 2001; Robison 2008; Sadoh 2004a, 2007a). In *Chaka*, Euba combines elements from multiple musical idioms—musics he is familiar with through his upbringing, research, and other exposure—to convey and question meaning. He combines his research on dundun literature and performance with his training at music institutions of higher education in the United Kingdom, the United States, and Ghana to create an opera which blends musical traditions from those countries to tell the story of a Zulu (South African) historical warrior. How Chaka is viewed as a leader, a lover, and a man is shaded by way Euba tells Chaka's story through music.

Musical Space

Specifically, I want to give thought to how Euba uses musical space to tell the story. I consider musical space that is both physical, because we perceive it or are aware of it with our senses, our physical bodies, but also abstract and ephemeral, as an atmosphere created by musical sound.[6] There are many aspects of musical space to *Chaka*: there is a score, there is a sonic experience of hearing the opera, there is a harmonic structure to the work as a whole. The literature on musical space often refers to the ideas of center and margins; Julian Johnson (2015) refers to an "internal geography" present in the works of composers like Mahler and Janáček, emphasizing centrality and periphery in tonal works and noting that "the tone row offered a musical space without centre or periphery…" (10). I find that Euba's use of rows decenters this tonality and instead centers other approaches to harmonic foundations, specifically his segmentation of his tone rows and his reliance on the sounds of the dundun ensemble. If we accept that functional harmony is the space in which much of Euro-North American music lives, moves, and has its sounding, then the space in which *Chaka* lives is someplace different; not unrelated, not completely alien, but informed by different sounds, namely, Euba's dundun research. Robert P. Morgan's (1980) approach to musical space addresses this when it highlights the relationship between sound and the culture producing that sound: "Musical space, then, is a space of relationships. Any discussion of the nature of these relationships should begin with the fact that there is, within all musical cultures, an accepted set of possible, or 'allowable,' musical relationships that exists prior to any given composition—a system of structural conventions not unlike those of the grammar of a language" (529).

[6] See also: Malcom Budd (2015), Andrew Kania (2015), Steve Larson (2012), Fred Lerdahl (2001), Vincent McDermott (1972), Charles O. Nussbaum (2007)

The opera itself is a space in which musical themes exist, shaped by the sonic space that engulfs them. In this space these themes take on meaning, and what we bring to the space influences how we hear and interpret those meanings. Georges Bériachvili's (2020) breakdown of the aspects of musical space, such as the "quasi-geometric space" which envisions a representation of the sounds and shapes of music, lends support to the conception of *Chaka* as a structure with a central thread, or "fishbone" running through it.

Musical performances like *Chaka* occur in physical spaces, and those spaces thus become musical spaces, as well. The stages on which *Chaka* has been performed over the years, from Dakar to London, from Ifé to St. Louis, are spaces whose physical shape and location have influenced how actors and musicians interacted with that space. Mina Božanić (2016) distinguishes Tarasti's (1994) real musical space (the sonic material) and fictive musical space (narratives which describe the space). One component of Tarasti's (1994) real music space is his consideration of how performers are positioned in the venue, how the conductor moves, and the use of instruments and voices; all of this comes into conversations about past performances of *Chaka* and how the performers, directors, and Euba himself negotiated various decisions. Božanić (2016) particularly emphasizes the energy in a musical space, applying Steve Larson's (2012) theory of forces to the movement of musical elements within a space. Matsunobu's (2014) observation of the differences between how Japanese *shakuhachi* and North American *shakuhachi* performers perceived musical space highlights the challenges of sharing musical space in an intercultural context, which corresponds to the experiences of some of the musicians who performed *Chaka*.

Euba's compositional life is another kind of musical space which *Chaka* inhabits. The opera spans the majority of his career. Euba first wrote *Chaka* in 1970 for the Third Ife Festival

of the arts. It was scored for soloists, chorus, a woodwind trio, brass and timpani, a Yoruba dundun ensemble, and an 'African' instrument ensemble. The 1972 performance in Senegal had roughly the same instrumentation, with musicians doubling parts due to financial constraints. The 1980 version was developed as part of a workshop on modern theatre in Holland, and only included material from Chant Two. In 1986, two versions were performed in the United Kingdom: one heavily based on the 1970 production, and another that featured a pop combo. The opera was performed again in 1995 in Birmingham, and then recorded by the City of Birmingham Touring Opera in 1999. This recording is where many people now encounter the music, as the last performances of the opera were in 2000 and 2001 (St. Louis , US and Cambridge, UK).

Physical space shapes performances just as it shaped the man who composed *Chaka*: Euba, and *Chaka* by extension, are products of their environments, contextual influences, and spaces. Leading up to *Chaka*'s composition, Euba was a member of a cosmopolitan club for creatives in Ibadan known as the Mbari club. Founded in 1961 by the German expat Ulli Beier, along with Wole Soyinka, J.P. Clark, Euba, and others, the club was a place for creatives to meet and share ideas, as well as a space for sharing art through performances and the publication of the journal *Black Orpheus*. A similar club sprang up a year later in Osogbo. The Mbari clubs, then, are a place where Yoruba performance practices, negritude, and post-colonial ideals fostered Euba's intellect.

Yoruba Performance Practice

An understanding of Yoruba performance practices is vital to this study, as they inform how I approach Euba's compositional influences and my analysis of the harmonic structure (or sonic atmosphere) and musical themes. This includes literature on oral poetry such as ijala and oriki,

both of which Euba includes in *Chaka*.[7] Bolanle Awe (1974) critiques oriki which have been written down, pointing out that their removal from performance context also removes the corrective checks from the audience (334). This raises questions about the oriki Euba includes in *Chaka*, the texts of which have been written down and are removed from their usual performance contexts into a different one, where many in the audience will not have the knowledge necessary for such corrective checks. Karin Barber (1984) also examines the appropriateness of notated, or written oriki, concluding that oriki is an *activity*. There is also the issue of the lack of a single author for oriki, generally, with components having been composed, added, or borrowed at various times (ibid., 511). Euba himself combines components from two oriki to form a new one, complicating issues of authorship and oriki as activity. Euba notes on page vii of the program notes for *Chaka* that the oriki come from those for Yoruba rulers during his dissertation research in the early 1970s; specifically, the oriki for His Highness Ọba Adétóyèse Láoyè I, Tìmì of Ẹdẹ, and His Highness Ọba Sir Adésọjí Adérẹ̀mí, Ọ̀ọ̀nì of Ifẹ̀. Ruth Finnegan's (2012) work on oral literature in Africa is broad, though she does devote some significant time to oriki, situating it within the larger context of panegyric poetry. In the Yoruba context, she notes that praise names are "permanent titles," and that an individual may have more than one, in which case, "a collection of them, recited together, resembles a loosely constructed poem (also called oriki) about the person praised" (112). Finnegan describes the delivery of oriki as "semi-chanted, in the sense that a special stylized intonation is expected during the recitation" (ibid., 136). Her descriptions clarify Euba's notes in the score on the performance of the oriki, as well as the speech mode he describes.

[7] See Alabi 2007; Adélékè Adéẹ̀kọ́ 2001, 2017; Babalọla 1997; Barber 1984; 2006; Beier 1957; Finnegan 2012; Okpewho 1992; Sotunsa 2009.

In addition to oriki, there are several other important sources on Yoruba drumming and music-drama performances.[8] In his chapter on the music of Yoruba kings and Gods, Euba (2003a) says "Music is one of the principal mediums through which kings and divinities are celebrated..." (39). He also describes some of his dissertation fieldwork, such as his visits to the Ọba Láoyè I, Timi of Ede, in the late 1960s and 1970s (ibid., 41). While describing a ceremony the Ọba attended in the marketplace, Euba mentions the various dundun ensembles playing while they waited for the Ajagemo (priest) to come out of the shrine. Euba says no one was dancing to the music, and that the Ọba had told him "this was music for listening," though dancing would happen during the procession back to the palace (ibid., 42-43). Euba also noted that sometimes ensembles who come together play the same music, and sometimes different music is juxtaposed: "this juxtaposition of musics is a common experience" (ibid., 43). Both the idea of juxtaposition and music for contemplation clarify some of Euba's compositional choices in *Chaka*, such as the juxtaposition of ensembles or the use of dundun music as presentational rather than participatory. In this chapter, Euba also describes the oriki from Ọba Láoyè and Ọba Adérẹ̀mí, which he combined into an oriki for Chaka, as "characteristic of the stylistic elements of Yoruba drum poetry" (ibid., 45). Euba's (1990) book on dundun, based on his dissertation research, is a definitive work on dundun history, performance, and analysis. It contains several transcriptions, including the transcriptions for the oriki for Ọba Láoyè and Ọba Adérẹ̀mí. Euba's analyses are foundational for my understanding of how he incorporated dundun into the very depth of *Chaka*'s structure.

[8] See Euba 1990, 2003a; Omojola 2012; Sotunsa 2009 for more on Yoruba drumming, and Armstrong 1978; Beier 1994; Duro-Ladipo and Kóláwolé 1997; Ladipo and Beier 1964; Ọlajubu 1978 for more on music-drama.

Negritude

Yoruba performance practices may have been prevalent at the Mbari Club, but the club itself was founded as a way to respond to negritude-influenced francophone literature and creativity in Africa (Yesufu, 1982). Négritude, as Senghor conceived of it, and how it shows up in his poetry, specifically "Chaka," is then another space which shaped Euba's work. *Chaka* was first composed in 1970, at the culmination of Nigeria's independence decade. All of this comes into focus when considered in the context of the negritude movement. The libretto for *Chaka* is based on Senghor's poem, and so the ideals and goals of negritude are factors to consider. Irele (1965) calls negritude counter-acculturation (348), whereas Ojaide (2015) explains that "Senghor, like Aime Cesaire and Leon Damas, and other Négritude literary artists from Africa and the Caribbean set out to showcase African culture as a valid way of life compared to the European" (36-27).[9] For Senghor, negritude was about asserting the true self, being a part of society without being assimilated; he had a vision of a society where cultures could exist side by side, the one complementing the other (Bâ 1973, 13). This is not very different from Euba's conception of intercultural music, where each musical idiom complements the other.

Senghor's conception of Chaka as a person is also shaped by his negritude ideals. According to Bâ (1973), there is a striking contrast between stereotypical understandings of Chaka as historical figure, where he is often portrayed in the Euro-North American literature and imagination as a blood-thirsty tyrant, and the version portrayed in the poem. "Senghor has

[9] Other key works from the Négritude movement include Aimé Césaire's (2016, 2019) *Cahier d'un retour au pays natal* and *Discours sur le colonialisme*, Franz Fanon's (2011; 2018; 2015), *L'an V de la revolution algérienne*, *Les damnés de la terre*, and *Peau noir, masques blancs* and Léopold Sédar Senghor's (1961; 1968; 1962) *Nation et voie africaine du socialisme*, *Négritude et germanisme*, and *Pierre Teilhard de Chardin et la politique africaine*. Scholars examining postcolonial studies from a francophone perspective include Taiwo Fawehinmi and Olo Adedeji (2003), Charles Forsdick, Alec Hargreaves, and David Murphy (2012; Forsdick and Murphy 2009; Hargreaves 2005; Murphy and Forsdick 2003), Hồ Chí Minh (2012), Albert Memmi (1973), and Dominic Richard David Thomas (2013).

interpreted the historical event as symbolic of the struggle for African unification and has dedicated the poem 'to the Bantu martyrs of South Africa'" (72). Seeing negritude as Senghor did is key to analyzing his portrayal of Chaka and Euba's adaptation of the poem in his opera. Euba's uses music to portray Chaka as a flawed, struggling, but ultimately transcendent hero.

Postcolonialism and Whiteness Studies

Work on African postcolonial arts has shaped how I interpret and analyze *Chaka*, both from the perspectives of linguistics and musical analysis.[10] Kofi Agawu's (2003b) book is a key intervention, and covers topics which range from colonialism and the European "invention" of African music to the notion of difference and ethics. Veit Erlmann's (2004) response to the book accuses Agawu of problematizing the field of ethnomusicology without a similar examination of music theory. Scherzinger (2003) also critiques Agawu's book, suggesting that while Agawu's focus on the forms and elements of the music is one of the work's strengths, (225) he is inconsistent in how he politicizes different analytical tools, specifically that he did "not tell us when or how a method counts as enabling instead of imprisoning" (239). My analysis of *Chaka* considers these questions as I problematize various analytical techniques, and ultimately settle on adaptations of the work of Nzewi (2007) and Ekwueme (1975).

Ngũgĩ wa Thiong'o's (1992; 2003; 2004) work looms particularly large here, especially his thoughts on the role of African languages in literature and thought. His writings on the psychological effects of colonialism on the Gĩkũyũ people and language (2003) and advocacy for a return to African mother languages (2004) provide an excellent foil to Senghor's use of French in his poetry and Euba's use of the English translation of Senghor's poem. Ngũgĩ's (1992) book

[10] See also Akinwumi Adesokan (2011), Awam Amkpa (2005), Chris Banfield and Brian Crow (1996), Isidore Diala (2014; 2015), Biodun Jeyifo (1984; 2009), Ric Knowles (2002), Nasser Sasht Peyma (2009), and Tracie Chima Utoh (2002).

Decolonising the Mind: The Politics of Language in African Literature collects his ideas on the role of language as communication and culture and the importance of language on the shaping of worldview. Euba's decision to use Senghor's poem, and a specifically an English translation of that poem speaks to his desire to reach African audiences while also engaging European and North American audiences.

Arjun Appardurai's (1996; 2003) work on post-colonialism and globalism and the effects on culture buttressed my desire for a different approach to an analysis of *Chaka.* For Appadurai (1996), the very idea of what a culture looks like needs to shift to become "fundamentally fractal" with "no Euclidian boundaries, structures, or regularities" (46). He then combines the image of fractal, boundary-less culture forms with the concept that cultures are also polythetic, overlapping in physical space (ibid.).[11] The overlap of musical idioms and meaning across cultural boundaries is something that shows up clearly in my analysis of musical themes in *Chaka.*

To properly contextualize Euba's musical portrayal of whiteness in *Chaka* and his adaptation of Senghor's anonymization of the character White Voice, I turn to whiteness studies. Whiteness studies grew out of critical race studies like that of Richard Delgado and Jean Stefancic (2001). Will Cheng (2018) takes an interesting look at white perceptions of black music as "noise," and the question raised by Back and Bull (2003), "who defines the nature of noise, sound and music" (9) becomes especially interesting when the assumed white racial norm is flipped in Euba's *Chaka*. Richard Dyer's (2016) work is critical to understanding how

[11] More postcolonial studies scholars include Gurminder Bhambra (2009) Barbara Bush (1999; 2016), Amílcar Cabral (1979; Cabral et al. 2016), Geeta Chowdhry and Sheila Nair (2016), Jane Jiddleston (2014), Tariq Jazeel (2019), Cheryl McEwan (2019), Nalini Persram (2008), Edward Said (2004; 2007), Rumina Sethi (2011), Mahendra Singh (2010), Gayatri Chakravorty Spivak (1995), Eve Tuck and K. Wayne Yang (2012), and Robert Young (2016).

whiteness works as a societal norm and all else is 'other,' as is Joe Feagin's (2013) work on the white racial frame.[12] Senghor and Euba use poetry and music to make White Voice the anonymous other, with Chaka and his people the societal norm; a simple flip that has profound effects on how audiences hear meaning in the music.

Total Art and Opera in Africa

In addition to responding to negritude-inspired creative productivity in francophone Africa, the Mbari clubs themselves were a model of total art, bringing together writers, performers, and visual artists. A grounding in the interconnectedness of African creative arts sets the stage for an approach to African opera. Besides Stone (1998), many authors have explored the interconnectedness of the arts in an African performance context. Meki Nzewi (2003) uses the metaphor of a culturally fed taproot which branches into music, dance, poetry, drama, and costume and scenery (13). It is important to note that the use of the term "musical arts" by Nzewi (Nzewi 2005; 2007a) and others (Agawu, Nzewi, and Herbst 2003; Browne and Kidula 2013; Onyiuke et al. 2011) is an expression of the totality, or unity of the arts in an African context. Like Stone's "constellation," this implies a connection, a whole which is greater than the sum of its parts, although the term does put a heavier emphasis on the musicality of the overall product. Euba (1990) himself describes dundun performance as "approaching a concept of total art" (1990, 426), highlighting its importance in *Chaka* as a work of total art; opera as a genre can work well for composers of African art music looking for ways to incorporate other art forms.

Discussing opera in an African context requires approaching the genre in its various conceptions, that is, how it is conceived in the Euro-North American academy and how it is

[12] See also Megan Lewis (2016) for more on whiteness and gender in South African theatre, and Kidula (2006) on globalization of music and music research. Kidula provides an important perspective on non-Africans researching African music, as do Agyeman (2008) and D'amant (2015).

conceived in diverse African cultures. *Blackness in Opera*, edited by Naomi André, Karen M. Bryan, and Eric Saylor (2012) provides a good foundation to understanding Euro-North American opera in an African context. In the introduction, André notes that Euro-North American culture often equates 'blackness' and 'otherness' (5), which is a helpful construct when thinking of the White Voice in *Chaka*. André's chapter on blackness and masculinity in opera (11-31) provides examples I lean on when considering the different ways Chaka and White Voice are portrayed musically.[13] In an article comparing *Chaka* to *The Zulu* by Nbongemi Ngema (1999), Breitinger (1999) looks at various leitmotifs in the opera, the layered and sometimes contradictory views of Chaka as a historical/mythical figure, and Euba's choice of subject matter as a composer. Another analysis of African operas, Hleze Kunju's (2013) thesis considers Anthony Caplan's (1997) *The Moon Prince—Inkosana Yenyanga* and *The Clay Flute* by Bruce Cassidy (2006). Kunju focuses on text, costuming, and instrumentation with brief mentions of certain 'Africanisms' such as the use of jazz or improvisation, though without any real musical analysis of these elements.

African Art Music

The creatives at the Mbari club and the ideals and concepts they embody are not the only influences on Euba's compositional career. Euba himself is part of a larger tradition, often called 'African Art Music,' and to consider the landscape of Euba's works means to see Euba as a product of this space as well, a space that is less a physical club but nonetheless influential. Much has been written tracing the history of art music composition in Nigeria specifically, and West and South Africa more broadly, with significantly less overall focus on other parts of

[13] André's (2018) other key work, *Black Opera*, looks mainly at the opera scene in South Africa, which provides helpful context for the Euro-North American conception of the genre in that country, and the racial, socio-economic, and political factors at play in the genre's history there.

Africa. Atta Annan Mensah's (1992, 1998) contributions look at art music in the wider continent, noting the influence of Christian hymn practices (1998, 209). Mensah outlines the development of music education in Africa, beginning with the influence of the church, moving to British music examinations that could be taken via correspondence, such as the London College of Music and the National Academy of Music (Mensah 1998, 215-216). Mensah lists polyphony, rather than harmony, as a key indicator of quality (ibid., 210), and he also examines Samuel Coleridge-Taylor and his influence from and on three main countries—the United Kingdom, where he was born and where his mother was from; Sierra Leone, the country of his father; and the United States, where he visited and was influential (Mensah 1998, 213-214). Both aspects of Mensah's work here help contextualize Euba among other composers of African art music as well as situate the intercultural influences on his training and composition. Mensah, like others (see Uzoigwe 1992, 31-32), uses a spectrum to categorize African composers, depending on their use of Euro-North American musical idioms in their compositions. This can range from almost strictly Euro-North American, to a second group using Euro-North American structures but African melodies and rhythms, to a third group which use "heavier doses of African musical elements" in their music (Mensah 1998, 223). Mensah includes Euba in this category (ibid.), whereas Uzoigwe tracks Euba's progression across such a spectrum.

Mensah's emphasis of what will become a key theme throughout my work should be noted here: that the arts in Africa, which certainly can be enjoyed "in isolation," are typically experienced in some kind of contextualized setting, and that "the frequent integrative condition of African expressive arts reinforces the advantage of approaching the study of any one of the arts as it occurs within a fuller context, where it may share common attributes with other arts,

and *convey a fuller meaning*…" (Mensah 1992, 12, emphasis mine). Ruth M. Stone (1998) expressed this concept clearly when she referred to "African music in a constellation of arts."[14]

Like Mensah, Kofi Agawu's work also examines art music in Africa, complete with analyses and examples of selected composers (Agawu 2001a; 2001b; 2003; 2016). In his essay that opens *Musical Arts in Africa: Theory, Practice and Education*, Agawu (2003a) defines key terms such as "African" and "music," touching on the debate between scholars such as Nketia and Nzewi who promote a singular African music (south of the Sahara), as opposed to those who conceive of multiple musics of Africa, such as Kubik, Wachsmann, and Cooke. Euba's treatment of Chaka as a Zulu figure who nevertheless is represented by Yoruba, Ghanaian, and European musics suggests a view in line with the latter while at the same time teasing possibilities of the former.

Nigerian Composers

Within the field of African art music composers, Euba's place in the school of Nigerian composers is evolving. Bode Omojola's (2013) book, *Art Music in Nigeria*, outlines biographies of key composers and outlines a general timeline of the history of Euro-North American-influenced art music composition in Nigeria. Omojola contextualizes the composition of art music in Nigeria by looking at the role of the church as well as mission schools and philanthropic societies. Oluwalomoloye Oladiop Bateye (2007), Akin Euba (1970; 1974; 1975; 1989b), Mosúnmọ́lá Omíbíyì-Obidike (1979; 1992; 2001), and Godwin Sadoh (2010; 2015) have also addressed the composition of art music in Africa and the benefits and challenges of using

[14] See also Johnston Akuma-Kalu Njoku's (1998) contribution to *The Garland Encyclopedia of World Music (Africa*)

traditional idioms in the composition of such music.[15] Abiola Irele (1993) tackles the issue of audience reception for intercultural music in Africa, listing inaccessibility and alienation as hindrances for audiences listening to African art music and suggesting and critiquing possible steps towards change (57-59). He takes a critical look at Euba's output, noting his move away from a "strict Western Style" and suggests *Chaka* is one of the works where Euba "comes closest to an original conception of African art music—one in which the musical material, both in its structure and instrumentation, is felt to proceed organically from the African musical tradition" (Irele, 1993, 68). His question over the feasibility of 'African art music' seems to hinge on whether it is possible in the same way that German nationalist music was possible (66, 69).

Godwin Sadoh (2010) provides a concise history and overview of the composition of art music in Nigeria. Like Omojola, he acknowledges the influence of churches and mission schools. He also notes the influence of "elitist organizations" (487), like the Musical Society of Nigeria and various choral societies on the demographics of art music audiences, which "have been comprised of selected segments of the Nigerian populace—affluent, upper-middle-class, well-educated, students, expatriates, business tycoons, members of the diplomatic crops, intellectuals, as well as university and college professors" (ibid.). Sadoh groups Nigerian composers into three main eras, which he calls "the golden age," "the age of concert music," and "the age of atonality," based on stylistic traits (ibid., 488). The golden age includes early church music composers like T.K.E. Phillips, Ikoli Harcourt-Whyte, Robert Coker, the Rev. Canon J.J. Ransome-Kuti (Sadoh 2010, 489). Sowande figures prominently in Sadoh's second age, while most of the composers Sadoh discusses fall into the third group, "the age of atonality;" Sadoh

[15] Other authors looking broadly at Nigerian art music include E.M. Edet (1964), Paul Konye (2007), Sunday Ofuani (2014), and Marie Agathe Ozah (2013). For examples of analysis of Nigerian art music, see Ozah (2013) and Carter-Ényì and Carter-Ényì (2020).

notes that in this era, traditional African instruments are scored alongside Euro-North American (ibid., 491). Akpabot, Bankole[16], Euba, Uzoigwe, and Sadoh himself are listed as notable composers from this age (ibid., 492).[17] The growth of the Nigerian school, culminating in this third (so far) age of composers suggests that Euba's influence on younger Nigerian composers would be important future research.

One of the most important and prolific writers and scholars of Nigerian composers is Euba himself. Euba's publications are naturally paramount to this dissertation, such as his writing on composition (Euba and Kimberlin 2008; 2010; 2011; Euba 2001) and creative (ethno)musicology (Euba 1989a; 2001; 2014). His work on intercultural music with Cynthia Tse Kimberlin is foundational (Euba 1989b; 2003b; 1989a; Kimberlin and Euba 1995; 1999; 2001). His *Essays on Music in Africa,* (Euba 1988; 1989a) are particularly relevant to this research project. Volume Two lays out several of Euba's key theories, including African opera, African music theatre, African Pianism, intercultural music, and African popular music. Most relevant to my research are his thoughts on intercultural music, music theatre/opera, and his notes on the performance/composition history of *Chaka*. He describes the circumstances for *five* separate versions, including a pop version, the total at the time of his writing in 1989. The volume also includes brief analyses by Euba of several pieces, and musical examples at the ends of chapters.

[16] Euba's (1998) writings on Ayo Bankole are particularly illuminating, especially what Euba reveals about his own education and connections. Euba saw Bankole as a model for creative ethnomusicology (87). The two were at UCLA together in 1965-66, and both were in a composition seminar taught by Roy Travis (ibid., 92). Another connection between them comes via Bankole's mother, who was married to His Highness Ọba Láoyè I, Timi of Ede (Euba 1998, 88). The oriki for Ọba Láoyè I is one of the two Euba adapts in *Chaka* (Euba, n.d., vii).

[17] There is also a great deal of writing that focuses on specific African composers, again with a heavy weight on Nigerian composers. These include composers like T.K.E. Phillips (Sadoh 2009; Olatunji 2006), Fela Sowande (Oladipo O Bateye 1994; Euba 2003b; Omojola 1998; 2007; 2009; Sadoh 2004b), Samuel Ekpe Akpabot (Sadoh 2007c), Laz Ekwueme (Kehinde 2013), Joshua Uzoigwe (Euba 2005a; Oluranti 2012; Ozah 2013; Sadoh 2004a; 2007b; 2016). Other African art music composers in the literature include Gamal Abdel-Rahim (El-Kholy 1995; Khūlī, Robison, and Abdel-Rahim 1993; Robison 1995), Justinian Tamuzusa (Blake 2019; Lwanga 2013), and Nketia (Adjei 2015; Agawu 2011).

His essay in *Towards an African Pianism* contains not only a description of the composition of "Themes from *Chaka*," but also some information on the composition history of the opera itself, the CD version, and analysis of some of the key themes and polyrhythmic layers (Euba 2005b).

Furthermore, because *Chaka* is a work that spans Euba's compositional career, situating the work in Euba's life provides a sense of Euba's compositional practice and growth. On Euba's compositions specifically there have been key contributions to the literature (Agawu 2001b; Breitinger 1999; Omojola 2000; 2005; 2019; Oluranti 2012; Robison 2008; Uzoigwe 1992). These works form a starting point for my research. I rely heavily on Uzoigwe's (1992) biography of Euba which examines his early life, a periodization of his compositional career, and an overview of key concepts such as African pianism and African art music. Uzoigwe includes vital information in his appendices, such as a list of where manuscripts and recordings are housed (as of the time of the book's printing). Uzoigwe also introduces the concept of a "cultural triangle," (ibid., 37) which is useful when examining influences on Euba's music, though it is perhaps problematic in his separation of "Yoruba" out from the entire rest of "Africa," with the "West" forming the third point. Uzoigwe's triangle needs nuance in terms of what Euro-North American elements Euba found particularly influential. This is one area my analysis of *Chaka* addresses, in addition to expanding on Uzoigwe's periodization, which ended with his dissertation research in 1977. I also consider how Euba himself saw *Chaka* within his career, and how he categorized it alongside his other works of music-theatre. Euba's own writing on the topic problematizes the idea of *Chaka* as an opera, even though the full title of the work is *Chaka: An Opera in Two Chants*. While outlining different forms of African music theatre, Euba envisions four different categories for his own works: music based on traditional tortoise stories, poetry-based, African opera, and dance-drama (Euba 1989a, 74). Euba labels *Chaka* as poetry-based (ibid., 79). This

categorization, from his 1989 collection of *Essays on African Music, Volume 2*, comes before the version performed and recorded by the City of Birmingham Touring Opera Company (Euba, 1999); whether later versions of the work would have changed his categorization of *Chaka* is a question yet unanswered.

Intercultural Music

Much of African art music, but certainly not all of it, could fall under what Euba has called intercultural music, and his theory of this as well as his theory of "creative ethnomusicology" are places which inform his composition of *Chaka* and so inform my analysis. As concepts, 'intercultural' and the older 'transcultural' have roots in the fields of communications and anthropology. The term transculturation was first coined by the Cuban anthropologist Fernando Ortiz in his 1940 book *Contrapunteo cubano del tabaco y el azúcar* (Ortiz 1995, 97). He introduces it as a replacement for acculturation: "Acculturation is used to describe the process of transition from one culture to another, and its manifold social repercussions. But transculturation is a more fitting term" (ibid., 98). Edward T. Hall (1959) introduces the term intercultural within the context of intercultural communication (ix). Everett M. Rogers, William B. Hart, and Yoshitaka Miiki (2002) describe Hall's interculturalism, influenced by Franz Boas and Ruth Benedict, this way: "The approach to intercultural communication accepted cultural differences and was nonjudgemental, reflecting a perspective from anthropological research and training" (11). The shift in terms from transcultural to intercultural gives context to Euba's adaptation for its use in the context of intercultural music, which does not place musics in a hierarchy or place value judgements on the musics being combined, but rather uses the musical differences to create something new. In Kunju's (2013) analysis of South African opera, his attempts to clarify the differences between cross-cultural and intercultural communication are illuminating. He seems

land on a definition of intercultural as communication between those who feel themselves to be members of more than one culture, and which ultimately results in a new culture. Given Euba's fluency in Yoruba and Western European musical practices, this would certainly seem applicable to his approach to composing *Chaka*.

Furthermore, *Chaka* is intercultural as a direct result of Euba's use of what he coined "creative ethnomusicology," and so the two terms are connected.[18] Charles Lwanga (2013) looks at creative ethnomusicology and intercultural music as equivalents, which perhaps should be nuanced a bit. His article is one example of how to analyze a piece of intercultural music, looking at Ganda and Euro-North American idioms in Justinian Tamusuza's String Quartet. Lwanga attempts to determine "what remains Ganda" (95) in the music and why Tamusuza would make use of Euro-North American idioms to communicate, making use of Turino's (1990) expanding concentric circles of context. In this sense, Lwanga's (2013) approach is similar to Uzoigwe's (1992) analysis of Euba's music, especially Uzoigwe's breakdown of his music into Yoruba, African, and Western elements.[19] It is analytical approaches from African scholars which form the foundation upon which I frame my own analyses.

Analytical Examples and Frameworks

I rely heavily on the work of Laz Ekwueme and Meki Nzewi in my structural and thematic analysis of *Chaka*.[20] Ekwueme (1974; 1975; 1976; 1980; 1999) has written extensively on

[18] Several others have also written about intercultural music (Durga 1999; Gill and Čaňková 2002; Govender 1996; Kavyu 1995; Kwami 2003; Kwami, Kimberlin, and Euba 2007; Meer, Modood, and Zapata-Barrero 2018; Nash, Brown, and Bracci 2012; Pearson-Evans and Leahy 2007) as well as creative ethnomusicology (Biró 2013; Brukman 2017; Lwanga 2013; Ofuani 2014; Omojola 2009).
[19] For more analyses of African art music composers, see Nketia (2004) on the art music tradition in Ghana or Martin Scherzinger's (2005a, 2005b) writings on art music composers, primarily in southern Africa.
[20] Many scholars consider both music and dance in their analyses, which will prove helpful for future research should I have access to the choreography, either through archival footage or by viewing future performances of Chaka. Musical analyses that consider the connection between music and dance include writings by Agawu (1995; 2006), Paul Bohannan (1974), George Dor (2014), Matesu Dube (2017), Euba (1988; 1989a; 1990), Nketia (1974),

African musical theory, looking at form, rhythm, and melodic elements. Ekwueme (1975) also pulls from the work of Heinrich Schenker: "Stated simply, the theory postulates that each piece of music is made up of three main structural levels. The back-bone structure, the skeleton on which the whole musical composition is built, is termed the *background*" (27, author emphasis).[21] This fits nicely with Nzewi's (2007a) description of Onuigbo Nwadinobu's fish-bone concept, which describes a structural thread connecting a work (96). To get to the back-bone (or fish-bone), Ekwueme (1975) stresses that the analyst needs to determine what is constant and what is variable in the music and whether those elements, be they constant or variable, are essential to the form of the piece (29). For Ekwueme, elements that are both constant and essential will be more useful to determine form, and he presents the following hierarchy:

EC (Essential, constant)

EV (Essential, variable)

NC (Non-essential, constant) and

NV (Non-essential, variable)

Elements that are non-essential and constant, and non-essential and variable are foreground material, and essential elements, both constant and variable, are more likely to be middle-ground if not the actual background, or back-bone (ibid., 29-30). Willie Anku's (1992; 2000) adaptations of set analysis to African music, looking at recurring rhythms, which often manifest as timelines,

Nzewi (2003; 2007b), Ofuani (2014), and Ozah (2013). The connection between music and dance as well as the embodiment of music in a Euro-North American context has been carried out by Leman and Godøy (2010), Kozak (2015; 2019) Leman and Maes (2014), Arbib (2013), and Moran (2013).

[21] It is absolutely necessary to refer to Philip Ewell's (2020) work on the white racial frame in US music theory studies, specifically what he refers to as the "deep seated whiteness in music theory" (1.1).

provide a model for how analytical tools intended for Euro-North American music can be adapted to analyze African music. His notion of a time *cycle*, as opposed to a time line (Anku 2000, 3) has applications to circularity on the micro and macro levels of the structure of *Chaka*, though I rely more on Nzewi's (2007a) conception of thematic recycling.[22]

Semiotics

In my analysis of the musical themes in *Chaka*, I turn to semiotics. Musical semiotics more broadly, and topic theory specifically have the potential address one criticism of ethnomusicology, that is, the disconnect between 'the music itself' and the context which surrounds it, especially when it comes to intercultural music composed as African art music. Musical semiotics is an extensive field to cover, including the work of Jean-Jacques Nattiez (1990; Nattiez and Dunsby 2004), Kofi Agawu (2009; 2014a), Jonathan Dunsby and Jonathan Goldman (2017), Raymond Monelle (2010; 2014; Monelle and Gray 1995), and Eero Tarasti (1979; 1994; 2002; 2011).[23] Much of the literature on topic theory focuses on European music of the eighteenth and nineteenth centuries, including Leonard Ratner's (1980) foundational work *Classic Music: Expression, Form and Style*, but also Agawu (2014b), William Caplin (2005), Julian Horton (2014), Danuta Mirka (2014), (2004), Nicholas McKay (2007), and Monelle (2006; 2010). Topical analysis of works past the nineteenth century is less common, but has been carried out (Grabócz 2002; Johnson 2017). William Echard (2017), whose definition of a topic is "a highly conventional musical figure that signifies a broad cultural concept" has adeptly applied

[22] Martin Scherzinger's work (2001; 2010) also engages in deep analysis of the structure of African musics, such as his work on *mbira dza vadzimu* songs.

[23] See also M.J. Grant (2001), who examines the aesthetics of serialism in post-war Europe, provides insight into the sounds and works of composers like Stockhausen, as well as making connections to European modernist artists. Arjan van Baest (2000) specifically applies semiotics to opera, which will serve as a potential model for analyzing *Chaka.* Marco De Marinis (1993) delves into the semiotics of performance, specifically how old and new meanings are created.

the concept to the genre of popular music known as psychedelia (1). While this is, in terms of genre, perhaps a bit far afield from Euba's intercultural composition, the work is useful in terms of adapting the analytical methodology to music beyond eighteenth- and nineteenth-century European art music. I find Turino's (2014) reminder that the socialization of each listener shapes how musical signs are perceived to be most instructive in shaping my approach to an analysis of the themes in *Chaka*, specifically as I explore an intercultural approach to topic theory. By combining recognizable topics from Euro-North American classical music, such as 'the hunt' or 'the *entrée*' with musical idioms and characteristics from West African genres like dundun performance, I suggest Euba creates something distinct and new: intercultural topics. Using structural analysis based on the work of Nzewi (2007a, 96) and Ekwueme (1975, 27) combined with an intercultural topical analysis, I demonstrate how Euba upends musical norms to convey layered forms of meaning. Euba subverts the language and musical forms of European colonizing countries by embedding Yoruba, Ewe, and Akan musics into the structure. With this subversion, Euba is essentially performing musical work akin to what the Négritude poets did with French, "turning its own language and concepts…against it, with the aim of exposing the contradictions in the same norms and values that justified colonial oppression and slavery" (Okoth 2020, VI). Ultimately, in this dissertation, I argue that by interrogating colonial languages and Euro-North American art music in this way, Euba provokes with the question, 'who is *really* civilized?'

Chapter Summaries

What each of the preceding concepts, ideals, and frameworks have in common is the ability to imagine each as a kind of space, be that a physical or metaphysical space, musical or abstract. To that end, I want to consider space as it appears in each chapter of this work. In chapter two I

consider the span of Euba's compositional life as a space in which his works live, extending the borders of that space to include the years after Uzoigwe's (1992) work concluded. *Chaka* clearly runs through this space, from its initial composition early in Euba's career, through his many revisions and revisitations of the work. Each time he revisited the work, his changes reflected where he was as a composer, with later versions illustrating his move towards composing music that would resonate with African audiences.

Physical space is a factor in chapter three, specifically how the intentional creation of the Mbari clubs, each a place for writers, thinkers, artists, musicians, and actors to gather fosters creativity. The Mbari clubs were permeated with ideas of total art, opera, interculturalism, and negritude. The clubs were also a physical space for the creation and display of visual art, and the site of the creation of the journal *Black Orpheus*, which published writers such as J.P. Clark and Soyinka, and visual artists such as Demas Nwoko. Artist Bisi Fabunmi was also active in the Osogbo Mbari club, and I explore both his artwork and his relationship with Euba. The connections made at these clubs and the influential work of Duro Ladipo's theatre troupe surely set the stage for Euba's own theatrical works.

In chapter four, physical spaces are a background for the experiences of the performers. London, Birmingham, St. Louis, Pittsburgh, Cambridge, New York: these spaces inform how and why *Chaka* is performed. To take this a step further, each revision of *Chaka* is shaped by the physical space in which it is staged: the context of the performance, physical limitations of the stage, financial constraints dictating the number of available musicians, etc. When the music of *Chaka* is performed in a recital in New York or Pittsburgh, the performer and audience engage with the music differently than in a space intended for a staged opera, like Symphony Hall in Birmingham, or a more immersive performance like at Churchill College in Cambridge. These

spaces also become settings for navigating and negotiation the joys and challenges of performing intercultural music, and those choices are themselves influenced by the space in which the music is performed.

In chapter five, Euba's concept of 'shadow chords' informs a harmonic analysis that considers sonic atmosphere, rather than Euro-North American functional harmony, as a foundation for harmonic analysis. This notion of atmosphere also conjures ideas of space, in this case, the idea that the shadow chord permeates the space in which the music exists. The themes move through this space in a way both circular and forward-moving, illustrating Nzewi's (2007a) thematic recycling. This movement is also reflecting in the way the major key areas of the opera shift up and back down.

Finally, in chapter six, thematic analysis, specifically examining the Conscience Theme as a topic, raises certain questions about the setting of the opera—*where* is it happening? Is the White Voice, against whom Chaka defends himself time and again throughout Chant 1, 'real'? And what is real? Does he exist only in Chaka's head, or is the White Voice a figure existing somewhere other than the physical world in which we find ourselves? In my thematic analysis I also consider the themes interacting in a musical space that allows the listener to experience a sonic version of what Susan Manning (2001, 2004, 2020) called "cross-viewing."

In this dissertation I alternate between treating *Chaka* as a coherent, singular "work" and as site of performance and performativity. This flexibility allows me to address particular questions as they arise: questions of timbre, for example, are often better answered by performers, and the answers that result from that line of questioning will differ depending on the performance, the artists, and the space in which they work. For this, as well as questions about the practical considerations of putting together an intercultural work, I turned to the

performances in the United Kingdom: africa95, the Birmingham recording, and the Cambridge Colloquium performance. The reason here is two-fold: not counting the St. Louis production in 2000, these are the most recent performances of *Chaka*. Furthermore, these three were the ones that yielded the most information from my interviews with Sola Oyeleye and Ayan de First Mr. Culture. While I was able to interview Dr. Leon Burke, the conductor of the St. Louis production in 2000, much of his focus was on the conducting the orchestra. However, Mr. Culture's experience with the three UK performances listed above as well as Oyeleye's focus on these productions informed my own focus for this dissertation. When considering other musical elements, like a harmonic or thematic analysis, I used a combination of the score, prepared for the 1995 performance, and the CD, which was also based on the 1995 performance.

Contribution to the Field

While shorter chapters and articles have been devoted to the opera, currently, no comprehensive, detailed analysis of *Chaka: An Opera in Two Chants* exists. This study fills that gap, as well as work to promote not only the work of Euba, but other intercultural composers of African descent in the American academy at large. My research will also advocate for increased access to existing publications of Euba's work, and encourage the publishing of currently unpublished scores, including *Chaka*. In interviews, several performers have indicated a strong desire to see more of Euba's work performed, including interest in a revival of *Chaka*. Eric Moe perhaps put it best when he said, "I think its time is coming" (Interview with the author, December 14, 2022). If the level of interest I observed over the course of my interviews is any indication, I believe he is right.

CHAPTER 2

CHAKA IN THE CONTEXT OF EUBA'S COMPOSITIONAL CAREER

Chaka serves as an ideal work to examine the compositional life of Euba. The initial 1970 composition date is relatively early in his career, and the work was revised several times before the final 1999 CD recording; these factors combine to provide a lens to view Euba's shifting goals and ideals as a composer. To situate *Chaka* in Euba's career requires looking at the various stages of his life, a discussion of the labels used to categorize his compositions, and Euba's own writings on how to categorize his works. How (and why) we categorize, conceptualize, and compartmentalize composers and their works serves as the framework for this chapter. Placing *Chaka* within Euba's body of compositional work is to consider how and when the piece was composed and revised (that is, to place the work in the context of Euba's professional and scholarly life), as well as to consider how the work compares to his other compositions, specifically those which might be labeled musical-theatrical works. Additionally, in this chapter I will incorporate comparative analyses to show Euba used and adapted various compositional methods and processes across his career. These categorizations and analyses will both illuminate Euba's own categorizations of his compositions, specifically his works of musical theatre, as well as raising questions of what did and did not constitute an opera in Euba's mind.

Classificatory terminology such as 'category' and 'genre' need to be considered in the context of the history of musicological and ethnomusicological inquiry. A particularly well-known example of early categorization would be the Hornbostel-Sachs system of organological

classification, derived from the work of Victor Mahillon. In her discussion of Agawu's (2016) *The African Imagination in Music*, Ingrid Monson (2021) says the system is "critiqued for its complicity with colonial efforts to classify and hierarchize all things…" (77). While Monson's comment does the work of clearly and explicitly connecting categorization with the colonial project, Agawu (2016) is much more direct in his conclusions regarding the Hornbostel-Sachs system: "The European scheme seeks international, indeed global standing; as with all things colonial, it seeks to control" (85). Agawu reminds us that the point of the Hornbostel-Sachs system was museum classification: "In other words, the classificatory system was not developed with Africa's specific needs in mind; rather, it had global or universal aspirations from the beginning" (79). With this is mind, I use the word 'category' carefully, with the main reason being it was the term Euba himself used to describe how he thought about his works, specifically his works of music theatre, which he organized into four specific categories: works based on (Yoruba) Tortoise-tales, works which are poetry-based, African opera, and dance-drama (see Euba 1989, 74). A key question at hand is: why does Euba consider *Chaka* a poetry-based work of musical theatre, and not African opera? Given that he titled the work *Chaka: An Opera in Two Chants*, the question raises interesting possibilities about Euba's conceptions of genre.

In his 1992 biography of Euba, Uzoigwe sectioned Euba's life into six periods that reflected shifts in his personal and professional life, as well as three compositional periods. Uzoigwe's decision to divide Euba's life in this fashion shows a clear attempt on Uzoigwe's part to situate Euba in the canon alongside other Euro-North American composers, for whom such periodization would be commonplace. By similarly dividing his personal life into periods, I suggest Uzoigwe intended for readers to examine how these periods intersected and overlapped in order to interrogate the ways in which his circumstances and environment impacted his

compositional output. Indeed, his commentary throughout these chapters suggests as much. Early on, for example, he states that "the entire study has been greatly influenced by an African saying which stresses that the activities of every individual add up to form his 'rhythm of life' or 'progression'…These divisions have not been applied rigidly in the analysis, but have been used simply as focal points from which I hope to find some logic behind the composer's creative activities within the sublime function of his imagination" (Uzoigwe 1992, 11).

Biographical and Compositional Periodization (Based on Uzoigwe 1992, 13-29)

Uzoigwe's (1992) Biographical Period One encompasses the years 1935-1942. Euba was born in 1935 in Lagos. His parents had a piano in the house that he would play on, before officially beginning lessons in 1943. Euba lists waka and apala[24] as music that was popular when he was young. In Biographical Period Two (1942-1949), Euba began piano lessons with his father, Alphaeus Sobiyi Euba. Alphaeus played clarinet in the Triumph Orchestra, a dance band, one which also included Fela Sowande on piano. In 1944 Euba began attending C.M.S. Grammar School, which included music classes with Wilberforce Echezona. He began piano lessons in 1948 with Major J.G.C. Allen of the Colonial Administration, who later became Director of Administration at the Nigerian Broadcasting Corporation (NBC). Uzoigwe's (1992) Biographical Period Three runs from 1949-1956. During this time, Echezona continued to influence Euba; for example, Echezona composed an Igbo Christmas carol which he then taught to the choir. At C.M.S. Euba also learned about important Nigerian composers such as Sowande and T.K.E. Phillips. By this time, Euba was also an accomplished pianist; in 1950 he won the silver medal

[24] Apala is a pop genre which broke off from the main dundun drumming tradition. Drummers were not necessarily from traditional drumming families. The apala ensemble included the agidigbo (a thumb piano with four or five keys), a gourd rattle, four double-headed tension drums, and one or two membrane drums. Waka is an ensemble similar to apala, with women singers and patrons and men instrumentalists (Euba 1988, 127).

(first prize) at the First Nigerian Festival of the Arts. Sometime around the year 1950, he studied piano briefly with Monsieur Tessier Rémi da Cros before going back to Major Allen. Allen inspired him to study in the UK, which Euba was able to do with a scholarship from the Nigerian government. Euba's *Scenes from Traditional Life* was dedicated to Allen, a testament to his influence on Euba. In 1952 began his studies at Trinity College of Music where studied with Eric Taylor, who encouraged his arrangements of Nigerian folk songs. Euba also studied with Arnold Cooke. In 1956 Euba wrote *Introduction and Allegro for Orchestra*, which he considered his first composition "worth keeping" (Uzoigwe 1992, 16).

Uzoigwe's dating of Euba's compositional periods begins after this piece in 1956, which run parallel to the biographical periods. Compositional Period 1 roughly lines up with Biographical Period 4 (1956-1963), though I have overlapped this first section of his compositional career slightly with Biographical Period 3 on my timeline (see Figure 2.1) to acknowledge the composition of *Introduction and Allegro for Orchestra*. Euba finished his studies at Trinity, earning Fellowship diplomas in composition and piano. In 1957 he returned to Nigeria as Senior Programme Assistant (Music) at the NBC until 1960 when he became Head of Music for all NBC radio stations. His role as Senior Programme Assistant gave him access to Nigerian traditional musicians. Uzoigwe (1992) notes Euba's *The Wanderer* (1960) as a pivotal work: according to Euba, this was the first work (not including folk song arrangements) where he began to incorporate African elements. 1960 also saw Euba's first publication, on traditional music, in *Nigeria Magazine*. In 1962 Euba was awarded a Rockefeller Foundation fellowship to study ethnomusicology at UCLA, and he attended his first music conferences in 1962 and 1963.

Compositional Period 2 and Biographical Period 5 encompass the years 1963-1970. During this time, Euba began his attempts at truly composing in African idiom; while he

acknowledged this was a struggle, he "felt all along that the key was being gradually released by his continued study of the theoretical basis of African traditional music and exposure to the traditional music of other peoples…" (Uzoigwe 1992, 19). At the end of the fall semester of 1963, Euba earned his B.A. (music), and returned to Nigeria to resume work as Head of Music at NBC. He experimented with writing for Nigerian instruments in his *Abiku I* (1965). In late 1965 Euba re-enrolled at UCLA for a Masters in composition. Upon completion of that degree in 1966, he became a lecturer in music at University of Lagos (Unilag). He began his PhD in ethnomusicology at University of Ghana in 1967, studying with Nketia. That year he wrote *Olurounbi*, the beginning of his incorporation of his research into his composition. His 1966 work, *Legend*, is described as a prelude to *Olurounbi* (Uzoigwe 1992, 21). At the end of the 1967-1968 academic year, Euba resigned his position at Unilag to begin as a Senior Research Fellow at the University of Ife (now Obafemi Awolowo University). This brought him closer to the places where the dundun tradition is strong, allowing him time to research. Uzoigwe noted that 1968 was an important year for Euba, in that "he had begun to show an increasing tendency to want to combine music and poetry in his compositions in a way that could be regarded as reminiscent of the African musical tradition" (Uzoigwe 1992, 24). This would become evident with the composition of *Chaka* two years later.

In Compositional Period 3/Biographical Period 6 (1970-1977), Euba held a variety of visiting and acting positions. He was a visiting research fellow at the University of Ghana (1968/69), visiting lecturer at Howard University (1969), Acting Director of the Institute of African Studies at the University of Ife (1970), and an external examiner at the University of Nigeria, Nsukka (1973-1974) and Makerere University in Kampala (1972-1975). Uzoigwe (1992) called 1970 the "the climax of his most productive period as a composer" (26). In 1971

Euba focused on finishing his dissertation. He lectured part time at the University of Ibadan from 1973 to 1976. In 1976 Euba was the Acting Head of Music Department at the University of Ife, the International Secretariat of the Second World Black and African Festival of Arts and Culture, and Director of music for Nigeria's National Participation Secretariat.

From this point on, we leave Uzoigwe's periods. What I am considering Biographical Period 7 runs from 1987 through 1993. There is overlap here between Compositional Period 3, which continues until 1987 when Euba himself noted a marked shift in his style, and Biographical Period 7. From 1977 to 1980, Euba was the Director of the Centre for Cultural Studies at Unilag (Uzoigwe 1992, Nwakunor 2020). Euba would act as the director and founder for other cultural centers as well, and with this position, Euba moves from temporary, part-time, or acting positions to more permanent academic positions. Currently, there is an approximately six-year gap in Euba's curricula vitae, from his time at the Centre for Cultural Studies at Unilag until his tenure at Iwalewahaus in 1986. It was at this point that Euba stepped away from academia, and established his Elekoto performance group, and spent time engaging in the wider community (Omojola, interview with the author, March 12, 2022). However, Euba was actively composing during this period, revising *Chaka* three times (once in 1980 and twice in 1986), writing his opera *Bethlehem* (1984) in addition to other vocal works. Interestingly, no solely instrumental pieces were composed during this six-year period. Euba was a research scholar and artist-in-residence at Iwalewahaus in Bayreuth from 1986-92, (Nwakunor 2020), where he premiered *Wakar Duru* in 1987. In 1988 Euba began to focus on "general issues on world interculturalism" (Sadoh 2005). He was the Secretary-General of the Commonwealth Music Association from 1992-94 (Zick, 2021). Euba founded the Centre for Intercultural Musical Arts in London in 1989 (Nwakunor 2020).

Wakar Duru: Studies in African Pianism Nos. I-III marks a distinctive shift in his compositional approach, which is where I am placing the beginning of Compositional Period Four (1987-2006), straddling two Biographical periods. Euba's new approach is discussed in more detail below, but it is worth noting that the end of Compositional Period 3, with the emphasis on vocal works, also contrasts with the increased output for piano: six of Euba's ten pieces for solo piano were composed during or after 1987. The other four were composed prior to 1970, leaving a seventeen-year gap during which Euba did not write for solo piano.[25] The new focus on piano works in addition to music theatre, along with Euba's own thoughts on his intentions, justify a new compositional period beginning in 1987 and fittingly ending with *Wakar Duru No. IV*, an addition to numbers I through III from 1987 and what appears to be his final composition, unless later works are found among his papers once they are archived.

Biographical Period Eight begins in 1993 as Euba settled into a permanent teaching position; from 1993 until his retirement in 2011, Euba was Professor of Music at the University of Pittsburgh (Nwakunor 2020). Also in 1993, Euba began *A Bridge Across: Intercultural Composition, Performance, Musicology*, a project "which is an extension of Euba's London activities and is designed to spotlight the works of composers, performers and musicologists through recitals, workshops, lectures, residencies and so forth" (quoted in Zick 2021). In 1994, the Center for Black Music Research, Chicago, appointed Euba as Advisory Board member for *Dictionary of Black Composers* (St. James's Press) (Zick, 2021). In 1999 a festival dedicated to African Pianism was held in Pittsburgh; this signaled something of a shift on Euba's part to "focus on links between Africa and the Diaspora" (Sadoh 2005). Euba spent the 2000-2001

[25] Igbá Kìnní and Igbá Kerin, from *Four Pictures from Oyo Calabashes* (1964) were *published* in 2007 as part of Volume 2 of *Piano Music of Africa and the African Diaspora*, edited by William Chapman Nyaho (2007).

academic year at the University of Cambridge. While there, he wrote *Orunmila's Voices*, which the premiered in New Orleans on February 23, 2002, during the Second Annual International Festival of African and African American Music (FESAAM 2002) (Zick 2021). Euba was the composer-in-residence for the Ensemble Noir in Toronto during the spring semester of 2003. The ensemble performed, among other things, three movements from *Orunmila's Voices*, in chamber ensemble arrangements (Zick 2021). Euba founded the Centre for Intercultural Musicology (at Churchill College, University of Cambridge) in 2004 ("About CIMaCC").

Unfortunately, Euba suffered a stroke in 2008, and retired from the University of Pittsburgh in 2011. Festivals and symposia continued his work, such as the *Dialogue in Music Project: Africa Meets North America* festival/symposium at UCLA in October of 2009. Performers included soprano Dawn Padmore from Liberia, Girma Yifrashewa from Ethiopia, and others. In January of 2019, the International Symposium in Honour of Akin Euba was held in Lagos. The symposium, which I was privileged to attend, included research presentations as well as a concert at the Musical Society of Nigeria (MUSON), featuring works by Euba as well as other African art music composers. Just over a year later, on April 14th, 2020, Euba died at the age of 84.

Compositional Period 1	Compositional Period 2	Compositional Period 3	Compositional Period 4
Eric Taylor encourages arrangements of Nigerian folk songs. Also studies with Arnold Cooke --1956 wrote Introduction and Allegro for Orchestra, his first composition "worth keeping" (Uzoigwe 1992, 16).	--1960 writes The Wanderer, the first work (non folk song) to bring in African elements --attempts at composing in African idiom. --Experiments with writing for Nigerian instruments (Abiku I) --1967 writes *Olurounbi*, where he first begins to use his research	--1970 "indicates the climax of his most productive period as a composer" (Uzoigwe 1992, 26) --1970, *Chaka* first premiered . --1980, 1986: Revisions of *Chaka*	--1987: Wakar Duru Premieres in Bayreuth -1995: City of Birmingham Touring Opera performs another revision of *Chaka* --1999: *Chaka* CD recorded --2000-2001 Academic year at U Cambridge. Wrote Orunmila's Voices while there. Premiered at FESAAM 2002 (Zick 2021) --2003, Composer-in-Residence for Ensemble Noir, in Toronto (Zick 2021) --2003: *Below Rusumo Falls*

Biographical Period 3	Biographical Period 4	Biographical Period 5	Biographical Period 6	Biographical Period 7	Biographical Period 8
1949-1956 --continued influence of Echezona --At C.M.S., Euba learns about Sowande and T.K.E. Phillips --1950 wins silver medal (first prize) at First Nigerian Festival of the Arts. --Allen inspires him to study in the UK, Euba gets scholarship from the government. --1952 begins at Trinity College of Music, studies with Eric Taylor	1956-1963 --Finishes Trinity, earns Fellowship diplomas in composition and piano. --1957 returns to Nigeria as Senior Programme Assistant (Music) at the NBC --1960 becomes Head of Music for all NBC radio stations. --1960 first publication in Nigeria Magazine --1962 Rockefeller Foundation fellowship to study at UCLA --1962 and 1963 attends first music conferences	1963-1970 --end of 1963, earns B.A. (music), returns to Nigeria to resume Head of Music at NBC. --late 1965 re-enrolls at UCLA for a Master's in composition --1966 finishes, becomes lecturer in music at Unilag --1967 begins PhD at University of Ghana. --end of AY 1967/68, resigns Unilag, begins Senior Research Fellow at U of Ife (now Obafemi Awolowo U).	1970-1977 --1968/69 Visiting Research Fellow at U of Ghana --1969 Visiting Lecturer at Howard --1970: Acting Director of Institute of African Studies at U of Ife --1971 focuses on dissertation --1972/3 and 1973/4 was external examiner at U of Nigeria, Nsukka --1972-1975 external examiner at Makerere U in Kampala --1973/4 and 1975/6 lectures part time at U of Ibadan --1976 Acting Head of Music Department at U of Ife, International Secretariat of Second World Black and African Festival of Arts and Culture --1977-80 Director of the Centre for Cultural Studies at the U of Lagos (Nwakunor 2020)	1977-1992 --6-year gap in Euba's CV --Bayreuth from 1986-92, (Nwakunor 2020) --1988: A focus on "general issues on world interculturalism" (qtd from Sadoh 2005 in Zick 2021) --1989 founds Centre for Intercultural Musical Arts, --1992-94 Secretary-General of the Commonwealth Music Association (Zick, 2021)	1993-2020 --1993: Euba begins at University of Pittsburg --1993, began A Bridge Across (Zick 2021). --1994 appointed as Advisory Board Member CBMR (Zick, 2021). London (Kwakunor 2020) --1999: African Pianism festival, Pitt (Sadoh 2005) --2004 Founds Centre for Intercultural Musicology --2009: Dialogue in Music Project: Africa Meets North America --2011, Retirement from Pittsburgh --2019 Symposium honoring Euba in Lagos

Figure 2.1: Periodization of Euba's Life

Categorization of Works Within Periods

Uzoigwe (1992) further categorized Euba's works by attempting to evaluate each by the presence of what he considered Western or African music. In the chart below, Uzoigwe maps what he refers to as Euba's "behavioural tendencies" by categories, describing Categories 2W and 2A as "groups of works that contain more Western and African musical elements, respectively (Uzoigwe 1992, 80). Uzoigwe considered works in Category 1 to be primarily Western in content, whereas Category 3 contained works which Uzoigwe deemed primarily African. Uzoigwe took great pains to construct what he referred to as the cultural triangle to describe the influences in Euba's composition: Yoruba, African, and Western. He argued that while the African could encompass the Yoruba, he kept it separate "for analytical convenience" (37). Taking the triangle concept further, Uzoigwe (1992) envisioned two triangles joined to form a diamond. The first, which he represented with a dotted triangle and I have represented below in yellow, considers the "symbolic images that are connected with the legends, myths and folk tales of African/Yoruba cultural traditions" which formed the basis of Euba's musical conception (Uzoigwe 1992, 61). The second triangle "represents the level at which the symbolic images are transformed into musical realities" (ibid.). Both triangles are reproduced below in Figure 2.[26]

[26] Eckhard Breitinger (1999), unlike Uzoigwe, looks at a dyad, or the spectrum along which the music moves from African to Western in his analysis of *Chaka* (104).

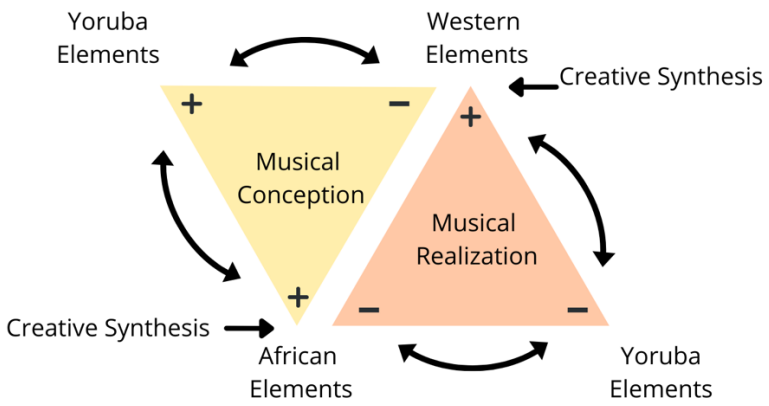

Figure 2.2: Uzoigwe's (1992) Cultural Triangles

Uzoigwe (1992) divided Euba's compositional life into three stylistic periods (31-33); it is important to note that his classification ends in 1977, which is understandable given that Uzoigwe's book on Euba was an adaptation of his 1978 Master of Arts thesis at Queen's University of Belfast (5). Uzoigwe further divides each style period into an A and B section, based on what he sees as a "significant change in the composer's style and/or idiom" (31). Period 1 encompasses 1956-1963, which a shift occurring in 1960 when Euba began to incorporate African rhythmic and melodic elements, as well as sometimes including African instruments (31). Period 2 runs from 1963-1970, with 1965 as a pivot point, with Euba first writing exclusively for African instruments with *Abiku I* (32-33). Uzoigwe considers Period 3 to run from 1970-1977; the year 1974 divides the section, as that was when Euba was finishing his dissertation (33).

The periodization of a composer's creative life into blocks is useful as an overview of broad fluctuations in trends, and when overlaid against a similar condensation of major life events can prove revelatory, as Uzoigwe has done with Euba's life. The tables below show a preference for composing works in what Uzoigwe has deemed Category 2, or works which blend

what he refers to as African and Western elements (see, for example, Uzoigwe 1992, 31). In Table 2.1, of the thirty-one works Uzoigwe considered (it should be noted that his tracking of Euba's compositions ended in 1977), twenty-four are Category 2W or 2A; in other words, twenty-four of the thirty-one compositions are intercultural in some fashion. Furthermore, the second compositional period of Euba's life, ranging from 1963-1970 was his most productive. After period one, Euba moves away from works that are entirely in the Western idiom; works that are, in Uzoigwe's estimation, almost entirely African (Category 3) do not begin to show up until the second and third periods. Uzoigwe also breaks down Euba's compositions by type, whether instrumental or vocal (see Table 2.2). This shows a relatively equal spread, though there are more instrumental compositions than vocal. While this broad overview is helpful, it is still just that—an overview, a rough outline. There are works which are outliers to the overall trajectory, such as the complete lack of instrumental compositions in Period 3, despite there being slightly more instrumental compositions throughout Euba's compositional career up until this point.

Table 2.1: "Behavioural Tendencies in Creative Output" from Uzoigwe 1992, 80

Period	Section	Category 1	Category 2W	Category 2A	Category 3	Total
1	A B	2 -	2 3	- 2	- -	4 5
2	A B	- -	5 6	- 5	- 3	5 14
3	A B	- -	- 1	- -	1 1	1 2
Total No. of Works	A B	2 -	7 10	- 7	1 4	10 21
Grand Total		2	17	7	5	31

Table 2.2: "Difference in Musical Output" from Uzoigwe 1992, 80

Period	Section	Category 1	Category 2W	Category 2A	Category 3	Total
1	Instrumental Vocal	2 -	3 2	1 1	- -	6 3
2	Instrumental Vocal	- -	10 1	- 5	3 -	13 6
3	Instrumental Vocal	- -	- 1	- -	- 2	- 3
Total No. of Music Types	Instrumental Vocal	2 -	13 4	1 6	3 2	19 12
Grand Total		2	17	7	5	31

Uzoigwe's determination of 1977 as the close of Period 3 was strictly for practical purposes; the book was originally his 1978 thesis, and he did not update his classification when publishing in 1992. He did update his works list to include compositions through *Wakar Duru*, composed in 1987 (Uzoigwe 1992, 98). It is important to determine which, if any, of Euba's post-1977 works would fit with Period 3 before determining subsequent periods. Of course, as we are now able to look back over Euba's entire compositional output, there is also the possibility of re-categorizing Euba's works entirely, given the benefit of some further perspective. *Chaka* becomes an interesting work to consider in the light of periodization. The work straddles Euba's different compositional periods, having been first written in 1970 in Period 2 but revised in 1998/99 in what I have called Period 4. How can those various revisions serve as markers for different stages in his career? What can be learned by using *Chaka* to gauge Euba's priorities, practical considerations, and deepening commitment to composing

intercultural music? In this context, *Chaka* is an ideal piece for studying and understanding Euba's compositional career.

After 1977, Euba's works include:

Table 2.3: Post-1977 Works and Stylistic Categorization

Compositional Period after Uzoigwe (1992)	Title and Date	Stylistic Categorization based on Uzoigwe (1992)
3	*Black Bethlehem* (1979)	2A
3	*Chaka* (1980 Revision)	2A
3	West African Universities Games Anthem (1981)	2A
3	Two Songs (1983)	Unknown
3	*Bethlehem* (1984)	2A
3	"Time Passes By" (1985)	2A
3	*Chaka* (1986a revision)	2A
3	*Chaka* (1986b revision)	2A
3 (?)	Seven Modern African Poems (1987)	3
4	*Wakar Duru: Studies in African Pianism Nos. 1-III* (1987)	2A
4	Themes from *Chaka* I (AC says 1996)	2A
4	Final *Chaka* revisions (1998/1999)	2A
4	Study in African Jazz, no. 2[27] (2000)	2A
4	Themes from *Chaka* II (AC says 2003)	2A
4	Study in African Jazz, no. 3 (DATE?)	2A?
4	*Orunmilla's Voices: Songs from the Beginning of Time* (2002)	2A
4	*Below Rusumo Falls* (2003)	2A[28]

[27] Study in African Jazz, no. 1, remains currently unknown.
[28] It may be worth considering an entirely different categorization here, as Euba adds the *kayagum*, a Korean zither similar to the Japanese *koto*.

4	*Wakar Duru* No. 4 (2006)	2A
4	*Studies in Polyrhythm?*	2A

Uzoigwe's periodization is determined by major shifts in Euba's compositional output, such as the focus on piano works that marks the shift to period 2 (Uzoigwe 1992, 32), though it is unclear why he chooses 1970 as the shift from period 2 to period 3, aside from a drop in compositional productivity after 1970, countered by an increase in academic publication and administrative and teaching responsibilities (Uzoigwe 1992, 26-27, 33). The question, then, is how to categorize the remaining works composed after Uzoigwe's periodization ends in 1977. However, Euba himself describes an intentional shift in his own compositional style with *Wakar Duru* (1987). In explaining his new approach, he mentions interactions he had with colleagues who expressed difficulty understanding his music, as well as his own enjoyment in performing *Wakar Duru*. That piece is, in his own words, written in "a much more accessible tonal style than I had done in previous works" (Euba 1996, 66). In the same article, he explains that he "could not afford to leave behind my audience, particularly my African audience" (ibid.).

Euba recounts a story which not only reveals his intentions for *Wakar Duru*, but sheds light onto his relationship with Adebisi Fabunmi, an Osobgo-based visual artist whose work appeared on the cover of books by Euba and Uzoigwe. As Euba was rehearsing to premiere *Wakar Duru* in Bayreuth in 1989, Fabunmi was preparing an exhibition and worked in the other half of the room Euba used for practice. "Bisi for a long time made no comment about my music and I got the impression that he had not even been listening to it. It was therefore a surprise to me when one day I heard him singing the Yoruba tune on which *Wakar Duru No. 3* is based. I told Bisi that I had not realized that he had recognized the tune and he replied that he had not only recognized but had enjoyed listening to the piece" (Euba 1996, 67). Euba's relationship

with Fabunmi is relevant to the current discussion in two ways: not only does it show Euba as a composer thinking deliberately about who comprises his desired audience, but it shows that his commitment to using African poets when setting music was mirrored in his choice of artist when publishing scholarly works, something Uzoigwe paid tribute to, as well. For Euba, these factors affirmed that as a composer, he needed to choose his audience: "professional colleagues or ordinary music lovers"? (Euba 1996, 67). With *Wakar Duru*, he made the choice for accessibility and a tonal style. For this reason, *Wakar Duru* is an ideal point to move to a fourth period in Euba's output, marked by accessibility and a tonal orientation.

Uzoigwe's categorizations of Euba's works and the breakdown by period as seen in Tables 1 through 3 is helpful for seeing broad trends, as discussed. For my purposes, a further breakdown of which works were some form of musical theatre, and how they fit into Euba's compositional career is also needed to properly situate *Chaka*. Where possible, I have used Uzoigwe's categorization of the works, and for those works for which he either did not explicitly provide a label, or which were composed after 1977, I have made my own designation based on available information.

Table 2.4: Categorization of Euba's Musical Theatre Works

Period	Category 1	Category 2W	Category 2A	Category 3	Total
1	-	-	-	-	-
2	-	-	3	2	5
3	-	-	2	3	5
4	-	-	2	2	4
Total	-	-	7	7	14

The fact that there are no musical theatre compositions in Euba's early career is understandable both from a practical standpoint—such works would be large undertakings for someone early in their career—as well as an ideological standpoint. Table 2.1 shows that

compositions Uzoigwe considers category 2A or 3, which are works with more or almost exclusively African elements, occur with fairly even frequency in the second, third, and what I am labelling fourth of Euba's compositional periods. As Euba matured as a composer he began to compose more works in the 2A or 3 stylistic categories. Even Period 3, which on Uzoigwe's table ends in 1977 with only three total compositions, has a higher percentage of compositions with more African elements (two of the three compositions listed). Table 2.3 shows that when Euba does compose works for music theatre, they are works that have more or almost entirely African musical components. This fits with the trend to compose more works in the 2A and 3 Categories as he matured as a composer as well as the tendency to include these kinds of works in the middle and later parts of his compositional life.

Table 2.5: Updated Periodization of Euba's Compositional Output

Period	Section	Category 1	Category 2W	Category 2A	Category 3	Total	Combined 2A or 3 Works/ Total
1	A B	2 -	2 3	- 2	- -	4 5	2/9
2	A B	- -	5 6	- 5	- 3	5 14	8/19
3	A B	- -	- 2	- 7	1 2	1 11	10/12
4	N/A	-	-	9	-	9	9/9
Grand Total		2	18	23	6	49	29/49

One of his later works of music theater, *Orunmila's Voices: Songs from the Beginning of Time*, for soloists, chorus, dancers, and orchestra, was written in 2002. Euba's description of *Orunmila's Voices* reveals both the very real personnel challenges he faced when composing music with African instruments, and how he met those challenges. In an article published online by the University of Pittsburgh on the occasion of the premiere, Euba said the work was "an

attempt to demonstrate how the Yoruba (and by implication the African) traditional ritual and religious arts can be secularized and given a valid place in modern society" ("World Premiere" 2002). The music is sung at times in Yoruba and other times in English, similar to the blend of languages in *Chaka*. Unlike *Chaka*, however, the work uses an ensemble with an expanded percussion section, including bongos, tom-toms, timpani, bass drum, cymbals, and xylophone, so that Euba would, as he put it, "achieve an African identity by 'Africanizing' the standard symphony orchestra" (ibid.), though he would later tell Robert von Bernewitz (2014) that he "did not achieve this goal in *Orunmila's Voices* but believe[s] it is achievable." He also admitted in that same interview that his "interest in using African instruments had waned considerably…I reasoned at the time that there are enough musical instruments available in a normal symphony orchestra to simulate African instruments and there was no need for using African instruments. This reasoning was no doubt born of the difficulty of assembling instruments and players in the performance of compositions that feature African instruments." As with *Wakar Duru*, Euba makes his intentions clear, telling the University of Pittsburgh that he wanted to "bridge the gap that typically exists between co-called avant-garde music and average lovers of music" and that he felt "modern African composers should avoid alienating their primary audiences (the peoples of Africa and the diaspora) by writing music that does not communicate with them" ("World Premiere" 2002).

In *Orunmila's Voices* Euba also worked with pitch sets; whereas in *Chaka* he segmented tone rows, in *Orunmila's Voices* he used three pentatonic groups arranged in a "static harmony" found in Yoruba drumming, calling it "a form of minimalism" (ibid.). In the programme notes to *Wakar Duru* No. 4, dating from 2006, Euba describes his use of pentatonic pitch sets as a shift in his compositional style, saying, "As with recent work of mine (starting from *Orunmila's Voices:*

Songs from the Beginning of Time, 2002), *Wakar Duru 4* is based on three pentatonic pitch sets and the ones used in this piece (shown below) are the same sets used in the three studies in polyrhythm (for brass quintet, bass clarinet and piano and flute and piano) that I have so far composed" (Euba 2006).

Wakar Duru No. 4 raises a practical challenge faced by would-be scholars and performers of Euba's music and is yet another consideration when situating *Chaka* in Euba's larger compositional oeuvre is the fact that while several partial or almost-complete works lists exist, to date I have found no fully comprehensive list of Euba's works. (My own attempt at a complete works list is Appendix A.) Uzoigwe (1992) has a partial list, Daniel Avorgbedor (2001) has a partial list in the *Grove Music Online*, Omojola (2013) has a partial list, and AfriClassical.com has a rather extensive one. William Zick's (2021) Works List for AfriClassical.com comes the closest to being a complete works list, though it is missing a few pieces. *Dance to the Rising Sun* and Five Pieces for English Horn are missing from the Works List in Section 27, though they *are* listed in Section 7, "Developing an Idiom," where Uzoigwe (1992, 19) is quoted. *Tortoise and the Speaking Cloth* is also missing from the Works List, but is mentioned when Uzoigwe (1992, 20) is quoted again, this time in Section 8 of AfriClassical's page on Euba. The following pieces are not listed in Zick (2021) or mentioned elsewhere on his page on Euba: the West African Universities Games Anthem, *The Laughing Tree*, *Bethlehem, Seven Modern African Poems*, *Two Modern African Poems* (Abiku is there, but not Piano and Drum), *The Fall of the Scales*, *Two Songs* (1983), *Time Passes By*, and *Wakar Duru* No. 4.

Comparative Analyses

Analyses of select works by Euba reveals compositional processes at work across Euba's career, and how Euba adapted and shifted those processes. His use of tone rows, for example, was

present early on, and even after the 1987 shift, Euba continued to think, perhaps not in rows, but certainly in sets. “Scenes from Traditional Life,” composed by Euba the same year as *Chaka*, makes use of tone rows, as does *Chaka.* Uzoigwe’s (1992) analysis of Euba’s “Scenes from Traditional Life” looks at three tone rows Euba used in the piece. According to Uzoigwe, “The tonal organization of these melodic phrases is very much conditioned by the structural nature of the row itself. For example, in order to derive from the row the speech-tone flavour that is characteristic of certain African instruments and at the same time capture the percussive nature of the latter, Akin Euba constructs the row so that it maintains a strongly consistent chromatic vocabulary while having traditional tonal concepts (e.g. triads, strong progression, etc.)” (64). Euba uses a similar tactic in the row he uses for *Chaka*, as he discussed in an essay accompanying “Themes from *Chaka* I” in a collection of African pianistic pieces (Euba 2005, 115). The *Chaka* row, which he uses in segments throughout the opera, is grouped so that different tonal centers can be implied, as well as highlighting key intervals such as fourths, fifths, and seconds. Not surprisingly, there are similar groupings of pitches in each, such as the first four pitches of Tone Row 1 in “Scenes from Traditional Life” (see Figure 2.3) and segment A of the tone row used in *Chaka* (see Figure 2.6). In all three rows used in “Scenes from Traditional Life,” (Figures 2.3, 2.4, and 2.5) it is possible to segment each into groups that could hint at a diatonic tonal or modal center.

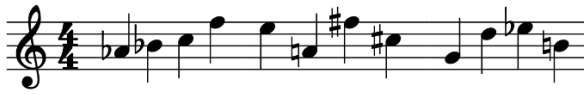

Figure 2.3: Tone Row 1 from "Scenes From Traditional Life" (Uzoigwe 1992, 65)

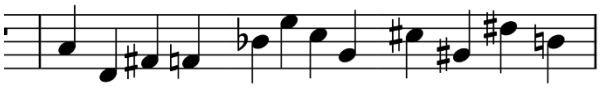

Figure 2.4: Tone Row 2 from "Scenes from Traditional Life" (Uzoigwe 1992, 65)

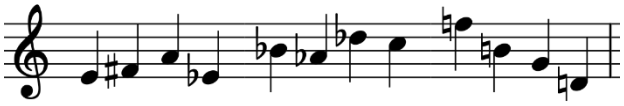

Figure 2.5: Tone Row 3 from "Scenes from Traditional Life" (Uzoigwe 1992, 65)

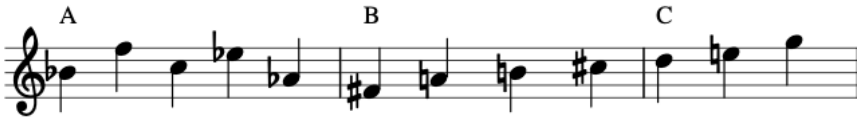

Figure 2.6: Tone Row used in Chaka as outlined by Euba (2005, 115)

Indeed, this is often how Euba uses the segments, though the effect is sometimes countered by his use of stacking segments. One clear example of this from the prelude to Chant 1 is shown below in Figure 2.7. Here, the clarinet plays the C segment of the row, which is stacked on top of the double bass' motif using the B segment. In both works, Euba uses the row in segments, often repeating a segment before moving on.

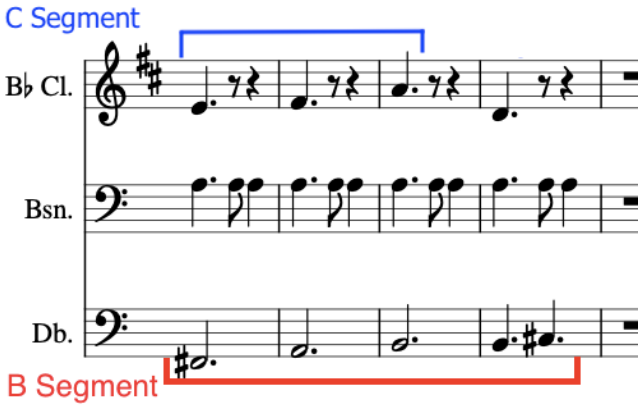

Figure 2.7: mm 33-36 of the Prelude to Chant 1 (1999)

To return to *Wakar Duru,* it also serves as a possible comparative study of Euba's use of form. Per Euba's own notes on the manuscript, the first movement is based on a song called "Ma Wuwo Nuwa Sui Kwaita," a Gbari folk story featuring the hare and the water goddess. Euba uses the song "only…structurally and without reference to the story to which it belongs" (Euba 1987, ii). He directs his readers to Antony King's (1973) collection, *Songs of Nigeria*, for the song itself. The melody, as King presents it, is in AaAaBaBa form, where each section (A,B) ends in an identical 2-bar phrase (a). Each section starts on the (big) upbeat of the 6/8, or with three eighth notes. In Euba's presentation of the melody, the intervals in (a) seem to be occasionally reversed; however, another way of reading how Euba has combined the melody and accompaniment keeps the intervals in the 'correct' order, adding a half-measure tail or interlude before the next section begins (see Figure 2.8).

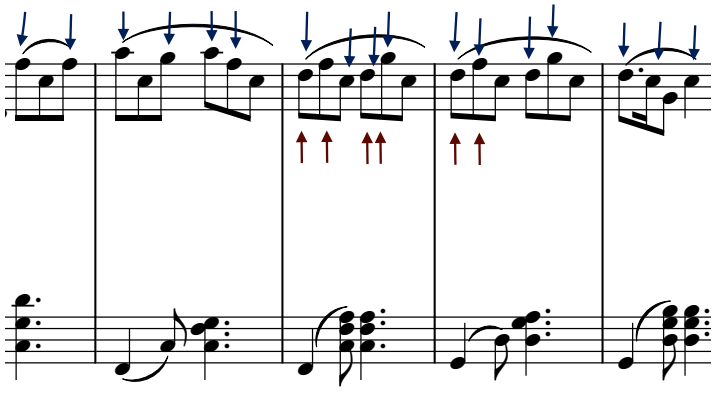

Figure 2.8: (a) Section from Wakar Duru Theme

This creates a sense of being slightly out-of-phase, both for listeners familiar with the melody, and new listeners who become familiar with Euba's presentation of the melody throughout the movement, given his practice of reversing the thirds and fourths in the (a) close of each phrase.

The form of the first study in *Wakar Duru* feels reminiscent of how Euba structures the prelude to Chant 1 of *Chaka*, and how he structures the pianistic adaptation of that prelude in "Themes from Chaka I." In *Wakar Duru*, an introductory figure returns throughout the movement; unlike in *Chaka*, however, this introductory theme does not structure the movement itself. *Chaka* opens with what Euba (n.d.) has called the Conscience Theme in the program notes to the unpublished score of the opera (see also Euba 2005, 116). The Conscience Theme signals the beginning of each section in the prelude to the opera and in "Themes from *Chaka* I," and each section is characterized by either a new bell pattern, or, in the case of the final section, and increase in polyrhythms (Euba 2005, 115). In *Wakar Duru*, however, it is the Gbari song "Ma Wuwo Nuwa Sui Kwaita" which serves as the structural background of the movement. The song dominates the first and third sections of the movement, with the middle functioning like a development section, playing with new motifs and leading away from and then back to the tonal

center of F before closing with a return of the "Ma Wuwo Nuwa Sui Kwaita" melody in the final section.

Recalling Omojola's (2005) assertion that in *Wakar Duru* Euba uses the thematic material not merely for quotation, or as melodic inspiration, but as an impetus for the harmonic and formal structure of each movement, I suggest Euba employs a similar integration in *Chaka.* On the surface, of course, Euba maintains Senghor's literary structure, composing an opera in two *chants* rather than two acts, as one might expect of an opera. Though Euba is working from an existing translation, and 'chant' is how Reed and Wake translate Senghor's poetic divisions, the more salient point is that Euba incorporates the nuance of the word's translation into his composition. Is 'chant' a French or English word as it is used in Euba's *Chaka*? I suggest it is both, as Euba employs musical elements suggested by both translations. In French, both *chant* and *chanson* can be taken to mean 'song,' in English, though, *chant* has an additional (sometimes weightier) layer of meaning that denotes the vocalization of song, whether by human voices or nature. While there are elements of the opera that are song, or song-like (and could arguably be described with the French word *chanson*), much of Euba's writing in *Chaka* is better described by the French word *chant*, denoting the emission of the voice while singing. From the stylized speech-like chanting of Chaka and the White Voice in Chant 1, to the original chanter in Chant 2, the opera is full of *les chants*. There are also elements that approach the more common English meaning of the word 'chant,' from the quotation of the *dies irae* in the orchestration which appears in various places in the opera, but with a full impact in the brass trio that accompanies Chaka's speech regarding the need, hunger, and misery of the people of the South in their shipyards, ports, mines, and kraals (Euba n.d., 88). The White Voice, which intones "To

accept suffering with a dutiful heart is redemption" over a synthesized organ sound is clearly hearkening to a priestly liturgical chant (Euba n.d., 94).

Euba takes inspiration from the form of his other poetry-based works, such as *Abiku I* and *II* (1965 and 1968). In this works, the entrances and exits of various instrument groups happen almost exclusively at stanza breaks. Scoring is another clear similarity between the *Abiku* works and *Chaka*. As mentioned earlier, Euba (1989) utilized what he called a "compact score" (90), where a programme, or set of instructions accompanying the poetic text was included alongside notated music. Each instrument is provided a set of phrases or motifs, generally 2 or 4 measures long, labelled alphabetically. In the programme, Euba indicates where instruments should begin and cease playing as well as which phrase to play. In various parts of *Chaka*, Euba employs similar tactics, indicating one-to-two measure motifs for the winds on page 58 of the score that accompany, for example, section 2 of Chant 1 (see page 55 of the score), as well as other sections throughout Chant 1.

The instrumentation is similar, as well, with both *Abiku I, II*, and *Chaka* including agogo, ikoro/slit drums, sekere/gourd rattles, dundun/tension drum, and atenteben. Whereas the *Abiku* works call for the *ngedegwu*, an Igbo wooden trough xylophone with 8 keys which Euba specifies should be tuned to a heptatonic C major, in *Chaka* Euba scores for "Western" xylophone. In both works, Euba uses various West African instruments, including the agogo and sekere/gourd rattle, used in several West African musical idioms, as well as the atenteben from Ghana, the Yoruba dundun, and the Igbo ikoro/slit drum. Interestingly, in the versions of *Chaka* performed in the United Kingdom in 1986, the atenteben player did not use the melodies found in the other versions of *Chaka*, but instead substituted an *atilogwu* (an Igbo dance) that he knew. Euba (1989) "found it suitable for the relevant sections and so adopted it. The system of adopting

suitable materials from the existing repertoires of performers is one that I have deliberately cultivated as a compositional technique in my use of African traditional material" (85).

While I have yet to uncover a score from the 1970 production of *Chaka*, or any revisions before the score for the 1999 CD, Euba's (1989, 2005) extensive writing on the work sheds light on how *Chaka* has changed and how it has remained the same since 1970. The original version, written in 1970 for the Third Ife Festival of the Arts, was scored for soloists, chorus, and a four component instrumental ensemble consisting of a woodwind trio (flute, clarinet and bassoon), brass and timpani, a Yoruba dundun ensemble, and an African instrument ensemble (atenteben, xylophone, slit drum and membrane drums). The instrumentation was roughly the same for the 1972 command performance for President Senghor at the Daniel Sorano Theatre in Dakar, though because of costs, musicians played multiple instruments. In 1980 a version was developed by participants in a workshop entitled "Modern Theatre Training" as part of the Music Theatre Committee of International Theatre's Institute in Bruekelen, Holland. This version is an outlier from the others, as it featured only Chant II, and was developed as a dance-drama with no spoken words. Two versions were produced in the United Kingdom in 1986: one in Brent, Middlesex and the other in Brixton, London. Euba (1989) based the Brent version "broadly on the 1970 version," (82) calling it "closest to the Ife production" (84). The wind instrumentation was expanded for Brent to include an oboe and a horn, though it was performed without the horn due to personnel issues. In the Brent production, "Western instruments" appear in Chant I almost exclusively, and are written using a "modified 12-tone idiom" (Euba 1989, 82). For the London production, Euba shifted to a "more popular idiom" for Chant I and scored the work for speakers, singers, dancers, pop combo and an African instrument ensemble, with Chant II "roughly the same as it was in the Brent version" (ibid.). The score for the 1999 CD version, like the original

Ife production, was scored for soloists, chorus, and a Praise chanter; as well as winds, brass, timpani, atenteben, slit drums, membrane drums, tension drum ensemble, The 1999 score adds a bass trombone, double bass, timpani, bass drum, cymbals, triangle, a synthesizer, and specifies a Western rather than African xylophone.

In his discussion of the vocal techniques used in *Chaka*, Euba (1989) describes the 1970 production as follows: in Chant I, the soloists use both spoken word and sung text, whereas Chant II includes choral verse speaking, in addition to the Yoruba chanter. In the program notes for the 1999 score, Euba elaborates on the types of vocal delivery, from spoken text to chant mode to song mode. He focuses on chant mode especially, likely because this is the mode Euro-North American performers will have had the least amount of experience with, and so he clarifies the low, middle, and high tone levels used, how a singer's register will affect the pitches used in chant mode, the option available for singers to transpose their registers, and the possible variations of intervals between the low, middle, and high tones.

Aleatoric elements are also present across the different versions of *Chaka*. Euba (1989) writes that "the music written for the European wind instruments is different in each case" (84), though motifs recur across the revisions. In the program notes to the 1999 score, Euba specifies that the winds and brass should not play legato: "Phrasing marks are generally not indicated for woodwind and brass because their parts are meant to be articulated 'percussively.' In other words, each note should be tongued separately and the *cantabile* method is out of character" (vii). It would seem as if Euba's theory of African Pianism, which emphasizes the percussive nature of the piano, has influenced his wind writing in *Chaka*. In fact, Euba (2005) claimed that "Themes from *Chaka* I," a pianistic version of the prelude to the opera as performed in 1995 by the City of Birmingham Touring Opera became the basis for the version of the prelude as it

appeared on the 1999 CD and score. In other words, African pianism became a medium through which Euba translated the musical material of the prelude.

There are also rhythmic motifs that occur in both the 1970 version and the 1999 recording, though with some adjustment and variation. In the 1970 version, in chant II, Euba would alternate two themes: 1) in sections with Chaka, the atenteben melody below is always played, with a slit drum playing steady dotted quarters (low-high tones) (see Figure 2.9); and 2) in sections with chorus and leader, and *ogboni* drum motif is used (see Figure 2.10).

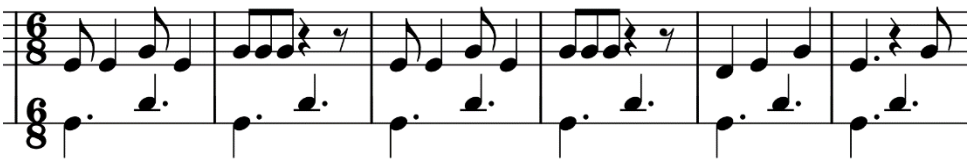

Figure 2.9: Atenteben Melody with Slit Drum Accompaniment

The *ogboni* motif is based on a drum piece Euba recorded near Lagos (Ikorodu). In his notes, Euba (1989) says of this section: "All drums are single-headed, fixed-pitch membranophones. Changes of pitch on Drum III are obtained by muting. The drums are pitched high to low, from I to III. The four complete measures are played repeatedly" (102). These measures were performed in Chant II, during sections where the Leader of the Chorus pays tribute to Chaka and the Chorus interjects "Bayete Baba" phrases (Euba 1989, 81).

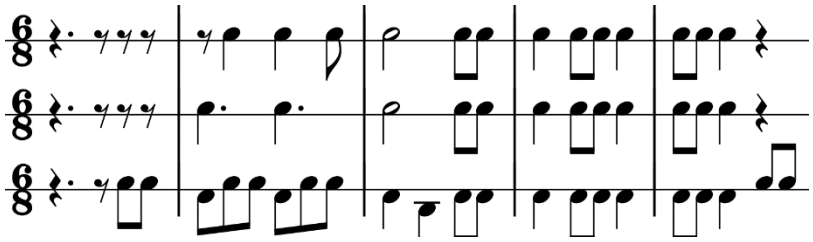

Figure 2.10: Ogboni Drum Theme Accompanying Chorus in Chant II of 1970 Version

This takes place during a larger structure that occurs twice in Chant II in the 1970 version. The soloist chants as the above is taking place. In both the 1970 production and the 1999 score, the drumming patterns in Figure 9 end before the end of the section, when the Song for Chanter and Chorus begins (see Figure 2.11); during this section dundun are also playing and the chorus is dancing, as well (Euba 1989, 81). The second time this format happens, it ends with the chorus singing Figure 2.12, and then the chanter begins again the Song for Chanter and Chorus.

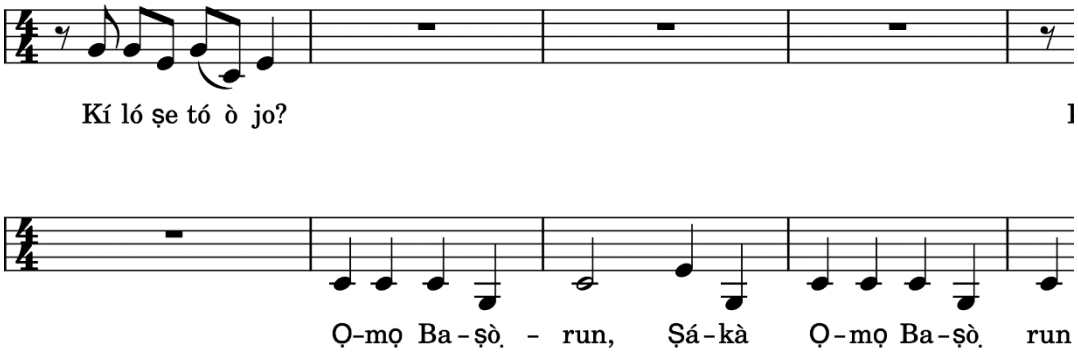

Figure 2.11: Song for Chanter and Chorus

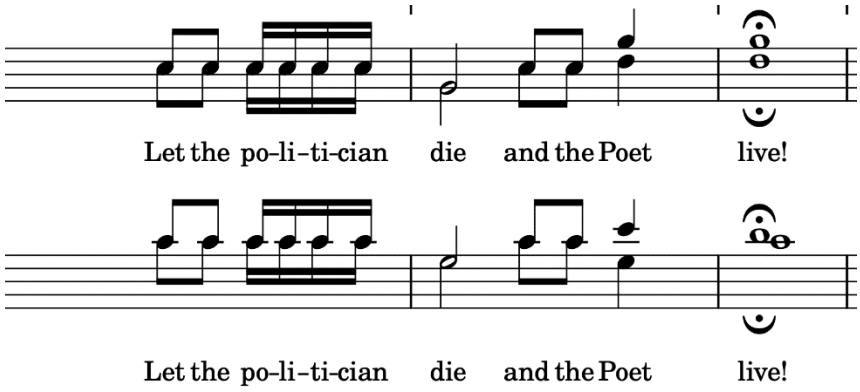

Figure 2.12: Chorus Figure Leading into Second Repetition of Song for Chanter and Chorus

Variations of it occur in the 1999 version, but instead of scoring this for the Single Head Drum group as one might expect, given that the *ogboni* is also a single-head fixed-pitch membranophone, Euba scores this material for the Tension Drum Group (See Figure 2.13). Elements of the *ogboni* motif appear in Tension Drum Group One on page 119 of the score, and again, even closer to the *ogboni* motif on bottom of page 121. Elements of the motif are also found in Tension Drum Group Two on page 124. The second tension drum seems to encompass different parts of *Ogboni* I and *Ogboni* II from Figure 9. The Tension Drum III part follows *Ogboni* III pretty closely throughout. In these sections, the Tension Drum Groups are playing with the chanter and chorus, alternating with the atenteben group which accompanies Chaka. These sections culminate in the Song for Chanter and Chorus, as in the 1970 production.

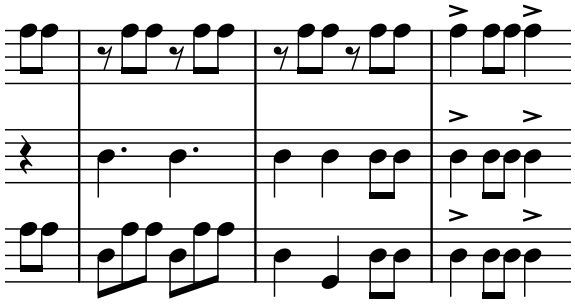

Figure 2.13: The End of Tension Drum Group 1 and Group 2 (pp 121 and 125) in the 1999 Score

Key melodic themes also recur across the *Chaka* revisions. The Conscience Theme as it appears below in Figure 2.14 was played by "European winds" at the beginning of the 1970 production as well as the two 1986 productions. A variation, Figure 2.15, was added to the 1986 versions, and Figures 2.16 and 2.17 were added to the second 1986 production in London. All four of these variations of the Conscience Theme appear in the prelude to Chant I as it appears in the score and the CD. In the prelude, a different variation cues the beginning of a new section, with Figure 2.14 opening the opera, Figure 2.16 initiating the second section of the prelude, Figure 2.15 the third section, and Figure 2.17 setting the final section into motion.

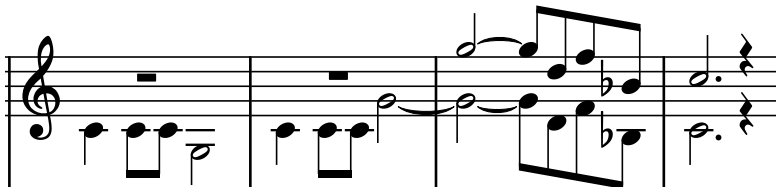

Figure 2.14: Original Conscience Theme; Opened the 1970 and both 1986 Productions

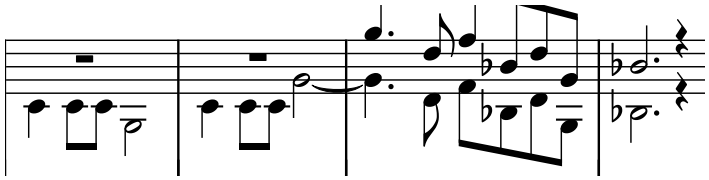

Figure 2.15: Conscience Theme Variation from Both 1986 Productions

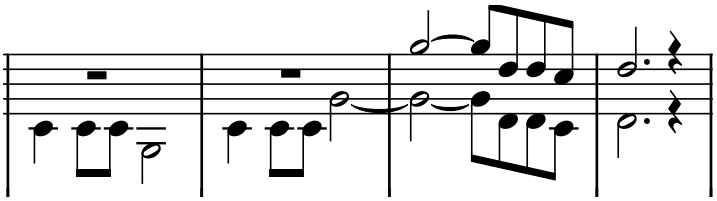

Figure 2.16: Conscience Theme Variation Second 1986 Production

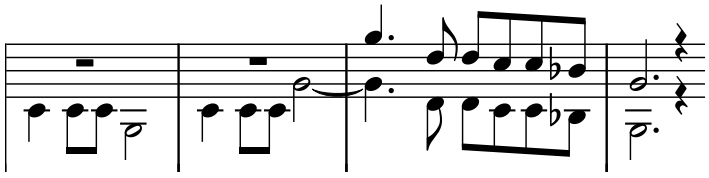

Figure 2.17: Conscience Theme Variation Second 1986 Production

The atenteben melody shown above in Figure 2.9 also appears in Chant II of the 1970, 1972, and both 1986 productions, and Euba (1989) believes it also appeared in the Bruekelen workshop, as well. In the CD version, it appears frequently in Chant II in the Atenteben Group (notated on page 114 of the score). The other main atenteben melody, shown below in Figure 2.18, was used in Chant 1 of the 1970 and the 1972 productions; the 1986 productions used an Igbo atilogwu melody, instead (Euba 1989, 84). The atenteben also play this in the final section

of the prelude to Chant 1, also recurring in an instrumental interlude before section 10 of Chant 1 (p.77 of score) and to close out Chant 1 (p. 95 of score).

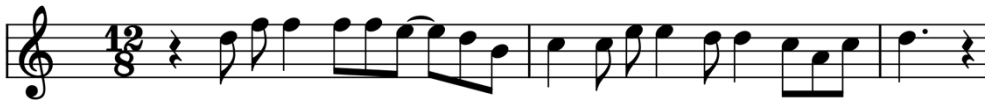

Figure 2.18: Atenteben Melody from Chant 1 of 1970, 1972, and 1999 Productions of Chaka

Chaka is clearly a work on a much larger scale than the poetry-based works discussed so far. A question still remains, however: why does Euba categorize *Chaka* as poetry-based, along with works like *Abiku I* and *II*, and not opera? Euba (1989) provides four categories for his works of musical theatre: Tortoise-tale-based, poetry-based, African opera, and dance-drama (74). It is notable that, though Euba specifically added the word 'opera' to the title, taking it from Senghor's "Chaka" to *Chaka: An Opera in Two Chants*, Euba (1989) categorizes the work as poetry-based, and not African opera (79).

Dirges (1972), composed by Euba for the Cultural Olympics in Music, is also poetry-based. In his writings on the work, Euba (1989) describes the scoring (three speakers, three singers/dancers, four drummers, and two tape machines), and his process of choosing English poems by African authors—poems that specifically dealt with the suffering of humanity and the moral obligations of society (85-89). Authors included Senghor, J.P. Clark, Soyinka, and Chinua Achebe. As they could only afford to bring thirteen people to Munich, including Euba, Ọlá Rótìmí (dramatist) and Agboọlá Fọlárìn (design), the piece needed to be able to be presented by ten people. To flesh out his vision of the work, Euba included recorded samples of music, taken from "a number of LPs of African traditional music…" choosing samples that "corresponded

thematically to the sentiments expressed in a poem" or that the "musical item (judged purely as sound and regardless of its theme) was suitable as background for a given poem" (87). In his description of two of the poems used in *Dirges*, it is clear that the poetry is given primacy. The text is spoken by one of the chanters, accompanied by various combinations of performers and pre-recorded music, and may be interspersed with Yoruba songs, chants, choral responses, or the reenactments of myths. Euba's *Chaka*, with its blend of speech, chant, and song mode for the vocalists, gives similar weight to Senghor's poetry. In fact, the parts of the opera that stand out as the most song-like are not settings of Senghor's text, but Euba's Yoruba additions—Noliwe's aria and the Song for Chanter and Chorus.

Conclusion

Euba's conception of opera, however, involves a different relationship between the libretto and the music, and so for his opera *Bethlehem*, which involved music from two LPs he had produced, *Black Bethlehem* and *African Nativity*, he wrote his own libretto (Euba 1989, 90-1). In fact, in describing, the process, Euba refers to himself as "a first-time operatic composer" (ibid., 91); because of his felt inexperience, he was unsure he could properly "brief an African playwright" and so he undertook the writing of the libretto himself (ibid.). It is clear that in his conception of opera, rather than other types of musical theatre, the libretto and the music are deeply intertwined; as he was using music that he had already composed, the libretto needed to be written with the existing music in mind.

Euba (1989) gives his definition of African opera as: "a work (a) that is based on an African or Africanized story and is set in an African community, either at home or abroad…(b) that employs music, dance, drama, costumes and other artistic means that are modelled on African traditional or contemporary practice (c) whose realization depends on the performing

expertise of Africans, and (d) with which average Africans can identify" (95). While *Chaka* certainly meets (a), (b) and (c), perhaps Euba felt that, when it came to (b), the poetry was more prominent than the music, dance, drama, and visual arts. Euba's (1996) later writings on *Wakar Duru* and his intentional shift to an idiom that would appeal to African audiences (66) would suggest that he felt *Chaka* did not appeal to African audiences.

His writings on his dance-dramas (Euba 1989, 98), which also incorporate African poetry in English, suggest that it is the combination of poetry, music, and choreography that characterize the work (98). Taking these two categories in hand, I suggest that works which do not fit into the Tortoise-tale category (simply by nature of their content and/or origin) or African opera (based on Euba's criteria) fall along a spectrum. These works are categorized by Euba as either poetry-based or dance-drama based on whether the dance or the poetry seems to be more prominent, perhaps similar to Euba's (1989) categorizations of African Art music, along a spectrum of musical elements ranging from Category 1 (entirely/intentionally "western") to Category 4 (entirely/intentionally African) (128), or Uzoigwe's (1992) similar range from Category 1 ("almost exclusively in the Western idiom") to Category 3 ("almost exclusively in the African idiom") (with Category 2W or 2A denoting pieces that blend both, labelled depending on whether Uzoigwe deemed the Western or African elements more prominent (31-5).

The question remains, then, why Euba chose to add the word 'opera' to the title while also specifying there were two *chants*, rather than acts. By emphasizing that the form of the opera is in two *chants*, in addition to the linguistic nuances highlighted above, Euba alludes to Senghor's poetic structure and hints at the intercultural nature of the music to come. His choice of the term 'opera' will remain one of the questions I wish I could have asked Professor Euba

before his passing in 2020, I suggest that the addition of the word 'opera' communicates on multiple levels. For musicians and audiences from European, North American, and African traditions, it signals Euba's desire that this be seen as a work of art music, different in genre from musical theatre, and with a certain cultural associations. For African musicians and audiences, specifically those from West Africa, the word would perhaps make connections to the folk operas of composers like Duro Ladipo. How *Chaka* fits into these operatic genres will be discussed in the following chapter.

CHAPTER 3

SITUATING *CHAKA* AS TOTAL ART THROUGH THE MBARI MOVEMENT

In the first decade of Nigerian independence (1960-1970), writers, artists, musicians, playwrights, and other scholars gathered in clubs dedicated to the arts, not unlike the cabaret cultures of Paris and Berlin.[29] *Sabhas*, similarly, were music societies in postcolonial India (See Arnold 2000 and Powers and Katz 2001). These social organizations are physical and intellectual spaces where creatives could meet and exchange ideas independent of the colonial gaze. This kind of space calls to mind the 'scenes' that spring up around art forms like jazz, music, and poetry in places as diverse as Paris, New York, or Liverpool. In his book on the places and spaces where jazz flourishes in New York City, Travis A. Jackson (2012) theorizes the 'scene' as more than just a place where something happens. A scene is "a fluid space" where both people and institutions "negotiate their relationships…form alliances, negotiate the boundaries of the scene…and construct one central context that renders jazz's meanings intelligible" (67-78). He goes on to note that

> The scene is, in this sense, inherently *spatial* and *historical*. It is a product not only of the interactions of its participants with one another in space and time but also of their interactions *through* space and time. Through purposive action, they create the scene and conceive it as both a physical manifestation of space and a cognitive construct. It is centered on particular physical spaces, to be sure, but not necessarily bound by them. (68)

[29] See, for example, Jelavich (1993) and Latour (1996).

The Mbari clubs in Ibadan and Osogbo were prime examples of scenes.[30] They were centered in the physical spaces of Ibadan and Osogbo in the 1960s, but the creators of the literature, art, drama, and music of Mbari engaged with each other in the physical spaces of the clubs but also in the ideals such as Négritude, opera, total art, and interculturalism.

One way to conceptualize how these ideas interrelate is to consider the fishbone concept, as practiced by Igbo artist Onuigbo Nwadinobu (Nzewi 2007, 96). For Nwadinobu, the fishbone ties together various parts of a work of art as a "structural thread" (ibid.). Négritude, total art, opera, and interculturalism can all be connected to the Mbari clubs in some fashion, because these concepts also inform Euba's composition of *Chaka*. In this chapter, I examine these four ideas through their connections to and their growth in the Mbari clubs. In so doing, I argue that one can best understand the social and cultural influence of Mbari clubs through the concept of the fishbone. After a brief introduction to the history of the Mbari clubs in Ibadan and Oṣogbo, I will explore Senghor's understanding of negritude, conceptions of total art, opera and music-theatre in West Africa and the career of Duro Ladipo (himself an example of a total artist), interculturalism, and opera in a Euro-North American context.

[30] Throughout this chapter I will use "Mbari" and "Mbari Clubs" interchangeably.

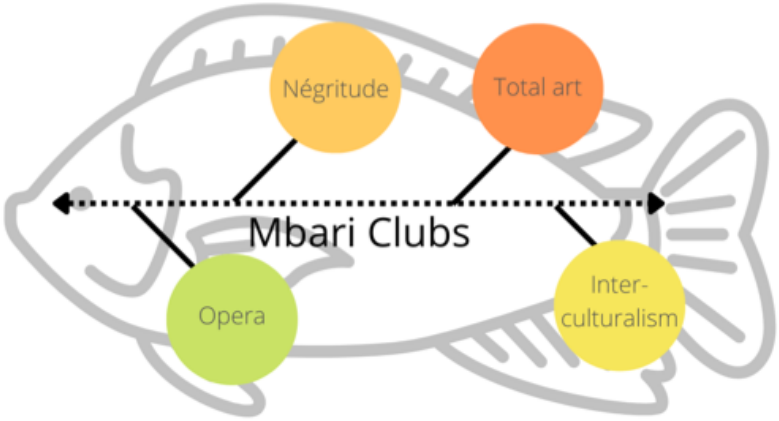

Figure 3.7: Onuigbo Nwadinobu's Fishbone Concept (Nzewi 2007, 96) applied to Mbari Clubs

The Mbari clubs, as social milieus, were deeply rooted in negritude and other Pan-African movements; for example, Bakare (2018) stressed that the Mbari Club in Ibadan had purpose beyond 'art for art's sake,' including the liberation of African countries from oppressive rule. Furthermore, the fact that *Black Orpheus*—journal, artistic/literary tour de force, and vital outlet for Anglophone African writers—was a product of the Mbari club shows key practical applications of several key negritude tenets. The clubs functioned as a model of the concept of total art: writers, dramatists, composers, and visual artists all took part. Shifts in West African opera and theatre resulted in the innovations by key members of the clubs such as Duro Ladipo, Wole Soyinka, and Euba. The discussions that took place among these figures must have proved very fruitful, as evidenced by the themes such as oriki and abiku[31] that were recycled in their work again and again. The clubs were also intentionally intercultural, springing as they did from the collaboration between Beier (an academic and patron of sorts, or what might now be called a

[31] Oriki is sometimes described as 'praise poetry.' Tunji Vidal (1969) calls it "descriptive song" and a "unification of poetry and music" (56). Abiku refers to a child who is born only to die and return again and again until their parents can tie them to this realm. Douglas McCabe (2002) describes these as "errant" (47) whereas Laura Smalligan (2011) emphasizes the ability of the abiku to navigate the spirit and secular worlds (360).

kind of cultural entrepreneur), the actor and dramatist Ladipo, and writers Soyinka and J.P. Clark, among others.

Babatunde Allen Bakare (2018) describes the Mbari Club in Ibadan as "a social organization which later became a strong and useful platform for artistic and academic deliberation and training" and claims one of its central goals was "possible ways of liberating South African and other parts of Africa which were still in the hands of dictators and oppressive governments" (127). Beier played a key role in the creation of the club, along with Ezekiel Mphahlele, Wole Soyinka, Christopher Okigbo, J.P. Clark, and Euba himself (Bakare 2018, Simon 2007; Vincent 2016, Yesufu 1982). The Mbari club in Osogbo, known as Mbari Mbayo, was founded in 1962 by Beier, Mphahlele, and Duro Ladipo. Ladipo had visited the Mbari Club in Ibadan and, inspired by what he saw, wanted to start something similar in Osogbo, funded by Beier who had moved to the nearby University of Ibadan (Adenaike 1995, 204). Bakare (2018) stresses that "the crucial role of the Mbari Club was the creation of a true movement of contemporary African artists whose ultimate aim was to generate a new artistic culture. They reconciled the continent's cultural traditions with the technical language imported by the colonialists" (128).

The history of the Mbari Club overlapped with the work that Ulli Beier was doing in Nigeria, including the journal *Black Orpheus* and the art workshops in Osogbo. German scholar Ulli Beier, Susanne Wenger (Beier's first wife), and Georgina Beier (his second wife) were European expats living in Nigeria whose aesthetics and personal objectives greatly impacted the Osogbo art movement of the 1960. This movement produced famous artists such as Twins Seven-Seven, Muraina Oyelame, and Bisi Fabunmi. Beier arrived in Nigeria on October 1, 1950, only to be dismayed by what he considered to be a lack of concern for Yoruba tradition and

culture among the elite class of Nigerians who had been educated abroad (Oluwafunminiyi 2019, vii). Beier moved to Ede in 1951, where he met Oba Timi Adetoyese Laoye I (Oluwafunminiyi 2019, ix), the king with whom Euba would later work during his dissertation field work (see Euba 1990; 2003, 41) and use Oba Laoye's oriki in Chant 2 of *Chaka* (Euba, n.d.). Beier was fully initiated into the *Ogboni* cult (Oluwafunminiyi 2019, ix), which granted him, according to Oluwafunminiyi, the status of "a complete insider" to Yoruba culture (Oluwafunminiyi 2019, viii). Beier began *Odu, The Journal of Yoruba Studies* in 1954 and *Black Orpheus: A Journal of African and African American Literature* in 1957 (Oluwafunminiyi 2019, ix). Beier moved to Osogbo in 1958 where he, along with Duro Ladipo, founded the Mbari Mbayo in Osogbo, after the Mbari Club in Ibadan (Oluwafunminiyi 2019, x), which saw writers and figures such as Beier himself, Chinua Achebe, Wole Soyinka, J.P. Clark, Demas Nwoko, Ezekiel Mphahlele, as well as Euba (Simon 2007; Vincent 2016, Yesufu 1982). The original Mbari Club in Ibadan set itself the goal of "rival[ing] the tempo of creativity already attained in the French-speaking countries of Africa. Before the setting up of the Mbari Club in 1961, much of the creative work written in and about Africa came from the Francophone regions of the continent and the Black Diaspora" (Yesufu 1982, 55). For Wole Ogundele (2004), such an aim seemed far-fetched in the decade leading up to the publication of the journal *Black Orpheus* and the subsequent founding of the Mbari Club: "Nigeria in 1950 had nothing on the ground or in the horizon to indicate that there could be such an amazing flowering of talents before the end of the decade" (97). Mbari Publications was another way the Mbari Club attempted to rival the output of Francophone Africa, aiming to "provide total representation of African cultures and art" (Yesufu 1982, 55); along with the publishing imprint in 1962, there was the writers' conference in Kampala, Uganda, in the same year, discussing Anglophone African literature (Hendrickse 1965).

Negritude

As Abdul Yesufu (1982) noted, the Mbari Clubs are a direct response to creative works of French-speaking Africa and the diaspora; the impetus of which was the negritude movement. Négritude, as conceived by Leopold Senghor, the Senegalese poet, president, and writer of "Chaka," undergirds notions of interculturalism and hybridity in the cultural products that came out of the Mbari clubs. Senghor founded the negritude movement along with Aimé Césaire of Martinique and Léon Damas of French Guiana. There are two major goals of negritude which are of interest to the current discussion: to assimilate without being assimilated, and to work towards a society where cultures can exist side by side, complementing each other (Bâ 1973, 13). Senghor's literary oeuvre exemplifies the intercultural philosophy of negritude, much like Euba's intercultural music. In fact, interculturalism must be understood as a facet of negritude. Addressing L'Afrique-Occidentale Française, Senghor (1964) said assimilation was necessary for survival; he and his compatriots needed to be not only West African, but French, international, and "afro-français" (14). For him, maintaining both an African and French identity was important.[32] His negritude is not militant, nor anti-France, but rather a product of his place

[32] Shailja Patel's (2010) *Migritude*, a work of performance art which combines poetry, spoken word, choreography, and her trousseau of saris, takes a different approach to identity and language. While Patel (2010) says Senghor and Césaire did not influence her work directly, "the political and cultural space they opened up through negritude, and the discourse that continues from that, were the soil in which *Migritude* could germinate" (144). This soil allows her to see her relationship with language and identity, which she explores in "Dreaming in Gujarati," one of the poems in *Migritude*. She writes,

"Eight
In a roomful of elders
all mock my broken Gujarati
English girl!

Twelve
I tunnel into books
forge an armor of English words.

Eighteen. Shaved head,
combat boots. Shamed

and time. France's assimilationist colonial policy enabled Senghor to pursue educational opportunities that would not necessarily have been available otherwise, which he recognized, while acknowledging that it also jeopardized his sense of heritage (Bâ 1973, 170), without which he would have been a kind of spiritual exile (ibid., 31). Part of balancing these two poles for the poet is his choice of language. Colonialism, whether assimilatory or paternalistic, enforced the use of European languages; Barbara Bush (1999) refers to this as a mask worn by Africans (96), whereas Ngũgĩ wa Thiong'o (1992, 2003) refers to it as a colonization of the mind. Thus, Senghor's choice to write "Chaka" in French, the language of Senegalese colonizers is telling. Senghor writes in French because he is a "cultural métis" (Senghor 1964, 225). Likewise, Euba's decision to use English, the language of the British colonizers in Nigeria, in choosing the Reed and Wake translation of the poem for his libretto reveals the second major concept of negritude under consideration: creating a society where multiple cultures exist in complementary relationships alongside each other.[33] Euba (2001) recounts his early decisions as a composer in the 1960s, specifically his intentional choice to use African poets, and to use English as the language for his music, even while questioning how such music "could be infused with an African identity" (119). Ultimately, for Euba language was also the metaphor that provided the solution: an African *lingua franca* does not erase the diversity of African languages, but rather

---

by grannies in white saris, neon judgments
singe my western head.

Mother tongue

Matrubhasha

Tongue of the mother
I murder in myself." (50-51)

[33] In this way, interculturalism may draw parallels with Afrofuturism, both in terms of the hybrid nature of the literature and the political commentary that is often inherent in its works. However, with Afrofuturism's focus on the African Diaspora, I suggest a different parallel: Africanfuturism, as coined by Nnedi Okorafor (2019), is a better match for Euba's intercultural art music. Like Euba, Okorafor's African futurism is "directly rooted in African culture, history, mythology and point-of-view…and...does not privilege or center the West" (Okorafor 2019).

allows for communication at multiple levels, and this is something he desires of the African voice in his own music (Euba 2001, 121). Euba's use of English mirrors his compositional choices. In his *Chaka*, Euba brings in two more cultures to exist alongside this French and Senegalese take on a Zulu figure, namely, the British and Nigerian. In fact, these cultures do more than exist side by side—they become deeply integrated as story, language, and musical idioms are carefully woven together.

Senghor often wrote poetry with specific instruments in mind, indicating at times his intention for West African instruments to accompany his poems. These included the kora (a plucked stringed instrument typically having 12 strings), khalam (a stringed instrument with up to 5 strings) and balafon (a xylophone with gourd resonators). Chant I of "Chaka" was written to be read "against a background of funeral drums" (Senghor 1965, 142). Chant II, which focuses on the love between Chaka and Noliwe, is set to "love drum, with animation" (Senghor 1965, 149). Euba's interest in "Chaka" as a libretto came at the suggestion of the negritude scholar Abíọ́lá Irele (Euba 1989, 79), and Senghor's understanding of the rhythm and musicality of his poetry (Bâ 1973, 113) can only have added to the attraction. This, along with Euba's own conviction that African composers should use African poets so his works "could be infused with an African identity" (Euba 2001, 119), makes Senghor's poem an ideal libretto.

Furthermore, both Senghor in his text and Euba in his musical setting of that text, contrast that African identity by placing it next to whiteness. For Senghor's part, the choice to name a central character "White Voice" makes a bold statement about group versus individual identity, flipping on its head the Euro-North American anthropological norm of using an unnamed, non-White person to represent an entire people group. Here, it is the White man who stands in for his people, unnamed, in stark relief to the specific individual characters like Chaka,

Noliwe, and the wizard Isanussi. Euba's musical setting also 'others' White Voice. In parts one and two of Chant I the White Voice is accompanied by percussion, as opposed to Chaka's percussion and winds. It is not until the end of part three where the White Voice is accompanied by any winds, and then it is in a short, duet-like section with Chaka (see pages 82-83 of the score). Later, in part four, the White Voice is accompanied by a synthesized organ, the only time the instrument appears, to mimic "an Anglican priest leading the versicles and responses" (Euba, n.d., 94). Besides using music to clearly tie together the colonial "possessors from across the sea" (Senghor 1965, 148; Euba n.d., 93) and Christian missionaries, this musical setting stands in such stark contrast to the music of the rest of the opera, both in instrumentation and tonality. Whereas the rest of the opera only occasionally suggests tonal centers, here Euba clearly moves through a tonic-subdominant-dominant progression, ending on a perfect authentic cadence in the key of C-major. This is also the White Voice's last major musical moment in the opera; he has two more lines in speech mode and another line in chant mode before Chant 1 ends. The White Voice does not appear in Chant 2. In using music that is so remarkably different from the rest of the opera, in terms of harmony and instrumental timbre, the White Voice stands apart as other, as an aberration from the norm. Furthermore, this is the climax of the White Voice's music in the opera, driving home his status as a representative of missionary presence in Africa.

Total Art

As Senghor threaded language and music together in his poetry, the art which emerged from the Mbari Clubs demonstrated what integrated arts could look like in a modern African context. Even before the Mbari Clubs came into existence, *Black Orpheus* provided a glimpse of what was to come, with the combination of visual art, poetry, prose, and literature review within its purview. Mbari Publications allowed for the publication of novels, and also included scores

published by Euba. “Igi Nla So” and “Three Songs for Voice and Piano and Iyalu Drum” (1965), were published by Mbari, under an imprint named Oriki Scores, which included a lion logo, in the lino-cut style popular with many Osogbo artists (see Figure 4). Yesufu (1982) emphasizes that “all the works published by Mbari effectively employed *words, rhythms, and images*, which eloquently expressed the African physical and spiritual setting which the writers meant to mirror” (56, emphasis mine). Ogundele (2004) notes that “it would have been surprising indeed” if the influence of the artists members of the club, coupled with the exhibitions, “did not somehow find their way into the writings produced by the three…The borrowing from the other arts to broaden and deepen the literary experience remains unique to the literature of the Mbari period” (124). While Ogundele is referring specifically to the literature written by Soyinka, Clark, and Okigbo, a similar claim could be made regarding the music of Euba. Like the Mbari Club in Ibadan, Mbari Mbayo embraced a total art perspective, hosting dance and drama performances and batik exhibitions, as well as the workshop that sparked the Osogbo Art Movement (Oluwafunminiyi 2019, x). In October of 1962, Beier, along with Suzanne Wenger and Dennis William began an art workshop; their goal, according to Wenger, was to aid the members of Duro Ladipo’s theatre troupe on Osgobo by creating additional income and by occupying them when not performing (Adenaike 1995). William also led the second workshop the following year; by the third year, Georgina Beier (Ulli’s second wife) had moved to Osogbo and was leading the workshop. This was the workshop, in 1964, which saw the participation of four artists who would become prominent members of the Osogbo Art Movement: Jimoh Buraimoh, Twins Seven-Seven, Muraina Oyelami, and Adebisi Fabunmi (ibid.). Adenaike (1995) describes Fabunmi’s early style as “figurative” and places his shift from painting to primarily printmaking in 1969, though Fabunmi was making prints earlier in the 1960s, as well.

Fabunmi also experimented with other materials, such as his works created by attaching yarn to his canvas (Mbari Art, n.d.). Fabunmi has several points of connection to Euba in the 1960s—through the Mbari clubs, through Ulli Beier, and through the Ori-Olokun Cultural Centre in Ife-Ife. Fabunmi's art was exhibited during the opening of the center (Mbari Art, n.d.), while Euba headed the music section (Adenaike, 1995). That Euba knew Fabunmi personally becomes clear in his description of at least one of their interactions in Bayreuth, as described previously (Euba 1996, 67). At that point in time, Euba's (1989) *Essays on Music in Africa 2: Intercultural Perspectives* had already been published with Fabunmi's "Duro Ladipo" as the cover art (see Figure 3.2). Euba would later use Fabunmi's "Ibadan" on the cover of his *Yoruba Drumming: The Dùndún Tradition* (1990), and Uzoigwe (1992) would use Fabunmi's "Alarinjo" on the cover of his biography of Euba (see Figures 3.3 and 3.4).

If we consider Euba's use of Fabunmi's art for his book covers through the lens of album covers, we begin to see the multimodal elements at play. While Euba's books are not audio recordings, they do contain both thick description of musical events and indeed, of 'the music itself,' via Euba's transcriptions. In this way, Euba's writing is multimodal. Mikkel Vad (2021) asserts that, "Despite the fact that they are not in the strictest sense making sound themselves, album covers are profoundly musical. Album covers represent the music contained inside them and, even further, they mediate our listening experience" (11). Fabunmi's artwork, and very specifically his linocut pieces, act as a representation for the text, concepts, and music in Euba's books. Our reading and audiation of that music is mediated by Fabunmi's art, and, as Vad (2021) goes on to write, "Conversely, our viewing experience is mediated by the music" (11). Vad is working from W.J.T. Mitchell's (2005) stance that "all the so-called visual media turn out to involve the other senses (especially touch and hearing). All media are, from the standpoint of

sensory modality, 'mixed media'" (257); he applies this to the sonic and concludes "there are no sonic media, and covers are exemplary of the audiovisual dialectics of records" (Vad 2021, 11). Nicholas Cook (1998) describes these kinds of mediated experiences: "juxtaposing music and image has the effect of drawing attention to the properties they share, and in this way constructing a new experience of each; the interpretation is in this sense emergent" (73). Cook goes on to say that "the coupling of image and sounds contextualizes, clarifies, and in a sense analyzes the music" (74).[34] I want to explore the notion that Euba's music and Fabunmi's art could, when placed in proximity as music/text and cover, highlight shared qualities, provide fresh multimodal perspectives, and even approach analysis. Euba's preference for Fabunmi's linocuts, rather than his earlier oils or later work with yarn applied to his canvas, is worth noting. Fabunmi's linocut style is similar to that of the lion used for Oriki Publications (see Figure 3.5). The same lion is seen as the logo for Oriki Records, which recorded works like Duro Ladipo's *Oba Koso* in 1966.[35]

[34] For more on album covers, see Benedict and Barton (1977), Evans (2010), Louis, Soveaux, and Boruchowitch (2010), Ville (2003), and Yglesias (2005).
[35] The record label is sometimes transcribed as 'Ariki Records,' as it is on popular record catalogue website "Discogs" (2021) and surprisingly even in Tunji Vidal's (1977) review of a later recording of *Oba Koso* (159).

Figure 3.2: Fabunmi's "Duro Ladipo" (Cover of Euba 1989)

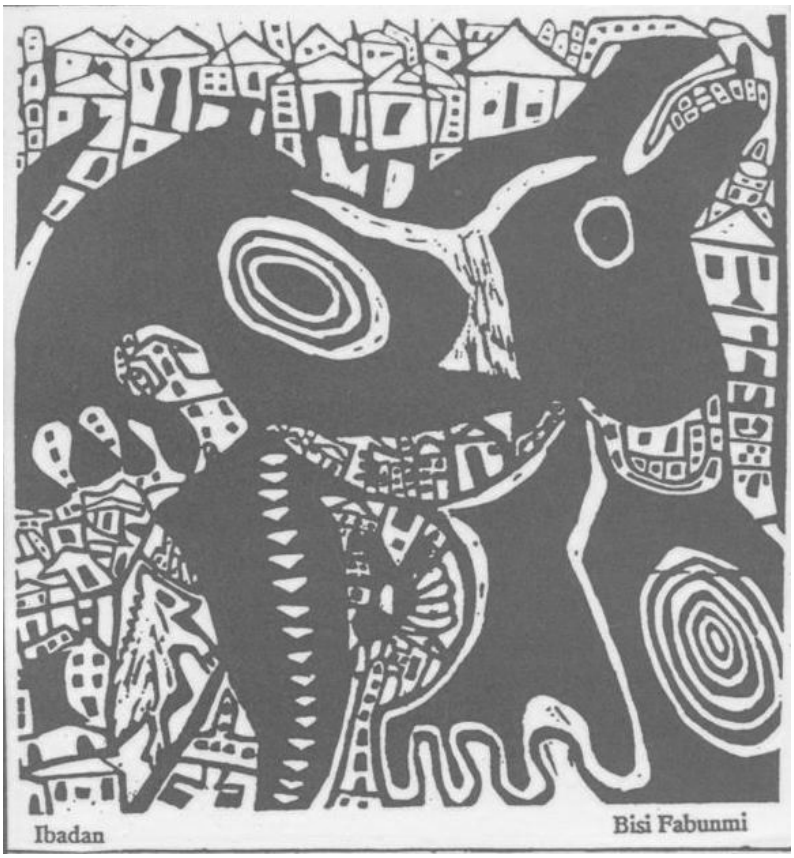

Figure 3.3: Fabunmi's "Ibadan" (Cover of Euba 1992)

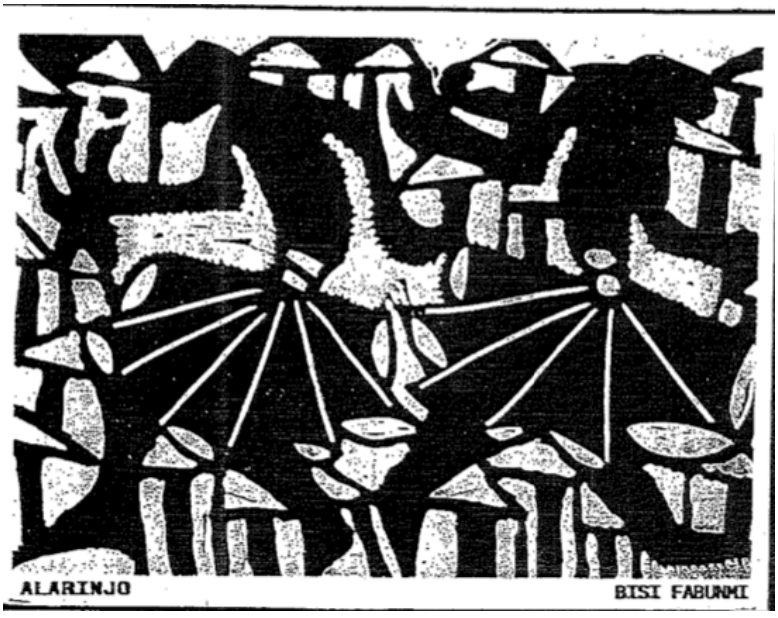

Figure 3.4: Fabunmi's "Alarinjo" (Cover of Uzoigwe 1992)

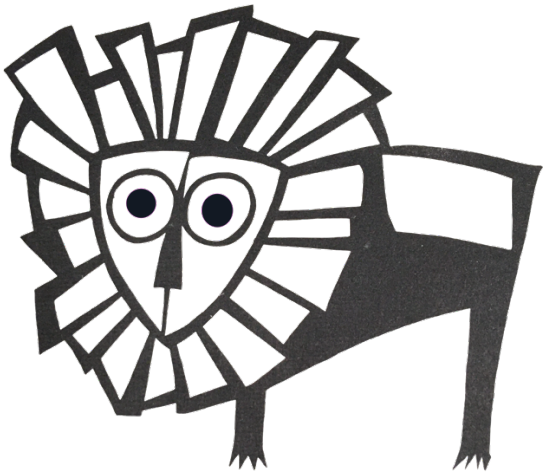

Figure 3.5: Logo from Oriki Publications, as pictured in Euba's Three Yoruba songs

The prominence of the linocut style in Euba's publications, as the Oriki Publications and Oriki Records logo, and even throughout the pages of *Black Orpheus* suggests that the process itself held meaning, in addition to the subject matter. While I am an only an amateur artist, as a music scholar it seems significant to me that the process of print making reverses the method of painting or sketching. Instead of beginning with a white space as the background or neutral space from which to begin and *adding on* marks with ink, paint, etc., a linocut print begins with the *removal* of what will not be inked and printed; what is removed has no color, and what remains will be inked. One way to read this is to imagine the white or beige canvas or page as an assumed norm when painting or drawing, and the marks made on the norm as other. In a linocut, the reverse is true; in much of Fabunmi's work, this reversal creates a print in which it is the white, cut away areas that become the other against a black background which becomes the assumed norm. Fabunmi's work, as demonstrated in Figures 3.1-3.3, is a visual representation of the norm reversal Senghor and Euba take up in *Chaka* with the anonymization of White Voice against the specificity of identities of characters like Chaka and Noliwe.

The concept of a musical art is holistic in nature, and so the musical arts cannot be analyzed in abstraction, that is, outside of culture; they also cannot be analyzed outside of the other arts (see Nzewi 2007, viii-ix, 9, for example). Each is intertwined with the other (even outside of contexts that Euro-North American musicians and scholars would consider music theater), so that "the music reflects the dance, language, drama and/or costume. The dance bodily translates the music, language, drama and/or costume and scenery. The poetry and lyrics narrate the music, dance, drama and/or material objects. The drama enacts the music, dance, language, costume and/or material objects. The material objects, costume and scenery highlight music, dance, drama and/or language" (Nzewi 2003, 13). While such an extended explanation might seem redundant, it is important to highlight how the focus shifts to what are considered individual art forms in a Euro-North American conception, and how each is given weight in Nzewi's explanation. How Euba categorized *Chaka* within his body of musical-theatrical works has already been discussed, but it is important to note that, whether Euba conceived of the work as opera or as poetry-based theatre, it was vital that the composition be a work of total art, the kind described by Nzewi. *Chaka* is a prime example of Euba's concept of creative ethnomusicology, composed as a synthesis of his research on dundun drumming. Euba (1990) insists that "a dundun occasion usually involves at least three performing arts media—music, dance, and poetry. In addition to these performing arts, a dundun occasion is also rich in decorative and plastic arts" (426). He goes on to mention the matching costumes that the guests to a particular occasion might wear, and that for religious celebrations, sculpture and other art might also be on display. "When all the artistic elements which contribute to the dundun occasion are considered, together with the luxuriance with which these elements are displayed, the dundun performance may be viewed not simply as music or music drama, but as approaching

a concept of total art" (Euba 1990, 426). When dundun is considered in this light, opera is the ideal genre for the creative ethnomusicological expression of Euba's dundun research; both aim to achieve an integration of the arts.

The Mbari Clubs were fertile ground for African opera and musical theatre works of all kinds. Hendrickse (1965) describes Mbari as "a valuable testing ground for…plays" (110). Soyinka's *Kongi's Harvest*, for example, a theatrical work to which Euba contributed music, was sponsored by the Mbari Club in Ibadan, as were works by Kola Ogunmola and Duro Ladipo (Adenaike 1995 and Euba 2001). The relationship between the theatrical and the visual arts is even more closely tied in the Osogbo Mbari, as shown in the overlap between performers in Ladipo's theatre troupe and participants in the art workshops. Given the interrelatedness of performing arts in Nigeria, as in other parts of Africa, it is not surprising that a club for artists and writers would produce folk operas, African operas, and other music-theatre genres discussed below.

Opera and other Music-Theatre Genres in West Africa

Finnegan (2012) discusses genres of African oral literature, such as masquerades, a form of African musical theatre, noting the "opera-like," or total art-work nature of these performances. She highlights the importance of the performance environment as a tool for the performer to use, using "gestures, expression, and mimicry" to convey nuances that would need to be added to a written text, "dress, accoutrements, or observed bearing" can indicate the necessary setting or mood; in other words "the verbal content now represents only one element in a complete opera-like performance which combines words, music, and dance" (Finnegan 2012, 7). Egungun is a Yoruba masquerade tradition that incorporates oriki as one component of performance, and a performance medium Euba was very familiar with. Other components include dundun

drumming, choruses, processional music, and elaborate costumes. Costuming is an important element, as the egungun is a way for the ancestors to interact in the lives of their living descendants (Euba 1988, 68-69), and those in robes manifest the ancestors during the masquerade. In fact, the costume is so important that "In most of the Oyo-Yorùbá communities, it is taboo for any part of a masquerade's body to be visible. Masking here means total coverage of the body, including hands and feet" (Euba 1988, 79).

While the act of masking may seem to blur individual identity, because performers are manifesting the ancestors, egungun is an important theatrical tradition that reifies identity and lineage. Musical identity compounds in-group politics when rival masquerade ensembles interact along processional routes, as the drummers themselves can incite conflict by "saying provocative things on their talking drums" (Euba 1988, 69). Rival opera companies may not cross each other's paths literally and begin a sing-off in the style of, say a rap battle, but there are certainly clear devotees of certain tenors or sopranos, for example, who spout provocative things online.

Yoruba folk opera is a good example of a genre that falls under the larger umbrella of opera in a Euro-North American academic sense, and certainly is influenced by the processes of colonialism, but is deeply informed by Yoruba performing practices. It is a category the combines Yoruba content, dance, and drumming with the aesthetics, forms, and conventions of European church, concert, and operatic music. Euba describes Yoruba folk opera as "a modern interpretation of Yorùbá traditional performing arts" and "a good model for modern African composers who seek to develops neo-African idioms that are highly relevant to contemporary African societies" (Euba 1989, 32). The Christian church greatly influenced the formation of Yoruba folk opera, in that Yoruba church musicians often composed music dramas that portrayed Scripture, called "Native Air Operas." These eventually moved to the professional

theatre, though they continued to be influenced by church music (Euba 1989; 18, 38, 41). Euba (1989) references "a new African elite," (33) comprised of formerly enslaved people and those descendants of the enslaved who had returned from Sierra Leone, Brazil, and Cuba. Members of this elite group staged concerts and operatic performances, which influenced Yoruba folk opera. Some specifically desired to "indigeni[ze]" theatre by incorporating dance and drumming (Euba 1989, 33). However, Yoruba folk opera can also trace influences back to the egungun festivals discussed above. Egungun influenced a new, non-ritualistic musical theatre genre under the Aláàfin Ogbolo, King of Oyo. This form of theatre eventually expanded, and became known as Alárìnjò, or travelling theatre. Alárìnjò masquerades, also called egungun apidan, are common Yoruba performances which in turn influenced Yoruba folk opera (Euba 1989, 32). According to Euba (1989), the first "neo-African theatre" which combined European forms and "local content" was in place by the 1880s (34), suggesting an operatic tradition at least as old as the one André described in South Africa (André 2018, 36), though again, André's focus is clearly the Western European art music operatic tradition, and not an intercultural one. The first Yoruba play, according to Euba, was *King Elejibo* (1903) by D. A. Olóyèdé, with Yoruba opera's form and thematic content generally set by the 1940s (Euba 1989, 34).

For Euba, what separates folk opera from other musical theatrical forms is that integrated arts combined in the opera are there "for their own sake" as opposed to serving the larger function of a ceremony, that is, folk opera is art for contemplation (Euba 1989, 35). Yoruba folk operas and operas by composers such as Euba, Ladipo, and Omojola often lack written notation for certain parts, an important way they differ from Western European art music operatic forms. These composers assume that their performers will know what to play; at one point, Euba simply notes in his score that "traditional players know what is appropriate" (Euba, n.d., 96). They trust

that the drummers and chanters who perform their work have an extensive repertoire of appropriate texts, proverbs, and patterns from which to draw. This creates a sense of collaboration, or "collective creativity" (Euba 1989, 39) that certainly affects the work. Agawu discusses these collaborative relationships and the negotiated interactions that make up performance in an African context, noting the "polyvalent nature of performance," though he argues that this does not always result in the touted "thin line" between audience and performer (Agawu 1995, 112). Even in a completely presentational performance, however, one questions whether the participatory is ever truly gone. Take, for example, the finale of Omojola's *Ìrìn Àjò*, when widespread dancing is encouraged; it is as if the audience had been participating all along and was finally allowed to embody that participation ("Ìrìn Àjò…Sahara Wind" 2018). The collaborative nature of these works, combined with the integration of the arts for the purpose of contemplation, pulling together a myriad of influences, shines through particularly in the work of Duro Ladipo, who would go on to influence Euba and Omojola.

Duro Ladipo

In the 1960s and 1970s, Duro Ladipo, a Nigerian composer and playwright, performed his opera *Ọba Kòso* in Europe, North America, South America, and the West Indies (Duro-Ladipo and Kóláwolé 1997, 107). Ladipo did not always meet with success, such as when a performance of his Easter cantata was cancelled due to his incorporation of talking drums, which the church considered sacrilegious. However, encouraged by Ulli Beier, a German scholar working in Nigeria at the time, he staged the cantata at his bar (Duro-Ladipo and Kóláwolé 1997, 103). Ladipo would eventually be recognized nationally and internationally for his work, receiving the Nigeria Arts Trophy from the Nigerian Arts Council in 1963, and the first prize in drama in the Berlin Arts Festival in 1964. Ladipo's troupe was the first to travel beyond Nigeria, and the

performance in Berlin led to an invitation to perform in London the following year. Also in 1965, he was awarded the title Member of the Order of Niger by the Nigerian government (Duro-Ladipo and Kóláwolé 1997, 106-107). *Ọba Kòso,* considered his most successful work, is a mix of folklore and historical record, telling the story of Sango, the fourth Aláàfin of Oyo. Beier translated the play in 1964 for a published version. Premiered in 1963, *Ọba Kòso* would eventually tour the globe over the next decade (Duro-Ladipo and Kóláwolé 1997, 107). The opera uses masquerade poetry (Esa egungun), hunter's poetry (ijala), praise poetry (rara), and other genres of Yoruba oral literature (Ọlajubu 1978, 355). Ọlajubu goes on to exclaim "*Ọba Kò So* is an opera with a difference. The music is vigorous and rich, the song is also loud and melodious, and above all, the dance—which can only be seen by watching the actual performance—is enervating" (Ọlajubu 1978, 357).

Ọlajubu (1978) also highlights the lack of notated music and its influence on the performance of Ladipo's works such as *Ọba Kòso*. He explains*, "*The actor is instructed orally what to do or uses his own initiative. The result of this is fluctuating levels of performance...There should also be information on costume and the drums" (Ọlajubu 1978, 360). This is in line with how performances of Ọba Kòso were described to me by my dundun teacher, Adebisi Adeleke, chief drummer for Ọba Kòso (Ọlajubu 1978, 358). I began taking dundun lessons with Adeleke in June of 2019, playing on a drum he made for me. During one of our lessons, after learning he had performed with Ladipo, I asked him about his experiences and the process of performing. He explained that Ladipo would tell him where he wanted drumming, and based either on the text spoken by the actors or Ladipo's explanations, Adeleke would know what needed to be played on the drum. Because Yoruba is a tonal language, phrases and proverbs can be translated to the dundun or other instruments. The dundun is a double-headed tension

drum, and the player adjusts the pitch of the notes by adding or releasing pressure on the strings with the left arm while striking one of the drum heads with a stick held in the right hand. There is also room for personal expression in how certain words or phrases are presented or elaborated. In lessons, Adeleke had shown me alternate ways of drumming a given phrase, presenting one option as a more basic, or generic option and a second as a more elaborate. He described one particular elaboration of which he was especially fond. While performing with Ladipo's troupe, his interpretation of one particular text received great applause from the audience. He had used a double-stroking technique called *yiwó* to put a stylized elaboration on the word *girìrìrì,* portraying the word in a newly embellished fashion (Personal communication, 2019). This kind of elaboration makes it clear that there is a great deal of room for creativity and personal interpretation in dundun performance while highlighting the complexities of the performance of oral literature such as this.

Interculturalism and Music

Combining this complexity and the aesthetics of oral literature with printed literature leads us back to *Black Orpheus.* Ulli Beier championed oral literature; furthermore, interculturalism was at the heart of Beier's vision for *Black Orpheus*, beginning with Beier's belief in the centrality of oral literature. Ogundele (2004, 103) maintains:

> Its intrinsic literary merits aside, the oral literature merited consideration for just being there and relevant. The decision to recognize and bring it into the journal would, moreover, have other far-reaching consequences for written African literature that Ulli could not have thought about at the time. It would ensure the sustenance and development of a specifically African creative effort that has been taken for granted since in African literary discourses generally: the fusion of traditional African, oral literary aesthetics and idioms with Western literary ones; or rather, the perpetual seeking to make the former the template on which to script the new literary creations.

This emphasis on "traditional African oral literary aesthetics and idioms" (ibid.) carried over to the Mbari Club, and the art exhibitions they held, which Ogundele (2004) describes as an "interculturalism" that "was to acquire an ever-widening international scope…just as the club itself plus the writings of its members acquired an intertextual, intercultural, and international flavour" (113). The Mbari Clubs functioned as fertile ground from which works of total art sprang by the nature of the people involved: artists, playwrights, actors, musicians. That these people came from different African and European cultures also sparked intercultural approaches to art. Beier (1957), however, makes the argument that Senghor himself is a kind of model of an intercultural approach on a deep, fundamental level:

> Perhaps it is because he has penetrated so deeply into Western culture, that he is also so conscious of its particular weaknesses and failures...Senghor has become so much a European, that he can criticise European culture from the inside. He has gained so much perspective towards traditional African culture, that he can rediscover its value and proclaim its mission to the world. Senghor has, as it were, gone the whole way. So far has he gone in assimilating the foreign culture and in mastering it, that he has been able to achieve a reorientation towards Africa...His own form of nationalism is not based on the hatred of others, nor on a superficial romanticising of the African past, but on a deep, understanding of the nature of both African and European cultures.

To Beier, Senghor became both insider and outsider to not only European culture, but African as well. Senghor's critique of Europe was based on his perspective as an African and someone fully assimilated into European culture, and that same assimilation deepened his appreciation of African culture and its value on a global scale.

Any discussion of an intercultural approach to art in Osogbo is incomplete without touching on the person of Suzanne Wenger. Beier's first wife, she came to Nigeria with Beier, eventually making their home in Osogbo. Though they would divorce, both remained dedicated to the work in Osogbo, though in different forms. Wenger became an apprentice of the high priest of Obatala in Ede and was given the name Adunni Olorisa; from this point, much of her

focus was the restoration of Ọṣun, the sacred grove near Osogbo (Shipley 2017). Wenger is a kind of foil for Senghor, from this perspective, as someone deeply assimilated into a culture other than that of her upbringing. The following, while illuminating, should be taken with a grain of salt, given the positionality of the author: "She is not an artist experimenting with foreign forms; her relationship to Africa is a matter of basic attitude to life...Suzanne Wenger has been rightly called the European counterpart of Senghor, because in her, as in the great poet, two cultures are a perfectly blended synthesis" (Akanji 1958, 31). Sangodare Akanji was a pseudonym for Ulli Beier, though his relationship with Wenger leaves his comparison of her with Senghor open for debate or at least nuance. However, in Senghor and Wenger, we see two approaches to intercultural art.

For Euba, one key intercultural activity is bi-musicality, or the learning of and proficiency in multiple musical idioms: "...one of the most important principles of interculturalism: that musical talent is congenital, while musical idiom is learnt" (Euba 1989, 117). He looked ahead to see how intercultural music might play a part in music of the twenty-first century: "When I think of the events of the last few decades of the nineteenth century, and how those events culminated in radical changes in western musical thought in the twentieth, I am inclined to the view that musical interculturalism and other creative ideas generated from or inspired by non-western sources will be among the major events of twenty-first-century music" (ibid., 121). He defined intercultural music as "thematic, inherent in the music itself," and "music is that in which elements from two or more cultures are integrated" (ibid., 116). It is worth stressing, however, that for Euba (1993), all musical idioms, including traditional indigenous musics and European art musics, were "veritable products of interculturalism" (6).

The Mbari Clubs and their related publishing and production activities created space for intercultural literature. Taner Can (2017) discusses the use of "Western literary modes" to "represent the distinctive cultural and national identities of the former colonies" in a process of reclamation that fueled national identity (265). This is not at all dissimilar to the kind of appropriation Euba and other composers undertake when they use Euro-North American musical forms and genres, subverting them to create hybrid, or intercultural musical genres. The abiku figure, as a character who traverses boundaries, is an apt metaphor for artistic hybridity, which Can (2017) acknowledges in the work of Ben Okri, specifically the abiku Azaro in *The Famished Road*, calling it "an indication of his acceptance of the idea of cultural transformation and hybridity" (266). Furthermore, Can suggests that for Okri, transformation and fusion are key elements of a postcolonial national identity (ibid., 271). For Chidi Maduka (1987), the use of European literary genres is another form of "perpetuat[ing] rather than break[ing] up the cultural heritage of African peoples in spite of their being more or less products of the civilizations embodied in the languages they use" (29). Maduka is referring specifically to writings dealing with abiku/ogbanje figures by Chinua Achebe, J.P. Clark, and Wole Soyinka, but the concept translates: African creators, using European forms and languages, create artistic products that are uniquely African regardless of the language or origin of the medium. Omolola Ladele (2013), in his article on abiku and subversive narrative in the work of Buchi Emecheta, applies Homi Bhabha's concept of hybridization, saying: "hybridization points to the possibility of turning around hegemonic concepts of identities and cultural purity, a hybridization which may be, and has indeed been, used as a strategy of resistance to colonial authority. This suggests that, for the colonized, the fundamental and supplemental assumptions of their identities can be transcended and used for subversive purposes" (259). Douglas McCabe, however, provides a warning

regarding the use of the abiku figure: "As postcolonial critics, for example, we might be tempted to appropriate àbíkú as a trope for postcolonial hybridity and liminality, for the migrant experience…Such interpretations, however conscientiously elaborated, are not only ahistorical, but also run the risk of quieting the multiple and varied indigenous histories of àbíkú with which the literature is intermeshed" (McCabe 2002, 66).

Opera in Euro-North American Conception

If we consider that Achebe, Clark, Soyinka, and others were creating African art using European forms, we then must consider how Euba used those forms when composing *Chaka*. Though he was quite clear that he felt *Chaka* was poetry-based music theatre, and not one of his African operas, the fact remains that in transforming Senghor's poem "Chaka," he expanded the title, creating *Chaka: An Opera in Two Chants*. This begs the question: why add the term 'opera' to the title and yet not consider the work an opera? Perhaps including both the words 'opera' and 'chants' signals Euba's intention that this work is an intercultural work, bringing elements of European opera and African chants, *as well as* African opera and European chants. Both 'opera' and 'chant' have cultural and ritual associations in the Euro-North American consciousness, as well as West African understanding and experience broadly, and Yoruba specifically. By using these terms in the title of his work, Euba signals to his audiences certain expectations about *Chaka*. With the term 'opera,' Euro-North American audiences will likely expect operatic, bel canto-style singing, and sung, rather than spoken dialogue. Some of this they will find in the music sung by Chaka and White Voice. While there is text delivered in speech mode, it is a stylized, heightened speech. Yoruba audiences will likely connect the term to both European operatic styles as well as their own experiences Yoruba folk operas.

It is interesting to think about what Euba does in composing *Chaka*, in terms of access. In some ways, by writing an intercultural opera, Euba has opened up the genre to new audiences, whether that is audiences more familiar with dundun drumming or atenteben who might be intrigued by an opera that makes extensive use of those instruments, or someone like myself who was trained in the Euro-North American art music tradition and yet has had an ambivalent relationship with opera prior to *Chaka*. It is also these very elements, however, that make *Chaka* less accessible to some audiences, because traditional opera houses will not likely have the resources (human and financial) to stage the work. African Pianism can be an unexpected bridge to these compositions.

By taking the principles of African Pianism and applying them to the melodic themes from the opera in "Themes from *Chaka* I" and "Themes from *Chaka* II," Euba gets the music of the opera to audiences who might not have otherwise encountered it, and does so in a way that treats the themes to another musical process along the way. That is, not only have they been blended in whatever intercultural processes Euba used in the opera itself, but they have now also been filtered through the principles of African Pianism. Euba highlights the polyrhythms from *Chaka* in different ways in "Themes from *Chaka*," as he is restricted to what can be performed by two hands (Euba 2005).

One of the attractions of writing for the piano, besides the potential for translating African genres, instruments, and idioms onto a European instrument (Euba 1993, 11), is the ubiquity of the piano. While the piano is itself not a portable instrument, its presence in homes, churches, and schools of music makes piano music very portable. The wealth of piano music available from African composers from Bankole to Nketia to Euba means there is music that is accessible to at various levels, and anthologies such as *Towards an African Pianism: Keyboard*

Music of Africa and the Diaspora (Kimberlin and Euba, 2005) and *Piano Music of Africa and the African Diaspora* (Chapman Nyaho, 2009) make it easier for students in Europe and North America to access published editions of this music.

Conclusion

The Mbari Clubs gave their artists and writers an avenue to publish, critique, and gain access to audiences they might not have otherwise reached. The clubs and the interactions they made possible cultivated social milieus founded on the principles of interculturalism. Such milieus offered fertile ground to imagine and nurture works of integrated art. They also served the very practical purpose of putting writers, artists, playwrights, and musicians in contact with each other. We see this most clearly through Duro Ladipo's theatre troupe and the experimental art workshops in Osogbo. However, surely the Mbari Club in Ibadan also fostered connections between Euba and writers like Soyinka and Clark. That both writers would publish their "Abiku" poems side by side in *Black Orpheus* (Clark 1961 and Soyinka 1961), and Euba would set them to music in 1968 and 1965, respectively, speaks to these connections, as well as other collaborations, such as Euba's work with Soyinka on *Kongi's Harvest* and the "West African Games Anthem." These experiences and connections arguably set the stage for Euba's increasingly expansive theatrical works.

By presenting his research in creative media, while maintaining a rigorous publication output, Euba's research emerges as an art form itself. Or perhaps he is showing us that the division between research and creativity was never there to begin with, like the false boundaries between areas of music study and performance, and indeed the arts themselves.

CHAPTER 4

STAGING THE ONCE AND FUTURE *CHAKA*

Introduction: Cast of Characters

Central to *Chaka* as a work is the experience of those who have performed it, many of whom are based in the UK, near London. To truly tell the story of the opera means to tell the story of those who experienced it intimately, who lived it day in and day out as they prepared for performance. Their stories of working with Euba are illuminating, not only for what they reveal about the work itself but for what they reveal about Euba as a person who enjoyed working with those around him. The three people whose experiences shape this chapter each described a deep connection they felt with him as well as an enduring sorrow at not being able to have worked more with him—a feeling I share. The stories in this chapter come from three performances of *Chaka*: the performance for africa95 in Symphony Hall, Birmingham;[36] the recording, released in 1999, which is a revision of that performance; or a performance at Churchill College, Cambridge, as part of a symposium in 2000.[37] Recorded music has a way of seeming to freeze a work in time; however, how a work exists in live performance reveals the inability of a recording (or an archive[38]) to fully reflect all facets of a musical work. This clearly describes many people's experience of Chaka, which is cemented by the very accessibility of the CD. My conversations

[36] Africa95 was a festival held in Britain celebrating African expressive cultures; *Chaka* was performed in in Birmingham in September as part of the festival. The festival is often styled as 'africa95,' which I have retained throughout the chapter.
[37] The symposium proceedings were published as *The Power of the Word/La puissance du verbe* by Rodopi, edited by T.J. Cribb, in 2006.
[38] Incidentally, I engage with social media as another kind of archive in my interactions with the soprano Dawn Padmore, especially in her memorialization of Euba after his death.

with director Olusola Oyeleye revealed that, instead of a static work, *Chaka* was (and hopefully is) constantly shifting; not only in the ways in which performers and directors negotiated certain choices, but also in Euba's continual revisions over the course of his career, on which Oyeleye sheds particular light.

When I speak to people who knew Euba, regardless of the context(s) of their relationships, one word comes up again and again: "kind." Euba's kindness, as an individual, as a scholar, and as an artist, is a recurring theme. Kindness marks my own (too brief) interactions with him. Early on in my research I emailed him, explaining my interest in *Chaka* as a dissertation topic. His generosity of spirit was immediately evident: he informed me that, as he was not in Pittsburgh but in Baltimore for health reasons, he did not have access to his papers and scores, but that he would be happy to speak with me in Baltimore and arranged for a copy of the score[39] for *Chaka* to be sent to me. Unfortunately, we never did get to meet, as he passed away before I could complete the university's Institutional Review Board (IRB) process and make arrangements to travel to Baltimore. Even still, his kindness was evident in his responses to me, and his willingness to ensure I had a score to study. For the three people who form the foundation of this chapter, their experiences confirm what others have said: Professor Euba's support and encouragement changed the course of their careers. Soprano Dawn Padmore, who sang "Noliwe's Aria frequently in concert settings, would become deeply connected to Euba's music. Master drummer Ayan De First, also known as Mr. Culture,[40] worked with Euba on the africa95 performance of *Chaka* at Symphony Hall, Birmingham, on the CD, and on the

[39] The score is undated, but based on my conversations with Oyeleye, it is the score used in the 1995 performances in Birmingham.
[40] The artist asked to be referred to as either Ayan De First, or Mr. Culture, and so I refer to him as Mr. Culture throughout.

performance at Churchill College. Oyeleye worked closely with Euba as a director, dramaturge, and poet from the time of the africa95 performance onward.

Padmore speaks fondly of Euba as someone who was profoundly influential on her career and her growth as an artist. Originally from Liberia, Padmore was looking for music to help her connect with her West African heritage. Padmore found Euba's music at the New York Public Library at Lincoln Center, where she came across his "Six Yoruba Songs." After reaching out to someone who had Euba's contact information, she emailed him to introduce herself, including a portfolio, resume, and picture, and asked about music by West African composers. Euba responded, and then sent a recording of some of his music as well as sheet music of Joshua Uzoigwe's "Four Igbo Songs" (Dawn Padmore, Interview with the author, September 22, 2021). She describes Euba's "Six Yoruba Songs" and Uzoigwe's "Four Igbo Songs" as music that

> created, sort of…connective tissue for me…at a particular time in my life. I think it created a bit of an anchor, as a musician and as a person who was born and partly raised in…a West African country, living, being an American and living in the States…There was something about it, even though I'm not Nigerian, and don't understand and still don't really, understand the nuances and intricacies of the language, culture, music, and all of those things that are all wrapped into each other, it created an anchor for me and something that felt, maybe missing?...I almost sort of found myself in a way through his music and through Uzoigwe's music. (Dawn Padmore, Interview with the author, September 22, 2021)

In a Facebook post shortly after Euba's death, dated April 16, 2020, Padmore wrote that Euba had helped her find her operatic voice and connect to her roots. When I asked if this is what she was referring to in that post, she agreed, and elaborated.

> It's what I mean. It was cool. I think…it also created an act, a true path for me, as far as my singing career. You know, I am a soprano, and there are many of us in the world. [Laughter] And, you know, I was auditioning, got some nice gigs, I was auditioning a lot, looking for ways to…be a singer in the world, and it really actually gave me a focus, I think, that I didn't necessarily have, and it really created a way for me to stand out from other people. And I loved the music…And I could connect it…I could adopt it in a way, and connect to it in a way that maybe, nobody else was doing. Or very few people were

> doing… I was able to reconnect with polyrhythms. [Laughter] You know, maybe moving in a way that I didn't feel at the time, I wasn't mature enough really, to understand that I could do that with any kind of music…You could move *more* with this kind of music, right? So, it was really the beginning of a learning process of integrating all of my parts into one. And that's what I meant in that post. (Padmore, Interview with the author, September 22, 2021).

For master drummer Mr. Culture, Euba had a similar influence on his career. When he first met Euba, Mr. Culture had been in the United Kingdom for only a few years. He describes Euba as someone who could put "a fire in your belly what he did to me…what Professor Euba did to me and to my career….I've never worked with anyone like him" (Mr. Culture, Interview with the author, January 20, 2023). His relationship with Euba was something that increased his confidence: "…and from that time, my confidence has gone from one step to another up to the pyramid, which has really enabled me to perform for different people, diverse people…" (Mr. Culture, Interview with the author, January 20, 2023). To give you a sense of the kind of recognition Mr. Culture currently enjoys, he has performed for celebrities such as Madonna, Richard Branson, and has played more than once for the then-Prince of Wales, now King Charles III. He specifically relates this to "the experience I gained from late Professor Euba. He gave me the encouragement that, apart from being a master drummer, you can actually blend into a…different branch of music" (Mr. Culture, Interview with the author, January 20, 2023). He refers to Euba as a "genius" and was particularly drawn to the extensive research Euba had done among talking drummers, as it enabled an easier working experience: "…for him to score what I played, was easy for him. Because he already had the experience. So, he'd just say, ok, 'What do you want to play here,' I didn't need to explain, I didn't need to go deep, to tell him…he knew" (Mr. Culture, Interview with the author, January 20, 2023). This kind of relationship becomes integral to any future staging of *Chaka*. As Oyeleye pointed out, in such a setting Mr. Culture would take on the role of teacher, showing the musicians what Euba had intended from the

drummers. She told Mr. Culture, “The point about it is the legacy lives on in you…” (Oyeleye, Interview with the author, January 20, 2023).

At different times, both Oyeleye and Mr. Culture referred to the working relationship as collaborative. “It wasn’t all about me, it wasn’t all about Professor Euba, it was all about…the team performing together, for us to showcase [what] people can enjoy” (Mr. Culture, Interview with the author, January 20, 2023). Oyeleye’s relationship with Euba was particularly collaborative. The two had particular names they would use to refer to each other in email correspondence: he called her “poetex” and she called him “composerex” (Oyeleye, Interview with the author, January 20, 2023).

One particular musical element highlights the depth to which Oyeleye and Euba collaborated:

> For me, what was really powerful was to be able to have those discussions with him and to see him really kind of taking, you know, listening…just listening to those ideas and saying ‘actually yeah, that could work,’ and then going away and actually writing this most beautiful aria…which then gave her a voice and was…one of the standout pieces of that [opera].

I interjected: “It’s the one everyone talks about,” and Oyeleye agreed: “Everybody…” (Oyeleye, Interview with the author, January 20, 2023). That aria, the one that “everyone talks about” is “Noliwe’s Aria.” The aria that Padmore would frequently program on her recitals, the one Omojola (2000) referred to as one of the most important motifs in the opera (65)—that aria was added to the opera *because* of Euba’s working relationship with Oyeleye, a relationship the Oyeleye described as having “a great creative trust” (Oyeleye, Interview with the author, January 20, 2023). This aria, which is for many the highlight of Chant 2 and the entire opera itself, occupies my attention for a significant portion of this chapter. Not only is the composition of the aria a key thread throughout Oyeleye’s recollections of her work with Euba, but the way

Padmore gives Noliwe her voice provides an important insight into how performers rehearse and prepare intercultural music. Before we hear her voice and how Oyeleye encouraged her inclusion, I want to step back and listen to how different performers met the challenge of interculturalism in Euba's music.

The Challenge of interculturalism

Intercultural music claims certain, perhaps lofty, ideals when it comes to the combination of music from different cultures. In fact, Euba imagined that intercultural music and "other creative ideas generated from or inspired by non-western sources will be among the major events of 21st-century music" (Euba 1989, 121). Euba imagined an influx of music composed in line with his theories, with composers employing creative ethnomusicological approaches, rather than appropriative tactics. Rebeca Omordia, a Nigerian-Romanian pianist based in London, curates the African Concert Series and is a powerful advocate for African art music. For her, composers in this vein are using the music "as a medium to bring their own culture to Europe or to the Western world" (Omordia, Interview with the author, January 15, 2023). As a pianist, Omordia sees melody, and specifically song, as the key to this musical expression; this may surprise many Euro-North American musicians who often focus on African rhythms, specifically polyrhythms. Omordia, however, contends that "For African composers the most natural way to express themselves is through song" (Omordia, Interview with the author, January 15, 2023).

Many performers find that the opportunities to perform music by African composers with African musical idioms prove to be immensely gratifying. For Padmore, singing Euba's music was "a really big deal. It's a big deal to be able to sing Strauss, and then pull out Akin Euba. It means something. [It] breaks down…this idea of separating out styles…[and] our peoples' music, basically" (Padmore, interview with the author, September 22, 2021). When she started to

sing Euba's music, in around 2005, Padmore says "I took his music seriously…[it was the] first time I had ever [sung an]…aria from an opera by an African." To sing music composed by a West African composer was especially meaningful to her, as was placing it alongside European composers in a recital. (Padmore, Interview with the author, October 16, 2022).

However meaningful the experience might be, the practicalities of performing intercultural music like Euba's also presents some challenges. Some of these are immediately obvious, while others are less readily apparent. Padmore's training in Euro-North American classical music was at times a hindrance, for example. When reminiscing about performing Euba's *Below Rusumo Falls*, poetry by Olusola Oyeleye which Euba set to music, Padmore recalls:

> That's my main memory I think, just the mix of instrumentation, and…having drummers in the background and keeping rhythm…with all of my Western classical training, I was, just like, 'dude, I don't even know how to…keep a beat, I mean the polyrhythm is no joke; these people are true, true artists and…it was interesting because what it did was made me focus on the fact that we're so Eurocentric. (Dawn Padmore, Interview with the author, September 22, 2021)

When music scholars consider intercultural performance, we tend to focus on the sonic aspects, but movement is an element that often comes up in conversations about performing African art music, especially for musicians whose initial musical training was in a Euro-North American context. Though not performing art music, I experienced this difficulty during my lessons on *chivoti*, a Kenyan flute, during fieldwork for my master's degree. My teachers frequently encouraged me to move more while playing, a direct contradiction to my North American teachers who discouraged movement of any kind, and certainly movement meant to indicate expression. As a musician who had always been told that the expression must come from my sound, not bodily gestures, I found it very difficult to move past my training and

actually move. Not surprisingly, this meant I encountered several difficulties with rhythms: because I could not feel them, I also could not hear them. Unlike Padmore, who found a freedom to move when singing West African songs where polyrhythms are involved, I found the freedom, or rather imperative to move, quite overwhelming.

Padmore and I spoke about the challenges of reconciling two different approaches to the body in musical training. I asked her to speak more about her experiences bridging these two approaches. She acknowledged that the freedom to move was not an instant release, but rather a process of

> getting more comfortable with myself, perhaps…and understanding that the music gives you freedom, I think, in your performance…the movement actually helps the singing, technically, I think, at least for me. I think it helps. First of all, you're more relaxed and you can sing more naturally. And for somebody who is always…paying attention to too many things…it certainly frees the mind to actually produce sound in a more natural way. Natural meaning—just without as much concern. [Laughter] You know? And that took a while, let me tell you. It's not like, oh, oh my god, this music, all of a sudden everything's freed up…I did have an inkling that it…felt like it was more fun in a way. (Dawn Padmore, Interview with the author, September 22, 2021)

There is, of course, a difference between having the freedom to move while singing and needing to dance in performance. While Padmore has only performed "Noliwe's Aria" in concert settings, she has performed in another of Euba's intercultural musical theatre works, *Below Rusumo Falls* (2003), which was one of Oyeleye's works Euba set to music. And for this, she had to dance:

> And I just got into it. I'm not much of a dancer. But I got into it. And after the show, somebody in the audience said, 'My goodness, how long did they train you to dance?' [laughter] And [I was] like, [laughter] 'What? I don't what I'm doing; I just made it up!'… It was an experience for me, because that's when I thought, 'Oh yeah. This is really connecting me to my parts that are across the Atlantic ocean" (Dawn Padmore, Interview with the author, September 22, 2021).

For Padmore, the act of moving was a way to connect with her West African roots.

In staging *Chaka*, there are other challenges which come from the combination of languages, histories, and voices. The layers of culture in *Chaka* were striking to Oyeleye: "It's such an interesting journey, because obviously the original poem is in French, and then there's the English translation of that…it's taking an African king, warrior king, so it has South Africa in it…Zulu, South Africa. And then it's composed by a Nigerian composer, Yoruba composer. So again, that intercultural theme of bringing in the cadence and the voice and the rhythm of the Yoruba language, as well, was something that I think he felt that he wanted to do" (Oyeleye, Interview with the author, January 20, 2023). As Oyeleye pointed out in our conversation, in *Chaka*, Euba brought dundun music, which long enjoyed center stage status in Nigeria, from the margins in the United Kingdom, making it mainstream. By making it integral to the construction of the work, Euba ensured that master drummers would always be needed for its performance (Oyeleye, Interview with the author, January 20, 2023). He also made the atenteben, the Ghanaian flute, vital to the opera's orchestration. The flutes were played by schoolgirls in the Birmingham production and taught by the Ghanaian musician Nana Tsiboe, from the Pan-African orchestra. Oyeleye describes "…The challenge of bringing those two orchestras together. So you had the classical Western instrumentalists, you had some schoolchildren playing…" and of course, the drummers led by Mr. Culture (Oyeleye, Interview with the author, January 20, 2023).

Combining the drums and Western orchestra, as Mr. Culture referred to it, required Euba's knowledge of dundun performance, and raises important questions about the limitations of European classical notational practices.

> Just to buttress what [Oyeleye] is talking about, African rhythm patterns—it takes a lot to score them…but because he was very well experienced…when we are playing as a drummer, sometimes we use our fingers, sometimes we use our drumstick to add a bit to it. So, with that, it's very difficult to score, or it might take like two pages to score

> something,…….so he would just say, play, like: [vocalizes]….to be able to score it to kind of gel with Western orchestra. (Mr. Culture, Interview with the author, January 20, 2023)

I clarified: "So it becomes a kind of shorthand, right?" and Mr. Culture agreed: "Because, if he didn't have that experience, he wouldn't have been able to coordinate it" (Mr. Culture, Interview with the author, January 20, 2023). Euba and the drummers were able to speak in this kind of shorthand, or as Mr. Culture called it earlier in our conversation, "headline," because of Euba's extensive knowledge of dundun repertoire and the rhythms entailed.

So much of what a master talking drummer does is difficult, if not impossible, to score in standard European classical notation. Finger placement, for example, affects the timbre of the drum, as does the way in which the stick strikes the drum head. This is something I also learned in my dundun lessons with Bisi Adeleke. Just before COVID paused my lessons with Adeleke, he had begun to address this with me a little, and I found his demonstrations difficult to replicate. Mr. Culture referred to these kinds of effects as "complements," mimicking where a beginner like myself would have placed my fingers (on the edge of the drumhead). Professionals put their fingers directly on the skin: "…as you are playing, you are complementing what you are playing with your stick, because you are tapping the skin to add more sound to what you are playing…it will sound like two people are performing. It won't sound dry. I was trying to do that…but for him to score everything…so he told me not to add all those complements to it to make it easier for him to score. Because those complements when you want to score them, it…can take a page, so he told me, 'oh, ok, just play it dry'" (Mr. Culture, Interview with the author, January 20, 2023). And yet, as Oyeleye pointed out, by the time Mr. Culture performed *Chaka* at Churchill College, having performed at Symphony Hall in Birmingham and on the CD, some of those complements had made their way back into Mr. Culture's performance. Oyeleye suggested this

was in part because of his familiarity with the work by that point; Mr. Culture added that "Even…in Birmingham, because, you see, as a professional, a director can tell you what to do…When you're on stage, you can add a tiny bit to it, and it will make the director happy. So even though he told me not to ….when I was performing…maybe I just put a tiny bit there, [laughter] and it worked!" (Mr. Culture, Interview with the author, January 20, 2023).

Staging Chaka: Performance Space

Telling the stories of the most recent performances of *Chaka* (that is, from 1995 onward) is impossible without Oyeleye's voice. Oyeleye best illustrates her centrality to the story in a comment she made about the performers, rather than herself. I had noted how many of the performers seemed eager to perform Euba's music again—*Chaka*, as well as *Below Rusumo Falls* and Oyeleye's other works set by Euba. As we daydreamed about opportunities for these pieces to once again be performed, I commented that Padmore should sing some of them. Oyeleye responded, "Yeah. I think that's right…there is a lived history in there for people that I think is really important" (Oyeleye, Interview with the author, January 20, 2023). Padmore and Mr. Culture's lived history, their "legacy" as Oyeleye referred to it, is so important, as is their ability to pass on what they know to future performers. But Oyeleye's lived history with Euba is so vast, with so much more to be examined: the archive of their email correspondence, the manuscripts of her work, her work with Euba on *Orunmila's Voices* in St. Louis and *Below Rusumo Falls*, his setting of her poetry in "From Birth Till Autumn" and "Contemplating Life," as well as other poems she believes he was working on but never completed. Her history with Euba as a collaborator on so many of his works in his final decades places her at the center of any work going forward and any future performances of *Chaka*, not to mention their other collaborations.

The importance of Oyeleye's role as a collaborator and mediator in the performance of *Chaka* from africa95 and beyond cannot be overstated. She worked as a dramaturge and director of the opera for the performance at Symphony Hall in Birmingham, the CD, the performance in St. Louis, and Churchill College production. She also played the role of the wizard Isanussi on the 1999 recording. As the dramaturge, she "looked at the development of the book" (Oyeleye, Interview with the author, January 20, 2023). Oyeleye and Euba even had a trip planned to Paris where Senghor had agreed to meet with them. "…because of the dramaturgy, because of trying to look at the piece, I wanted to have a discussion with Léopold Senghor about the text itself and because I speak French…there's another layer, there's another level of conversation that you can have, you know, yeah, about the text, about choice of words and so forth like that." (Oyeleye, Interview with the author, January 20, 2023). That interview did not take place, unfortunately, as Senghor had taken ill by that point. The Churchill College production saw the addition of, or perhaps restoration of, Chaka's Zulu heritage. Oyeleye brought in South African dancers, complete with beaded costumes for the dancers as well as Chaka (Oyeleye, Interview with the author, January 20, 2023).

Because Oyeleye was involved in multiple productions of *Chaka*, her memories of the physical spaces where *Chaka* was staged are key to understanding how the opera came to life. In our conversations, she focused on two aspects: the use of space and movement through space for the Churchill College (Cambridge) production, and how space was used to bridge the gap, literally and figuratively, between the two main instrumental ensembles for the Birmingham recording. Perhaps because Cambridge was the last performance of *Chaka*, or perhaps because the setting as part of a symposium meant that the question and answer period after the performance allowed for certain elements to cement themselves, the Churchill College staging of

Chaka seemed particularly present in her recollections. I asked her first about costumes, as no production photos have, as of yet, been uncovered. Even here, the costuming and the space are intrinsically connected:

> Yes, so…I'll talk about Cambridge, because that one was a really dynamic performance, so I remember when we were rehearsing, I had the dancers dancing on the table…and…whoever was in charge of the food…was kind of aghast that these people, these women were dancing…we did use the table, a bit, because there was nothing you could do when it was a performance, but I didn't do it as much, because everybody had to take everything off. Because you had them, you know, dressed up in you know the beadwork, South African beadwork, and we had Doreen Tobekile Webster, who's late now, beautiful dancer…they danced on the table, they were all dressed in costumes, Chaka also had beadwork…and the White Voice had a kind of creamy linen suit on… (Oyeleye, Interview with the author, January 20, 2023)

The difficulties of navigating the tables in costume limited Oyeleye's use of them, to some extent. She went on to describe the space in Cambridge:

> Basically Churchill College is like a big dining hall. And some of the tables were on top of each other, so it almost created raked seating. It was kind of…and I think, if I remember…I wish somebody had taken some pictures, but I think Professor Wole Soyinka was on a table, which was on a table, on a chair…if you had all these tables together, and then there'd be, like a chair on top of it…you'd create this kind of raked seating by putting the tables together. And some people were at the bottom, some people were higher, some people were just sitting on tables…and the tables, like, you know side-by-side, and the dancers were dancing on them, which was like the war…rhythms, with all the drums and so forth… (Oyeleye, Interview with the author, January 20, 2023).

The image of Professor Soyinka perched on a chair which was resting on top of two tables aside, the multiple levels of space described by Oyeleye are intriguing. Rather than an audience looking up at a stage, or down towards a stage, there seems to have been multiple points of focus where the dramatic action was taking place:

> It's like if you did something here [gestures to the hotel bar area where we were meeting]. You know, all of a sudden this becomes an amazing space. And you weave amongst the…the dancers wove amongst the people sitting there, so it had an almost a kind of promenade…not promenade, because people were sitting, but dynamic—use of dynamic space. So things were happening, and something would happen over there…and

> in another space, and then it would all come together. So it had a wonderful focal point, but the performance and the performers were spread out, so you had a real dynamic performance. For the White Voice, when the White Voice was performing and singing, or Noliwe was singing, or Chaka was singing, they had that authority, they were on the tables, they were in that space, but there was other things happening, so…the performance was happening around the audience. (Oyeleye, Interview with the author, January 20, 2023).

Oyeleye repeatedly calls the performance and the performance space dynamic, which suggests Churchill College's production had a different feel than previous stagings of *Chaka*. I asked about the use of sets or props, and Oyeleye explained they were limited to what people could carry around, the costumes, and the lighting they set in the dining hall. And yet, the multiple focal points, the use of everyday materials like tables and chairs as a part of the stage, the contrast of costumes between the colorful South African beadwork and creamy linen suit all seem to have combined to a sensory experience that remains quite vivid in Oyeleye's recollection. In fact, I suspect the common nature of the space, a dining hall, a place where people regularly gather to eat and spend time together, contributed to the wonder. "But you can make anything into a performance space, can't you?...It had that aura…" (Oyeleye, Interview with the author, January 20, 2023). There is something about art in unexpected places that can make it more striking, more vibrant. We expect theatre to happen on a stage, with seats that flip down for audience members to sit on. Finding yourself in a dining hall amongst stacked tables and chairs, surrounded by costumed dancers and singers, could create the kind of incongruency that keeps a viewer from being able to suspend their disbelief, or it could be the gateway into an entrancing performance that transcends physical space.

Birmingham, too, though it was a recording and not a staging of *Chaka*, also was an event where the physical space affected the performance. Oyeleye described the difficulties music director Sir Simon Halsey faced when trying to conduct what Euba called the "Ensemble

of Western and African Instruments" on the title page of the score. The instruments are listed as a single ensemble again on page viii as the "orchestra." In practice, however, the "Western" instruments sat in one group, and the African percussion in another. Oyeleye described the rehearsals as not "gelling," with people coming in at the wrong moment. Halsey would attempt to bring in the drummers with an upbeat, but the gesture was not effective. Eventually, Euba himself sat in the middle.[41] Oyeleye and Mr. Culture debated among themselves briefly whether Euba had a piano, deciding he did not, but coming to the conclusion that he had a drum which he used to demonstrate and conduct the drummers. Here again Euba's knowledge and experience of dundun practice would ensure a successful performance. As Mr. Culture pointed out again, Euba "knew different…beats, rhythm patterns…initially, it wasn't really working, but because he was in the middle of the both orchestras, so…" (Mr. Culture, Interview with the author, January 20, 2023). Halsey would cue Euba and Euba would bring in the drummers. Oyeleye described it "It was like a pulse, like a heartbeat" (Oyeleye, Interview with the author, January 20, 2023). The effectiveness was a result of a sense of authority given to each role: Halsey, Euba, and Oyeleye herself, who at one point took over conducting the chorus in some of the spoken word sections: "Simon just stepped aside…" (Oyeleye, Interview with the author, January 20, 2023) allowing Oyeleye to conduct. Oyeleye sums up the challenges, as well as the solution, thus: "…and that [Euba's work in the middle of the two groups] was really powerful, because it reminds you that even though you can have a…conductor, the different musical traditions require another skill to….integrate them…and this is the thing that I think is really important. You have…classical West African instruments, [which] predate, and are also the origin of some of our Western instruments, so they are classical instrumentalists with their own tradition, the way of playing

[41] This is in line with Leon Burke's recollection of the performance in St. Louis (Burke, Interview with the author, November 11, 2021).

polyrhythmically…overlapping and knowing where to come in to enhance…[vocalizes] which does not require a conductor to give that, as we know…because you know once that rhythm starts, you know how to emphasize it and give it impact and shape it. But it's the starting." (Oyeleye, Interview with the author, January 20, 2023). That skill of integration, the ability to get the rhythms started, was possible the various leaders involved—Mr. Culture, playing *iyaalu*, or lead dundun and leading the percussion and Halsey leading the "Western" instruments and at times the chorus—were able to allow others to lead as necessary and because Euba sat, like a bridge, like a heartbeat, in the center of it all.

Staging Chaka: Timbre/Sound Space

As Mr. Culture had already expressed, standardized notational practices are often insufficient for the needs of the music. Timbre is especially challenging. Stone (1988) notes that "The conclusion that timbral elements, so poorly communicated in staff notation, are essential to interpreting much of African music has resulted in several notational innovations" (89). She goes on to list examples such as adapted tablature, though Euba does not make use of such innovations in *Chaka*. Euba adds certain suggestions in text above the notation, such as when, at Noliwe's entrance, he instructs the singer to "sing as much as possible without vibrato" (Euba, n.d., 150). It is worth noting that this instruction is absent from the score Padmore used when singing "Noliwe's Aria" in recital, and that Maureen Braithwaite, when singing the aria on the 1999 CD, also uses a light vibrato.

My initial attempts to ask Mr. Culture about timbre were not productive. Oyeleye, who had been sitting and listening in after her initial introductions, interjected here, as she would occasionally throughout my interview with Mr. Culture. Here again it became apparent how notions of timbre are intertwined with other elements—the ornamentation, or complements as

Mr. Culture shared earlier, as well as volume and even rhythm. Oyeleye reminded Mr. Culture about the conversations about volume.

> There was a lot of discussion about volume…once they had got the rhythm together, the drums were too loud, and then you have to try and bring them down…discussions about…to get that emphasis, [you] had to hit it in a particular way, you can't be hitting it softly...there were discussions about volume and…pace…How do you make that work? Where do you find that space to honor and to do what the rhythm is supposed to do, but also so that it doesn't sound completely out of sync? (Oyeleye, Interview with the author, January 20, 2023).

I want to point out that Oyeleye referred to the need for space; the rhythm needed space to function properly, and it needed a particular volume. Stone (1988) connected timbre and moments, timbre and movement, and timbre and rhythm, and Oyeleye's observations are in that same line of thinking. The drummers had to consider all of this alongside the complements, and it was after attempting to merge the drums with the other members of the orchestra that Euba told Mr. Culture to "play it dry" (Mr. Culture, Interview with the author, January 20, 2023). In other words, the timbre was interfering with Euba's ability to blend the sounds.

I was particularly interested in Oyeleye's experience working with the singers, and how she approached vocal timbre. She began with the tonal nature of the Yoruba language, and noted that "therein lies the musicality even within itself, what we call…'do ré mi'" (Oyeleye, Interview with the author, January 20, 2023). This familiarity of pitch helped me, to some extent, as a beginner dundun player, though I was concerned about forcing the pitches into a particular scale. Oyeleye found that the singers "learnt [the Yoruba] really well" to the point that afterwards they began to perform other works in Yoruba, provided to them by Euba. Oyeleye acknowledges that the chorus "sounded…Yoruba with a little English twinge…" (Oyeleye, Interview with the author, January 20, 2023). When pressed about the tone quality of the chorus, Oyeleye explained that "…obviously their tone is much more clipped in English…for them it will always be

English, but that was ok, you know, as long it was done together, and it has the tones, so it had the 'do re mi,' it had the low, mid, and high. As long as those things were hit, then the fact that it was English…didn't matter" (Oyeleye, Interview with the author, January 20, 2023). Clearly, for the chorus, the high, mid, and low tones were much more vital than the voice production, though this was not the case for solo singers.

For the solo chanter in Chant 2, Oyeleye noted that the oriki and rara poetry called for a voice production that "had to be done in a particular way, in that proclamatory way, with that tone, and it needed the space it needed to have…" (Oyeleye, Interview with the author, January 20, 2023). She focused here on Jolaade Pratt, who was the Praise Chanter on the CD. "And when Jolaade did that, again, it was the same conversation, if you like, that we were having with Ayan [Mr. Culture] about ornamentations, space to do it…It's orchestrated but only orchestrated on particular notes, does that make sense? So then, with that…she was doing her flourishes within a loose, but scored framework" (Oyeleye, Interview with the author, January 20, 2023). Once again space comes into the conversation as a necessary precursor to timbre. That is, Pratt needed space to proclaim the chant, space to allow that proclamatory tone to reverberate and not be covered up by other instruments. She also needed space to add ornamentation to the pitches.

Padmore, whose experience performing Euba's work in a staged ensemble setting was with *Below Rusumo Falls,* nonetheless found that singing the work required her to rethink her approach to timbre. First attempting a fuller sound, she had to regroup to fit the needs of the music. She said, "I remember—I was singing in full voice, and you couldn't get me to like, we're trying to create an atmosphere, and then I finally got it. And I barely created any sound, it was a much lighter, small, almost airy sound… It was a really great experience…" (Dawn Padmore, interview with the author, September 22, 2021).

Hearing Noliwe: "Noliwe's Aria"

Though she sang several of Euba's works, it is with "Noliwe's Aria" that Padmore is most often associated. We know from his conversations with White Voice in Chant One that Chaka killed Noliwe, and in a flashback we see Isanussi, the wizard, in a conversation with Chaka where she tells him he must sacrifice Noliwe to gain absolute power. "Noliwe's Aria" comes later in Chant Two, after Chaka's memories of their time together. Padmore describes it as a hard aria, very unforgiving. When we spoke about "Noliwe's Aria," Padmore found her copy of the score, and referred frequently to the notes she had written in the margins and above the staves. One idea she returned to frequently was the following note: "recognition of things being different." This was what guided Padmore's interpretation of Noliwe's awareness and understanding of what was happening during the aria. For Padmore, "It's almost like she's not conscious that she's dead, or in a different plane" (Padmore, interview with the author, October 16, 2022). We talked at length about how she interpreted the lyrics, which begin in a fashion that Euba describes as "deliberately nonsensical and characterizes Noliwe's state of mind" (Euba, n.d., 220). The Yoruba lyrics of the opening translate to: "O body, do not leave, O king, do not strain yourself (as one constipated does), O child, do not eat…" (ibid.) When I asked her how she would express such lyrics, she answered she would do so in a way that showed care. Padmore feels Noliwe knows she has been killed, but perhaps does not know why, in other words, Noliwe knows she is not physically *there*, and some of the "gibberish" (a word Padmore used often) is based on that.

As Padmore puts it, the text in "Noliwe's Aria" is not "basic communication," but rather, "very heady words…it's communicating in a vision" (Padmore, interview with the author October 16, 2022). The lyrics at the beginning of "Noliwe's Aria" are frequently described by

Padmore as "gibberish" (Padmore, interview with the author, October 16, 2022), which suggests a connection to the 'mad scene' trope. This "gibberish" is what gives Padmore insight into Noliwe's emotions: "it's nonsensical in a way, but the overall feeling is clearly anxiety and fear…" and for Padmore, that fear specifically was a fear of abandonment, something else she wrote into her music (Padmore, interview with the author, October 16, 2022). Padmore frequently reminded me she did not speak Yoruba, but "spent a lot of time on the words" (Padmore, interview with the author October 16, 2022). In addition to seeking help with pronunciation, she used translation of the text and notes from Euba in her music as guides for entering into Noliwe's frame of mind. She described it at one point as "a bit of a nightmare of sorts, we know that she died violently…and she's coming back to this person, coming with a warning…" (Padmore, interview with the author October 16, 2022).

Noliwe's emotions come through not only in the text, but in the placement of the melody in the voice, according to Padmore: "[Noliwe is] always at this heightened place, emotionally…in the music…And what's interesting about it is he writes it—now that I'm much older and I'm singing it—it's right in the break….in the middle of a passaggio, when you're going up in your range, you know, it's on an F[42], which is like a really unforgiving note for my kind of soprano, anyway [vocalizes]….so I imagine it adds a certain amount of stress, or intensity to the soprano line, which I'm sure is what he intended." (Padmore, interview with the author, October 16, 2022)

[42] This conversation with Padmore was when I learned that the sheet music she had for the vocal/piano reduction was in a different key than the operatic version; the concert version is, in fact, a half-step higher than the operatic. Padmore: "It's a whole step (sic) which can make a big difference. I don't know why he did that. I don't know the answer. …If I saw the full score I don't' have any memory of it; I certainly don't believe, I don't think he ever sent me the whole score..." (DP, October 16, 2022)

The gibberish begins to focus, for Padmore, when Noliwe begins to sing "be cautious against sowing seeds in this world…" past the half-way point of the aria, after an extended piano interlude (m. 139 of the aria version). She says Euba described Noliwe as becoming more "philosophical" towards the end of the aria (Padmore, interview with the author October 16, 2022). In this section, Padmore emphasized that Noliwe begins to speak in sayings full of symbolism and metaphor.

> I'm sure I'm missing some details, but in terms of just performing the aria, these are, for me as a West African, with very shallow knowledge of all of our riddles and sayings, I could understand, and most people, I think…can understand some of these things, as distinctly African, but still, you know, 'the marketplace is…temporary,' which, of course, is parallel or symbolizes life…then she repeats it: 'be cautious against sowing seeds in this world' be careful… (Padmore, interview with the author October 16, 2022)

This aria, full of such intense emotion and deep metaphors, was not always a part of the opera. Oyeleye had mentioned once while we were driving, almost off-handedly, that Euba had described different revisions he'd made to the opera over the years, though she was vague about what those revisions were. Naturally, when we sat down to talk in more detail, I pressed for more details. She explained that "Noliwe's Aria" was added after conversations between her and Euba. I asked if the aria was new for the africa95 performance, and while we spoke, Oyeleye went back through old emails tracing their conversations.

> I'm absolutely certain from the discussion, because I've gone back and looked, that we had a discussion. Because I looked at the dramaturgy of the piece, and I said, 'it needs this.'…And that's why I remember it wasn't there before…because Chaka had a lot, and Noliwe didn't have anything, and so that's how that piece came…And so he wrote that based on our conversations, our creative conversations, and it was just the most beautiful piece of work, and he said…"We'll call it 'Noliwe's Aria,'"—that's what he called it. So for me, that's a real privilege, because we were having creative discussions about the piece and it ties in with the work I do anyway, which is when I'm working with writers, I'm the dramaturge, as well as the director, so I go on that dramaturgy journey, in terms of, whether it's the libretto, the text, or the script, and then we develop it and then I…direct it as well. I like that collaboration… (Oyeleye, Interview with the author, January 20, 2023).

I asked Oyeleye to elaborate on the process that led her to press for more for Noliwe, and I was especially curious how Oyeleye felt gender influenced Noliwe's presence, or lack thereof, in both the poem and the opera up to that point.

> I talked about the structure of the poem itself, the fact that Chaka talks about Noliwe, but she doesn't have a voice. And…that it was important we hear that voice, we hear the love, we get a sense of that—not just Chaka, the warrior, the politician—but the romance, the love. In terms of how much does gender come into that, I think the point was, I needed her…to be visible on stage as a presence in her own right, and so that was what I proposed to him, and what was beautiful, he took that and he wrote that aria. (Oyeleye, Interview with the author, January 20, 2023).

It seemed especially fitting to me that Noliwe, and her aria, became such a powerful presence as the result of Euba's collaborative working style. *Chaka* was an opera that Euba had been working on for over twenty years by the time preparations for africa95 began. His working relationship with Oyeleye was still relatively new. And yet, he took her words to heart, and when she said we needed to hear Noliwe's voice, Euba gave us her aria.

Other Revisions to Chaka, Realized and Unrealized

The addition of "Noliwe's Aria" is momentous in its effects on Noliwe's character and the entire arc of Chant 2, which now has Noliwe as a central figure in both the story and the music. I wanted to know if there were other changes Euba had mentioned making over the years. Oyeleye responded that Euba "definitely added some more orchestration in it…the things [Mr. Culture] was talking about, the drumming, and the developing of those rhythms, he definitely added those in…I don't want to use the word 'freshening it up,' but he was revising the orchestration of the piece, and he had to that as well to accommodate the aria, as well. Somewhere I've got notes about the decision of where to put that aria, as well" (Oyeleye, interview with the author, January

20, 2023). Once again, it is clear that future work needs to include Oyeleye's archive of paper and email correspondence with Euba.

As interesting as the new orchestration and rhythmic development was, the most stunning revelation was Euba and Oyeleye were planning another addition to the opera: a duet between Chaka and Noliwe: "…the other addition was the idea of doing a duet between Chaka and Noliwe, which we had extensive discussions about…" (Oyeleye, interview with the author, January 20, 2023). She insists that while it was something they talked about "extensively," it had not yet been orchestrated when Euba died. In one of their conversations, Euba noted that the duet, like "Noliwe's Aria" would also be in Yoruba (Oyeleye, interview with the author, January 20, 2023). This would have further added to the linguistic progression throughout the opera from the English translation of Senghor's poem to the increasing Yoruba presence with the aria, the oriki, the phrases chanted by the chorus, and then another major component in Yoruba with the duet.

Oyeleye's notes and email correspondence, which were in storage during our interviews and inaccessible to her at that point, raised important questions as we look toward future stagings of *Chaka* and Oyeleye's other collaborations with Euba such as "Contemplating Life" (likely one of the final pieces he completed before his stroke). Oyeleye planned to contact Euba's family to inquire about any papers, sketches, or correspondence relating to Euba's setting of her works, for her own archival purposes. With no clear answers on where Euba's papers currently reside,[43] the potential for finding unfinished sketches is intriguing. If sketches for the duet existed, for example, the possibility of having composers such as FredO or Omojola complete the duet for a future performance of *Chaka* would be exciting, to say the least. Oyeleye was unsure if Euba had

[43] I did confirm that they were not at the University of Pittsburgh, per personal correspondence with Jim Cassaro, Head of the Finney Music Library.

completed other settings of her poetry before he became ill, and so finding hitherto unknown works would not only be gratifying for her personally, but would also provide further insight into Euba's new directions in compositional style.

Conclusion: Future Performances of Chaka

Throughout my conversations with Omordia, Mr. Culture, Padmore, and Oyeleye, the desire to see and hear Euba's works performed once more was repeated frequently. Omordia presented the possibility of a performance with a reduced orchestra in the space where the African Concert Series often hosts events. Padmore frequently expressed a desire to sing Euba's works again, and Oyeleye wanted to not only hear Padmore sing the settings of Oyeleye's poetry again, but a full staging of *Chaka* with many of the same performers returning to pass on their legacies. As a researcher and lover of Euba's music, I also want to see more performances including a fully staged performance of *Chaka*. Such a performance would also be a chance to put theories to practice, in terms of how performers approach intercultural music as well as how we prepare audiences for intercultural music. The kinds of musical sounds and experiences I describe in the next two chapters have the potential to be so much ricer for audiences with some preparation and understanding of what to expect, sonically. This is, of course, not different in kind from program notes outlining the programmatic elements of a symphonic work or the sonata form in the first movement of a concerto. The possibilities of deeper audience engagement, through pre-performance lectures, documentaries, or even participatory workshops would allow audiences to immerse themselves more fully in unfamiliar musical idioms and connect on a deeper level with the music of *Chaka*.

CHAPTER FIVE

STRUCTURAL AND HARMONIC ANALYSES OF *CHAKA*

When we consider a definition of music as the combination of sound and time, we discover a discussion of culture-bound understandings of time. As Mariusz Kozak (2019) describes it, "...music's significance lies in the way it uses successions of sounds to reflect the temporal bodily patterns that a given culture finds important enough to store for later retrieval" (7). Kozak stresses that the knowledge which bodies possess is deeply connected with how time is composed and how meaning is derived (ibid.). With this in mind, in this chapter I will take two approaches to analysis based on the work of African scholars. The first is a method of examining the formal structure, built on the scholarship of Laz Ekwueme (1975), Meki Nzewi (1997, 2007) and Bode Omojola (2005), while the second analyzes harmonic structure, using concepts developed by Nzewi (1997) and in Euba's own program notes to the opera. In each instance, while my analysis is always influenced by my training in Euro-North American art music, I have attempted to engage with the music while keeping the work of Ekwueme, Nzewi, Omojola, and Euba himself at the forefront.

One caveat: without access to either a live performance or video recording of *Chaka*, any consideration of dance and movement remains missing from my analysis. As Agawu (2006) reminds us, experiencing movement enriches our understanding of both rhythm and form in African as well as European musics: "Think how greatly our understanding of the eighteenth-century minuet is enhanced by practical knowledge gained from dancing to it. Understanding

form as process, for example, is heightened when one experiences a reprise not as large-scale repetition—as scorism prescribes—but as physical movement of bodies back to a point of departure, in effect, retracing a known, previously traversed space" (18-19).

Nzewi's (2007) approach to analysis informs my work, especially his philosophy that "Africa-specific analytical procedure[s]" do not "invalidate discussing the common grounds of musical thinking and structuring that the African music corpus shares with the music of other world cultures and genres—classical, indigenous and popular" (95). Nzewi advocates for "recognizing and using terms that are already conventional for concepts, phenomena and elements that are as authoritatively African indigenous as they are European classical," maintaining that modes of analysis and terms "are authoritatively, even if not exclusively, indigenous to African musical arts thinking, creative manifestations and cultural discourse" (95).

In his review of the CD recording of *Chaka*, Agawu (2001) expresses his desire that Yoruba, Akan, and Ewe musical elements be "plumbed for structural secrets" (198), a phrase that caught my attention given Euba's notes in the program to the opera, as I will discuss shortly. In the same review, Agawu notes his desire for a "fully Africanized" operatic framework (ibid.). When asked, Agawu clarified that he imagined an Africanized structure to take its lead from African forms of storytelling (personal communication, 2021).

How then to approach an analysis of a work such as *Chaka*, using conventional terms that are both "authoritatively African" and "European classical" after Nzewi, while also considering how the form of the opera is, or is not, at its core, cohesively intercultural, or "Africanized," after Agawu? A structuralist approach is likely to be heavily influenced by, if not fully embracing of, a Euro-North American fascination with linear forms.[44] Even the work of Heinrich Schenker

[44] I want to note that not *all* Euro-North American art music approaches time in a linear fashion. However, because of the emphasis on music by Euro-North Americans and circulated during the height of European colonialism (eg.,

(1979), with its organicist approach, still emphasizes the progression, or movement of the *urlinie* or "fundamental line" from the head note to its completion at the tonic. Formal structures such as sonata form, binary form, or ritornello form also take a linear view of music, prioritizing the beginning, middle, and end. Such an approach to musical structure dovetails perfectly with the Euro-North American linear understanding of time. However, not all cultures approach time as linear. If time is conceived of cyclically, it should come as no surprise that music is also theorized from a cyclical perspective. Nzewi (1997) emphasizes both the depth, with its tonal implications, and the breadth of African music, saying "the breadth of the African megarhythmic configuration is not lineal" (33). He contrasts notions of "re-cycling" with "re-circling," in terms of how repetition is perceived by 'Westerners,' and how that repetition functions (ibid., 59). Nzewi (2007) later describes a cyclic approach as integral to an African "developmental ideology… Exponential restatement or recycling imprints the essential nature of a theme in the mind while generating fresh illumination that affords multi-perspective enlightenment… Recycling is not repetition, but rather circumscribed developmental reworking that produces new insights, enrichment, intensity, and thereby growth in effect and affect" (vi).

Omojola (2005) also addresses the conception of a cyclic structure in African instrumental music, acknowledging the "temptation" to describe it thus, but suggesting instead a "fundamental linear progression of materials" in which "cyclical materials are deployed *within a background linear structure* characterized by a process of *continuous variation*" (131, emphasis mine). Taken together, Omojola's linear progression of continuous variation and Nzewi's circumscribed developmental reworking and growth provides an image of movement that is both cyclical and forward-moving. Stone's (1985, 1988) concept of the "expandable moment"

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the Common Practice Period, circa 1600-1910) in much of the music of the Euro-North American academy, there is a decided linear bent to musical conceptions of time in practice, if not always in theory.

examines another facet of non-linear time, specifically the experience of a musical moment that develops outward, "like a seed growing" and yet without "a static quality…the depiction of action and movement is key in a number of African groups" (Stone 1985, 145). Stone's (1988) description of moments as "qualitatively different from other moments within the flow of life" (82).

Cyclical and forward movement is clearly demonstrated in Euba's *Chaka*, specifically in his use of the Conscience Theme, but it is also a moment that expands outward throughout the opera, and takes us to a kind of time that is qualitatively different, and in fact, questions how time itself flows in the opera. This theme, named by Euba in the program notes to the opera (Euba, n.d., iii), is closely associated with the character Chaka, and the theme's topical use is described in greater detail in the following chapter. In this chapter I focus on Euba's use of the theme as a structuring element, and I argue that the theme's return throughout the opera is not repetition, but recycling as Nzewi conceives of the term.

I should note, at this point, that all examples are transcriptions based on Euba's unpublished score. Wherever possible, I have maintained his markings and notation style. For example, the tension drum and gudugudu parts are written without a clef, and European instruments are notated without key signatures, but rather with the appropriate accidentals added in throughout. In the table of contents to the score, as well as the track list of the CD recording, Euba divides Chant 1 and Chant 2 into parts, numbered with Roman numerals. In the score, he subdivides these into smaller sections, numbered with Arabic numerals. I have maintained this numbering system. For reference, the chart in Appendix B shows the breakdown of parts and smaller sections.

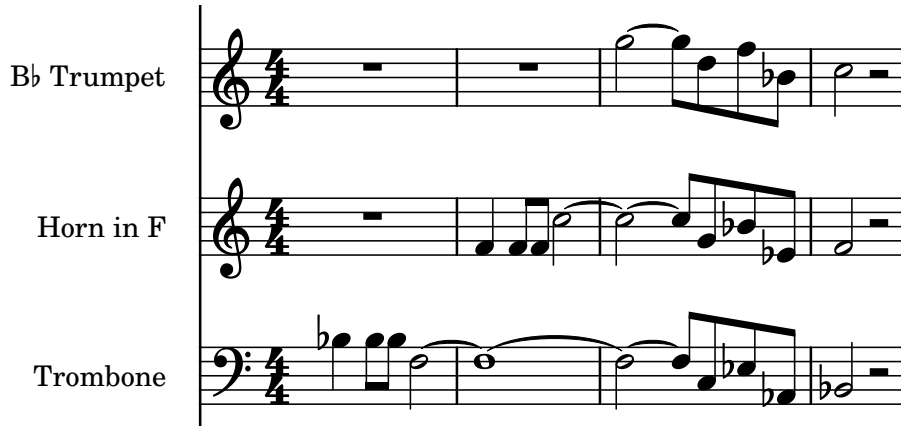

Figure 5.8: The Conscience Theme from the opening, mm. 1-4 of the Prelude to Chant 1

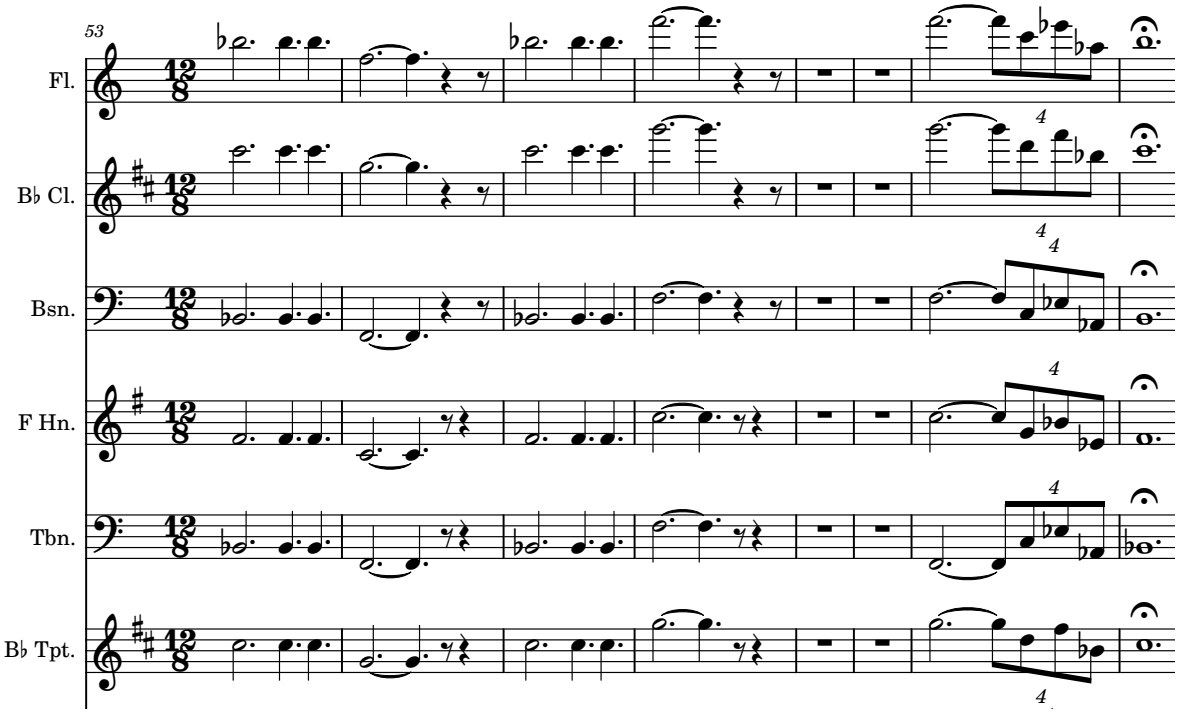

Figure 5.9: The Conscience Theme as it closes the opera, mm. 53-60 of Part VI

On a global level, the Conscience Theme opens and closes the work (see Figures 5.1 and 5.2). Both times, the brass dominates the orchestration, although the winds add color when the theme closes the opera. In the opening, the three brass instruments enter in staggered fashion,

emphasizing each successive individual measure of the theme; when the Conscience Theme returns at the close, the winds and brass play completely in unison, suggesting a unity that was not present at the beginning. Two other differences between the opening and closing presentations of the theme stand out: the first is two measures inserted after the rising fifth, while this is notated as two measures of rest in Figure 5.2 (mm. 57-58), the tension drums and gudugudu play throughout those two measures. The other obvious difference is the meter, a shift which will also be explored in further depth in the following chapter. For now, however, it is worth noting that the 4/4 meter of the opening version of the Conscience Theme (and indeed most subsequent presentations until the end) shifts rather dramatically to 12/8 for the finale. For now, however, it is worth noting that from the initial version of the Conscience Theme through all subsequent presentations, the theme is in 4/4 *until* the sudden shift to 12/8 at measure 44 of Part VI, nine measures before the final Conscience Theme.

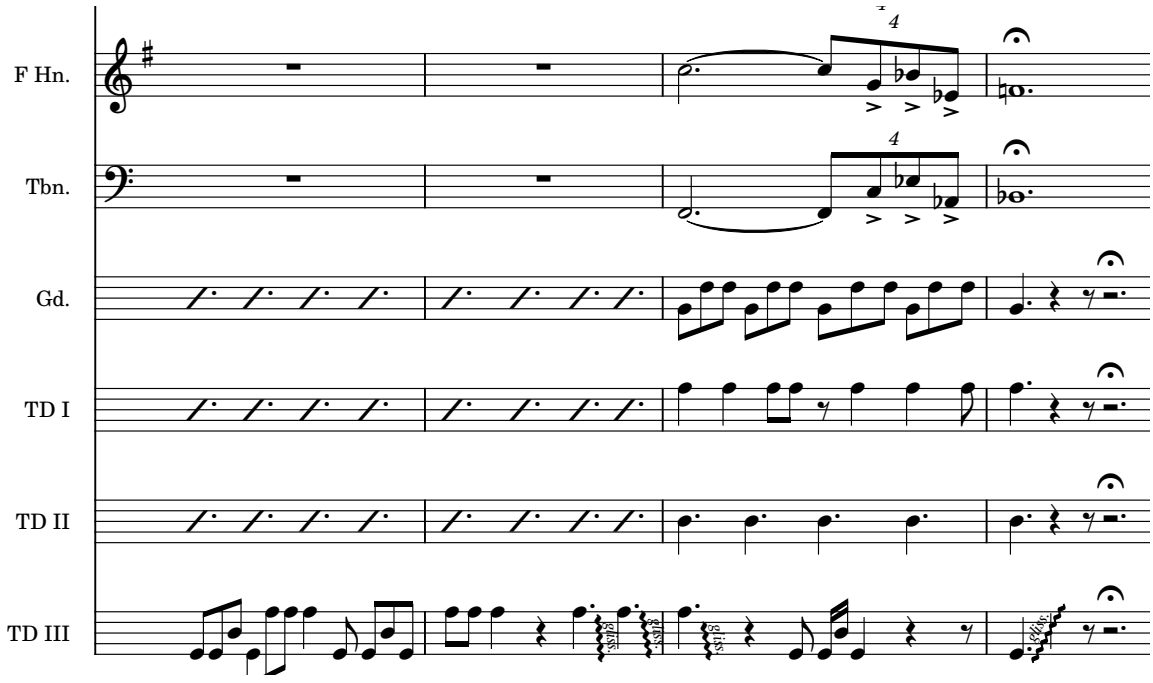

Figure 5.10: Conscience Theme with Percussion, mm. 57-60 of Part VI

When the winds and brass are isolated, the shift to 12/8 broadens the tempo but does not create a compound feel, as Euba uses quadruplets in the penultimate measure to maintain the prior metric feel of the melody. This broadening provides a more grandiose feel that is arguably appropriate for the finale of an opera and indicative of a sense of triumph even in light of (or perhaps as a result of) Chaka's death. However, when the gudugudu and tension drum trio are also considered, the feel is decidedly compound, with the gudugudu and Tension Drum I combining with the quadruplets in the melody to create a six-and-four feel; rather than using the term "cross rhythm" to describe that interplay, I will follow Nzewi's (1997) lead, using descriptive language that highlights the interdependence and "bounce-off relations" of the "inter-rhythms" presented (36, 40).

The Prelude to Chant 1 is grouped into four distinct sections, each with a prevailing rhythmic feature, discussed in further detail in the following chapter. However, Euba also uses the Conscience Theme to introduce each section of the Prelude. The theme varies slightly with every subsequent presentation (see Figures 5.4-5.7). The second appearance of the Conscience Theme is almost identical to the first: the instrumentation and entrance of each instrument is the same; only the last three notes, played in unison as in the first appearance, vary. Instead of outlining a concert A-flat major triad before landing on the final concert B-flat, the theme ends with a gesture that is at the same time more gentle while suggesting forward motion. The movement from two repeated Cs to a B-flat and back to a C suggests a smooth rocking motion, while avoiding ending on a B-flat, which functions like a tonal center for the theme. The third appearance of the theme is the longest at ten measures. Both the third and the fourth versions of the theme hint at the 6/8 transformation to come in the finale of the opera, though both return to 4/4 for the second half of the theme. In the third presentation, Euba adds a second rising fifth

gesture in the trumpet, echoing the horn a measure previous. As is the case when the theme closes the opera, there is a two-measure break between the rising fifth gesture and the close of the theme and that break is filled with ongoing percussion instruments—in this case the *agogo* and single-head drum trio. A similar break occurs in the fourth prelude appearance of the Conscience Theme, though this time the brass are accompanied by a single-head drum, tension drum, and *agogo*. The melody continues its downward motion this time, anticipating the introduction of the theme associated with Chaka's lover, Noliwe.

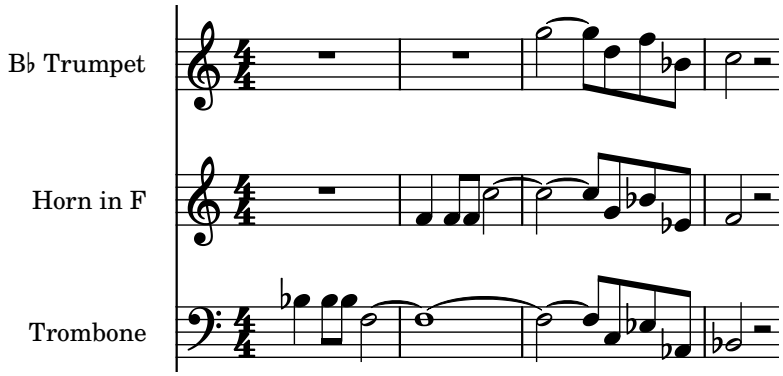

Figure 5.11: The Conscience Theme in the Prelude, Section I, mm. 1-4

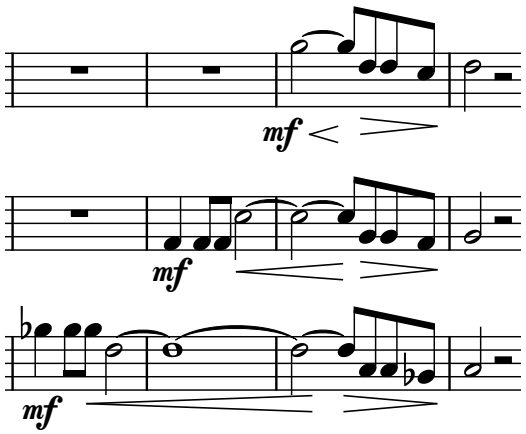

Figure 5.12: The Conscience Theme in the Prelude, Section II, mm. 207-210

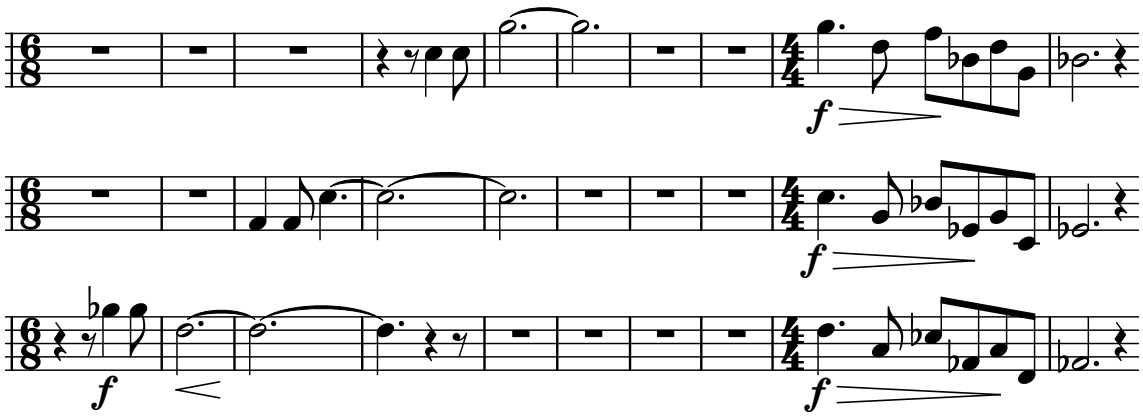

Figure 5.13: The Conscience Theme in the Prelude, Section III, mm. 383-392

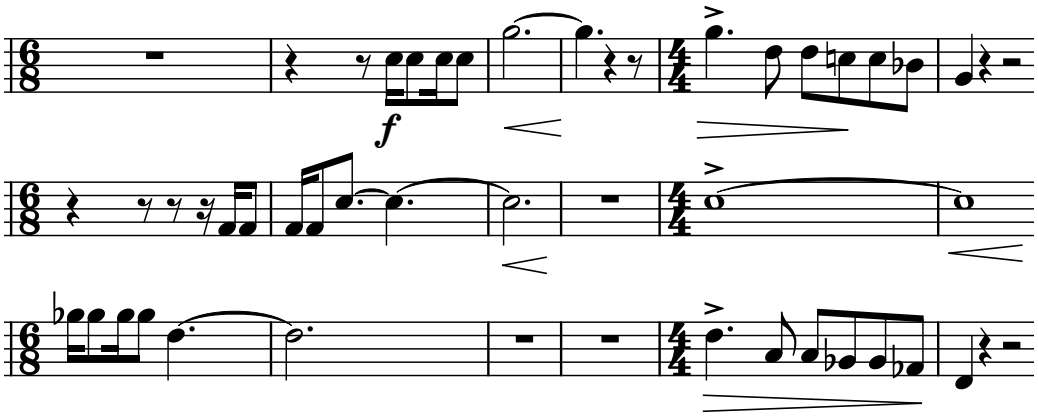

Figure 5.14: Conscience Theme in Prelude, Section IV, mm. 417-422

Even here in the Prelude, Euba uses the Conscience Theme not only as a signpost indicating section breaks, but developmentally, foreshadowing Chaka's progression as he argues his case before his conscience and the White Voice, accepts his role, motivations, and therefore his place among his people, and ultimately spends his last moments reliving memories of Noliwe. The Conscience Theme appears in two other places in Chant 1. The opening of the theme, the falling fourth and rising fifths, appears in section 5 (page 63 of the score) immediately after the White Voice accuses, "You have killed her to escape from your conscience." In section

9, the second half of the theme is played by the brass to accompany Chaka's words to the White Voice, describing his torment, proclaiming his love for Noliwe, whom he killed. The brass is, per Euba's instructions on page 74 of the score, "metrically synchronized" with the *agogo* player, and the theme is played while Chaka says, "Gnawed by a nameless suffering like the leopard's in the trap." Euba splits the theme into two parts in the body of the first chant, and in this way the halves function like Chaka's own journey: at first questioning and accusing before finally accepting his suffering.

In Chant 2, section 7 (page 136 of the score), the falling fourth and rising fifth pattern from the first measures of the Conscience Theme are used when the chorus sings, "Let the politician die and the poet live!" Here, the music has been transposed up to C major, which is the tonal center for much of Chant 2. In the Song for Chanter and Chorus, which immediately follows section 7, Euba takes the C to G falling motion and develops it, outlining the C-major triad (see Figure 5.8).

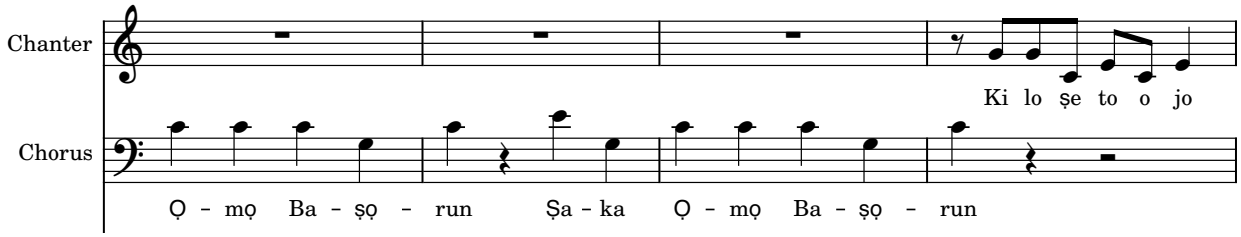

Figure 5.15: Song for Chanter and Chorus, mm. 2-5

In section 12 of Chant 2, Euba moves the tonal center back to a B-flat; when the chorus and chanter return in measure 9, singing "Ọmọ Baṣọrun Ṣaka," the melody now outlines a B-flat triad, setting up the return of the Conscience Theme on a B-flat tonal center. However, as I will describe in more detail in the following chapter, Euba has taken us on a journey away from

seeing Chaka through Western eyes: Chaka must defend himself against the accusations of the White Voice, signified through by brass-dominated *entrée* of the Conscience Theme. Through his struggle with his conscience and with his choices, Chaka becomes *Ṣaka*; Euba is making a bold statement here. The Yoruba text and Yoruba spelling of Chaka is not part of Senghor's original poem, but is part of making Chaka Yoruba in addition to Zulu, a figure, perhaps, for all of Africa. The shift in meter and instrumentation in the Conscience Theme's final presentation supports this, as we will see.

The Conscience Theme is not the only theme that is recycled throughout *Chaka*, though its use at the open and the close, as a structuring device in the prelude, at key moments throughout Chant 1 and 2, and its intervallic connection to the Song for Chanter and Chorus indicate this theme is key to the formal structure of the work. In many ways, it is the thread connecting other elements of the work, perhaps like Schenker's fundamental line, though the work of Ekwueme (1975) and Nzewi (2007) are more accurate depictions of how the theme undergirds the opera. Ekwueme (1975) provides an African approach to structural analysis, acknowledging the work of Schenker and the controversies which surrounded his ideas even at the time of Ekwueme's writing. Ekwueme agrees the existence of three structural levels in tonal music was generally accepted, though what Schenker called the *background,* Ekwueme calls the back-bone, or skeleton, an image that Nzewi (2007) also uses. In his work, Nzewi (2007) outlines a principle that has become foundational in my analysis of *Chaka*: the fishbone principle.

> Onuigbo Nwadinobu is an Igbo indigenous environmental aesthetic arts expert (an upa, wall paint-drawer) as well as a celebrated singer-composer in her community. She explained the fish-bone motif as an idiom of formal unity in her upa paint-drawing. She discusses the fish-bone concept in creativity as a structural thread that binds or inter-connects other structural/formal components or sections of a composition (visual or aural) in the African creative and performance arts grammar and syntax. A composite

> African creative arts product—music, dance, drama or drawing/painting—often attains cohesion through structured interdependence of distinctive but interacting thematic units. In the musical arts the fish-bone could link sections or episodes of a product in a formal axis. It could also function as the thematic pillar, such as a pulse layer, that unites the other textural layers or components in a vertical plane. In paint-drawing it could be a realistically depicted fish-bone. (96)

I quote Nzewi at length because his description not only provides examples of how the principle functions in various African performing arts, but it is clear from his definition that the fishbone is more than a musical unifier. It applies to the entire integrated art (see also Ekwueme 1975, 28), and until the principle can be applied to the *entire* opera, including dance, gesture, costuming, and visual art, this analysis remains only a first step. The fish-bone goes further than Ekwueme's backbone or any kind of Schenkerian analysis *because* it encompasses the total art that is the opera as well as Nzewi's (2007) thematic recycling.

However, just as Schenker's (1979) work included a consideration of harmonic structure, in that case a foundational move from the tonic through the sub-dominant and dominant harmonies before returning to the tonic, the fishbone of *Chaka* also includes harmonic considerations. The intervallic connections between the Conscience Theme and other melodic material in *Chaka* suggest this, though the use and choice of intervals is embedded on a much deeper level in Euba's work. In the program notes to the opera, Euba directs that in Chant 1, singers may ignore the use of the treble clef, choosing their own pitches, "as long as the general directions and sizes of the intervals are observed. In Chant II, the composer discards the G clef and uses instead three subjective tone levels (low, middle and high) as found in Yoruba speech, although in this work the tone levels *have a structural rather than semantic function*" (iv, emphasis mine). Euba's comments that the direction and size of the intervals in the first Chant, and the structural importance of the tone levels in the second chant indicate the importance of intervals to the fishbone of *Chaka*.

This is not surprising, given Euba's theories of intercultural music (Euba 1989, 116) and creative ethnomusicology (ibid., 122), concepts which, as defined in Chapter 1, involve the integration of research and analysis (creative ethnomusicology) into the composition of music which integrates music from more than one culture (intercultural music). In the book developed from his dissertation, Euba (1990) includes transcriptions of dundun pieces, extracts of two of which appear in *Chaka*. Four of these pieces are analyzed in depth: an example of religious drumming, burial drumming, oriki for members of the herbalists' association, and kingship drumming. The two oriki used in *Chaka*, those for His Highness Ọba Adétóyèse Láoyè I, Tìmì of Ẹdẹ, and His Highness Ọba Sir Adésọjí Adérẹ̀mí, Ọ̀ọ̀nì of Ifẹ̀ (Euba, n.d., vii) are found on pages 499-502 and 503-507, respectively (Euba 1990).

In his analyses of the four pieces, Euba provides the social context and covers elements of each piece such as emergent pitch lines, the frequency of different time units, rhythmic organization, speech style, and variation. For my purposes, I will focus on a) Euba's analysis of the pitches used by the secondary instruments (the gudugudu, the isaaju, the kanango, and the kerikeri) and how those pitches form what he calls a 'shadow chord,' b) the pitches used by the Iyaalu(the lead drum), c) how those pitches correspond to speech-tones (high tone, mid-tone, low-tone) and d) the frequency with which certain intervals occur in various speech-tone movements, such as the movement from a mid-tone to a high-tone.

It is clear from Euba's analyses that pitch and harmony are vital elements to dundun ensemble performance, which is further evidence that African music needs to be analyzed and appreciated for more than its rhythmic complexity. Nzewi (2007) also acknowledges the importance of harmony in African music: "The conventions of cultural intervallic qualities of

chords are intuitively acquired. Tuned music instruments are reliable for deciphering the quality of a culture's harmonic idioms in vertical and horizontal constructions" (2007, 82).

The *Iyáálù* can produce a wide range of pitches and intervals at the discretion of the performer, who manipulates the tension strings of the drum with the left arm while using the right hand to strike the drum. Euba (1990) analyzes pieces from different genres, which allows us to see that different pitches and intervals are used, and that the drum is not restricted to anything like a 'key' or prescribed set of intervals; rather, drummers take their cue from the oriki text being performed. Of the religious drumming pieces he transcribed, Euba selected a piece used in celebration of Ọbàtálá, the god of creation. This piece uses seven different intervals, fairly evenly spread over five of the six types of speech-tone movement, except for the mid-tone to low-tone movement, which has markedly more. Major and minor thirds, as well as the perfect fifth, are used most frequently (Euba 1990, 341). The song chosen from music for burial features eleven different intervals, also spread fairly evenly across all six speech-tone movements. Euba (1990) notes that the most prominent interval is the major third (354). The third song chosen for analysis is a praise piece for members of the herbalists' association. This piece uses only three intervals: the major third, augmented fourth, and minor seventh, with high-to-low and mid-to-high speech-tone movements being more prominent (Euba 1990, 368-369). The last piece Euba (1990) analyzed in this chapter is the Ijiire for the Tìmì of Ẹdẹ. This piece uses seven intervals, but the most prominent by far is the augmented fourth (45 times) followed by the perfect fourth (13 times), with the most common movement being from mid-to-high and high-to-mid (Euba 1990, 378-379).

Using Euba's (1990) transcription of the second oriki used in *Chaka*, the praise drumming for Ọ̀ọ̀nì of Ifẹ̀, I analyzed the intervals used and their frequency of occurrence in the

six speech-tone directions. The augmented fourth was used 167 times in movements back and forth between the low and mid tone. For contrast, the next most common intervals were minor thirds, used 29 times between the mid and high tones, and major sevenths, which occurred 19 times between the low and high tones. What is common to both oriki is the prominence of the augmented fourth, and the movement between adjacent speech-tones (mid- and high-tone in the oriki for the Tìmì of Ẹdẹ and low- and mid-tone in the oriki for the Ọ̀ọ̀nì of Ifẹ̀).

Given that Euba specified in the program notes for *Chaka* that the intervals and speech-tone movement were structurally important in Chant 2 (Euba n.d., iv) I analyzed the intervals used in speech mode sections of Chant 2 (see Appendix B for full chart). As in the oriki for the Ọ̀ọ̀nì of Ifẹ̀ and the Tìmì of Ẹdẹ, the augmented fourth was used the most frequently, occurring 179 times. The perfect fifth was the next most common, used 81 times, with minor thirds occurring 44 times.

Intervals used in Chant 2:

aug 4th: 179
perfect 5th: 81
perfect 4th: 5
minor ninth: 21
minor sixth: 8
minor third: 44
minor 7th: 2

Like the oriki for the Tìmì of Ẹdẹ, the most common speech-tone directional movement was between the high and mid-tones, followed by the mid- and low-tones, as in the oriki for the Ọ̀ọ̀nì of Ifẹ̀. There was comparatively little movement between the outer range tones, or between high- and low-tones.

Frequency of movements:

Low- to high-tone: 10

High- to low-tone: 12
Low- to mid-tone: 58
Mid- to low-tone: 40
Mid- to high-tone: 107
High- to mid-tone: 113

So, what does it mean that Euba uses the same predominant intervals and the same speech-tone movements in the opera, especially in Chant 2, as in these two oriki he transcribed? A preliminary answer could be that it shows another level of depth to which his research is embedded in his composition; he is not merely using the oriki as quotation, as we might surmise from Agawu's (2001) review of the opera's recording: "Euba's African materials retain a high degree of authenticity because of the almost quotational way in which they are used" (198). Considering the intervals of the secondary instruments and comparing those intervals to the intervals prominent in *Chaka* reveals that that harmonic atmosphere of the dundun ensemble pervades the opera itself.

Table 5.1: Intervals from Instrumental Music in Chant I and II

Interval	Main Themes Prelude	Instrumental Motifs	Other sections of song mode in Chant 1	Chant 2 Song Mode Intervals	Chant 2 Instrumental Intervals	Totals
2nds	105	12	184	93	83	477
3rds	80	30	138	168	89	505
4ths	28	9	120	101	75	333
5ths	14	4	68	241	37	364
6ths	12	4	34	11	4	65
7ths	2	2	24	8	7	43
8ths	-	-	20	0	0	20
9ths	-	-	-	28	-	28

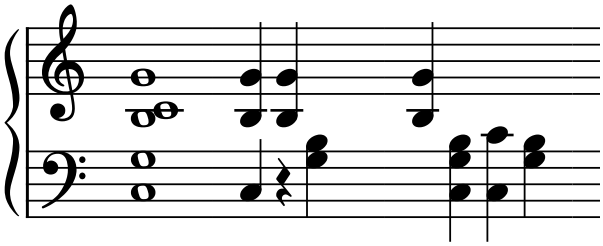

Figure 5.16: Shadow Chord and Intra-Chordal Progressions from the oriki for the Timi of Ede (Euba 1990, 380)

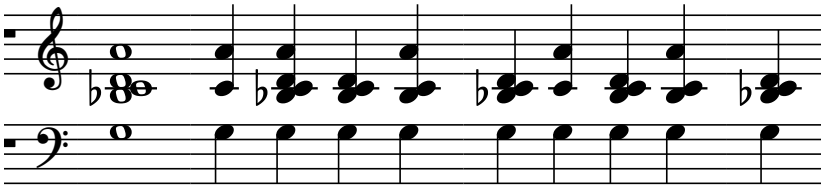

Figure 5.17: Shadow Chord and Intra-Chordal Progressions from the Oriki for the Ooni of Ife (Euba 1990, 503-507)

Examination of the chords in the examples above (looking at notes that are vertically adjacent) reveals the following:

Table 5.2: Intervals of Secondary Instruments in the Two Oriki

	2nds	3rds	4ths	5ths	6ths	7ths	8ths	9ths
Timi of Ede: Shadow Chord	1	1	0	2	0	0	0	0
Progressions	0	3	0	1	3	1	1	0
Subtotals	1	4	0	3	3	1	1	0
Ooni of Ife: Shadow Chord	2	1	0	1	0	0	0	0
Progressions	12	7	2	1	4	0	0	0
Subtotals	14	8	2	2	4	0	0	0
Grand Totals	15	12	2	5	7	1	1	0

Like the trends in the song mode and instrumental modes of *Chaka*, seconds and thirds are prominent. The charts differ in that fourths are less prominent in the oriki above than in the opera, and sixths are more prominent in the oriki than in the opera.

Shadow Chord Analysis

While a prevalence of similar intervals is interesting, there is another way that intervals in the opera are closely tied to Euba's dundun research. When discussing harmony as it occurs in the dundun ensemble, Euba (1990) refers to "static harmony" (271); by this, he is referring to the fact that there is not a harmonic progression in the Euro-North American conception of the term, but rather a "harmonic style…in which different tonal angles of the same chord are revealed through a continual 'shifting' of the chord" (ibid.). He further clarifies:

> The secondary patterns of *dundun* are repetitive, and since all the instruments play continuously and their sounds are left to decay naturally, the ear gets an impression of a single chord, formed of all the pitches of the instruments, going on all the time. A fresh attack by any of the instruments means that one of the notes of this chord is reinforced. When two or more instruments attack together, a nuclear chord from the larger chord is reinforced. An aural impression of the larger chord is present all the time since none of its notes is ever absent for long; at given points, different nuclear chords from the full chord come to the foreground. (271-272)

Nor is this harmonic approach unique to *Chaka*; he also uses the term "static harmony" when discussing *Orunmila's Voices*. In an article posted by University of Pittsburgh for the premiere in 2002, Euba notes the three pentatonic pitch sets used in the work, which also derived from Yoruba drumming. Euba calls the lack of harmonic progression a "form of minimalism" (World Premiere, 2002).

Using Euba's (1990, 503-507) transcription of the oriki for the Ooni of Ife, I extracted the shadow chord for the secondary instruments (see Figure 5.10). Similarly condensing the notes of

the opening brass fanfare—the Conscience Theme associated with Chaka (Euba 2005, 116)—along with the notes of the double bass motif (transposed up two octaves for clarity) shows the highly similar sonority of both motifs. When the shadow chord for the oriki for the Ooni of Ife, minus the upper A, is also transferred to the same register, it is clear that the double bass motif and the bottom four notes of the conscience theme are in fact transpositions of the oriki's shadow chord (see Figure 5.11).[45]

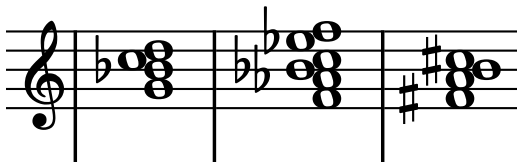

Figure 5.18: Comparison of Shadow Chords for the Oriki, Conscience Theme, and Double Bass Motif

Furthermore, the intervals which were prominent throughout the opera's instrumental and song mode sections are clearly emphasized in this portion of the shadow chord: the cluster of seconds at the top, the thirds between the D and the B-flat as well as the B-flat and the G, the fourth between the C and the G, and the fifth between the D and the G.

Tone Rows

Euba mentions the use of two rows in the opera: the first is segmented in three parts and comprises the pitches from the conscience theme (segment A), the double bass motif (segment

[45] There is precedence for considering transpositions as equivalent in sonic quality in African music. John Blacking (1967) discusses transposition in Venda children's songs and notes that the songs "are based on scales and may not be regarded as examples of pure melody" (171); he earlier qualifies that a scale is "a set of tones whose relationship is fixed" (166). Euba himself transposes "Noliwe's Aria," which begins on an A5 in the opera, down to a starting note of an F5 in the unpublished sheet music from which Dawn Padmore often performed the aria in recitals (personal communication with the author, 2022).

B), and the remaining pitches needed to complete the row[46] (segment C) (see Figure 5.12). As already discussed, the row is segmented in such a way that A (minus the E-flat) and B are transpositions of the shadow chord of the oriki for the Ooni of Ife. Even the C segment serves as an inversion of the bottom three notes of the shadow chord: instead of a major second atop a minor third, the C segment gives us a minor third atop a major second.

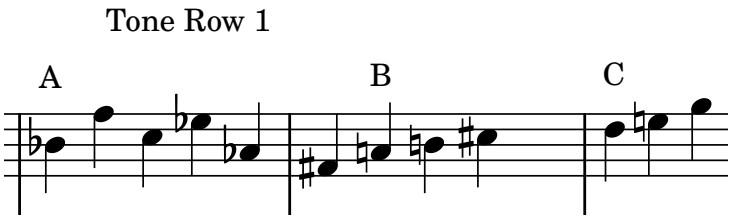

Figure 5.19: Tone Row 1 Segments

Euba indicates that the second tone row is found in the wind parts in Chant 1, though he does not directly identify it. The winds primarily play the motifs provided on page 58 of the score, in the order indicated at various points of the score. The first time the winds play these motifs, the order is as follows:

Flute: 1, 4, 7, 10, 13, 16, 19, 22

Clarinet: 2, 5, 8, 11, 14, 17, 20, 23

Bassoon: 3, 6, 9, 12, 15, 18, 21, 24

[46] Completing the row in this way, using an inversion of the intervals in the Shadow Chord, implies a completion of the aggregate that echoes the sense of completion with the return of the Conscience Theme at the close of the opera.

Determining the row based solely on these motifs means considering what 'the music' is, with three possible approaches. In the first, we could consider the motifs in order from 1-24 (an order in which they are never performed). In the second approach, we could examine each wind part individually, in the order prescribed at each point in the score. Lastly, we could look at the composite of the ensemble as it appears at each point in the score. This would require keeping in mind that there is some indeterminacy at play in terms of how fast each player is performing and the freedom each has to insert rests. If we choose to look at the motifs in numerical order, ignoring repeated notes, the row is presented as: D, F, C, A, G, B, C#, E, F#, D#, G#, Bb. As with the first row, these notes are grouped in such a way that segments of the row could be part of a diatonic collection, with the first six notes of the row suggesting a C tonal center and the sixth note, B, serving as a pivot to a B tonal center. Looking at the first iteration on page 56 of the score, only the flute part plays a complete row; as with the first tone row, Euba will repeat notes at times before introducing new notes from the row. The flute part does not complete the row until motif 19, its second-to-last motif (see Figure 5.13).

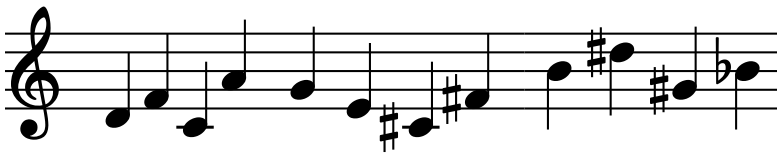

Figure 5.20: Tone Row 2 (Flute Part)

Analyzing the motifs using the second approach did not prove helpful. To create a composite of the winds as they would sound when played simultaneously, I layered the flute, clarinet, and bassoon parts together in an attempt to create a comprehensive row to analyze. As

mentioned above, a necessary caveat here is that Euba is clear that he expects the wind players to perform their motifs at different tempi and that they are free to insert rests. Therefore, the notes will not be heard exactly as they appear when combined. However, the row that appears when the three parts are stacked in the order prescribed on page 56 of the score is remarkably similar to the row as it exists in the flute part (see Figure 14). This row, while producing similar sonorities to the Shadow Chord in Figure 11 (for example, the major second between the C and the D), is not as clear a match.

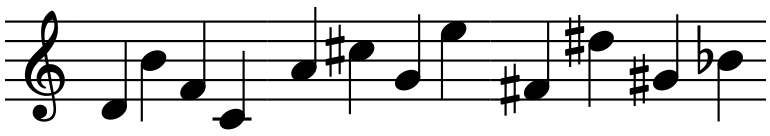

Figure 5.21: Tone Row 2 (Layered Winds)

A more useful way of examining these motifs, given Euba's explanation (n.d., iv) of how he intended the winds to sound as if they were different ensembles approaching each other at a festival, is to analyze each wind part as a separate piece of music. The first and second time the winds play these motifs (page 56 and page 62 of the score, respectively), each instrument ends with a motif that suggests a tonal area of B-flat, whether it ends directly on a B-flat or otherwise. For example, the flute part from page 56 ends on a C, but it is a C that seems to be leading towards a B-flat. This aids Euba's intent to create a sense that different ensembles are approaching the listener, as the three parts begin with a good deal of dissonance and coalesce towards B-flat. B-flat, of course, is the tonal center of the Conscience Theme and, arguably, therefore the entire opera, as it opens and closes with the Conscience Theme.

The third time the winds play their motifs, on page 74 of the score, there is still a clear move to B-flat in the clarinet and the bassoon, and while the flute could be heard centering around an A-minor key space, there also are no B-naturals sounded to contradict/muddy the move to B-flat. On page 90, where the winds are given their fourth and final order of the motifs, however, there is much more polytonality happening, suggesting perhaps that the metaphorical ensembles have begun to move away again from the listener.

Harmonic Progression of Opera

Euba's use of harmony is not 'functional' or 'progressive' in the way that common-practice 'Western' harmony is generally thought to be. However, there is a clear use of a harmonic space or environment that permeates the opera with a circularity that provides a sense of continual motion. The key centers or areas for each section of chant one progress from the B-flat of the conscience theme in the prelude (along with the other segments of the tone row, which function as transpositions as we've seen) and the D-centered atenteben theme to the motifs played by the winds, which also lead towards a B-flat center. The 6/8 dance motif in Chant 1 section 4 is derived from the double bass motif in the prelude, again a transposition of the shadow chord material present in the conscience theme. In sections 6, 7, and 8 of Chant 1, there is some exploration of themes centered on G, with moves back to the B-flat and D areas. In section 10 we begin to see themes centered on C, such as the "Rules and set squares" motif which uses fifths built on C, the brass 'Dies Irae' on the closely related A minor, and White Voice's liturgical-sounding "to accept suffering with a dutiful heart is redemption." The fourth iteration of the winds' motifs takes us away from a sense of a clear key area, but the return of the atenteben theme to close out Chant 1 brings us back to a D-dorian center.

It is worth noting that the major tonal centers or areas of Chant 1 are B-flat, D, C, and G (see Appendices C and D); in other words, the pitches from the shadow chord of the oriki for the Ooni of Ife (see Figure 5.10). This sonic atmosphere, so prevalent in the oriki for the Ooni of Ife, also permeates the sonic attributes of the opera itself, mapping clearly onto the pitch centers for Chant 1.

In Chant 2, there is an intentional shift to accompaniments that are tied more closely to the dundun and atenteben ensembles, with the Euro-North American instruments moving to the background. Here, the pitches of the tension drum group, which will vary by performer, become more prominent, as does the atenteben group, whose material centers around a C tonal area. The Song for Chanter and Chorus clearly outlines a triad built on C, as well. In Chant 2, section 7, "Let the politician die, and the poet live," Euba uses the melodic material from the conscience theme, but again, transposed to C. Noliwe's Scene, including her aria, moves the focus from a C tonal area. The winds, playing the waltz-like material from the prelude, shift the tonal center, and Noliwe's aria, moving from a G-Mixolydian to D and back again to a mixed mode centered on G is sung over accompanying material that centers F, B-flat, and G. With the material from Noliwe's Scene, the tonal areas are almost identical to that of Chant 1, with the addition of the F.

This exploration of other pitch-centers is short-lived, as the return of the atenteben group in section 11 brings us back to C-centered material. This focus on C, then, means that the shift *back* to a B-flat area in section 12 of Chant 2 is striking, as the winds and brass return to the forefront with conscience theme melodic material and the chorus sings "Ọmọ Baṣọrun"[47]

[47] Ọlajubu (1978) says that Baṣọrun is the head of the Ọyọ Misi, or the head of the top six chiefs of Ọyọ (354). Ọmọ translates to "son" or "child," and so here Euba is ascribing a certain Yoruba-ness to Chaka, calling him the song of a high-ranking Yoruba official.

centered on a B-flat. This shift signals that something is happening, and the return to B-flat, where the opera opened, can feel like a return. Hearing the conscience theme material in 12/8, rather than 4/4, suggests that we, and Chaka, are returning different than we left. Nzewi (2007), in discussing quadruple meter in African indigenous musics, observes that "the compound quadruple induces a psychedelic or transcendent mood" (11). This transcendence is fitting for the finale of the opera: we have returned, but also changed.

Conclusions

A structural and harmonic analysis of a work like *Chaka* founded on African concepts of formal recycling, progression, and harmonic space is a step towards decentering Euro-North American perceptions of linear form, harmony, analysis, and the even primacy of Euro-North American analysis. If scholars in the global North begin to acknowledge Nzewi's (2007) assertion that there are musical "concepts, phenomena and elements that are as authoritatively African indigenous as they are European classical," (95) then we can come to the table ready to engage in discourse with a learner's disposition rather than positioning ourselves as experts in a music not our own. Approaching the music of *Chaka* with ears that are listening for a continuous thematic recycling and variation with both a circular and a forward motion, we can begin to imagine a vivid and dynamic formal analysis: perhaps a shape like a spiral rather than a one-dimensional line. When we hear the music of *Chaka* against a backdrop of static harmonic space, rather than focusing on the 'function' of harmonic progression, we can appreciate a sense of perpetual motion as the music moves from a tonal center of B-flat to C and back again to B-flat.

CHAPTER 6

TOPICAL ANALYSIS OF *CHAKA: AN OPERA IN TWO CHANTS*[48]

Introduction

As an instructive example of intercultural music, Akin Euba's *Chaka* incorporates genres, motifs, melodies, instruments, and other elements from multiple music idioms: some African, some Euro-North American. How, and equipped with which tools, then, is one to approach the analysis of such music? Ethnomusicological research often focuses heavily on the context of the music in question, sometimes to the exclusion of any discussion of the sounds. Because of this, certain elements may not be adequately analyzed, such as intervals or instrumentation. To bridge this gap, in this chapter I apply topic theory, which allows me to analyze the use of sounds outside of their typical contexts—such as the appearance of a march in a piano sonata—provides a framework for thinking about how these styles and genres can imbue meaning into their new musical contexts, and how those contexts might shade the meaning of the styles and genres themselves. In fact, many of the Euro-North American elements Euba uses in *Chaka: An Opera in Two Chants* fall under what Leonard Ratner (1980) referred to as "topics." Following Ratner, in this chapter I apply topic theory to some of the key themes in *Chaka*. Topic theory is certainly not without contention, even within the Euro-North American Academy.[49] Of more immediate concern is the question of whether or not an application of a Euro-North American analytical

[48] An early version of this chapter was previously published as "Akin Euba and Léopold Senghor: Intercultural Music, *Négritude*, and Chaka Zulu," in *SAMUS: South African Music Studies Journal* 40 (2020): 211-238. I thank the editors for their feedback and advice.

[49] See, for example, Monelle's (2000) assertion that topics were not based in contemporary (eighteenth-century) sources

tool to intercultural music composed by a Nigerian is accurate or sensitive. As I illustrated in the previous chapter, Euba's compositional process, and therefore the structure and harmonic atmosphere of *Chaka* as well, are deeply informed by his research on dundun performance. That is not to say that Euba does not also make use of Euro-North American compositional techniques, as evidenced by his adaptation of serial segmentation, for example. Topic theory provides a lens for viewing how Euba has blended Nigerian, Ghanaian, and Euro-North American idioms. While I acknowledge that this is not an approach all scholars will want to engage, I have found it particularly revelatory, especially in conjunction with Thomas Turino's (2014) application of the phenomenology of Charles Sanders Peirce.

Turino (2014) reminds us that recognition depends on what listeners "are socialized to focus on" (192) and therefore the form of signs, musical or otherwise, can look and sound in vastly different ways depending on the culture and socialization of each listener. For listeners of intercultural music, the experience of hearing and recognizing topics will be based on the socialization of the listener. Because of this socialization and its specificity to each individual listener, intercultural topic theory incorporates an aural equivalent to Susan Manning's (2020) "cross-viewing," or, "the recognition that spectator's varied social identities outside the theatre may well lead them to respond differently to the same performance event" (55). Manning coined the term over twenty years ago (see Manning 2001 and 2004), but her 2020 reflections on Nelisiwe Xaba's "Fremde Tänze" seems to have refined thinking on the term in ways that I find particularly revelatory, as well as challenging. While always considering both her "position of privilege" (Manning 2001, 410) and the concept's "potential to alter how publics read bodies in motion" (Manning 2004, xvi), her 2020 article describes "how cross-viewing may function differently for spectators from dominant cultures and from minoritarian subcultures. Indeed,

cross-viewing emerges as a powerful dynamic precisely at moments when dominant cultures and subcultures intersect and collide" (57). In intercultural music like Euba's, not only does cross-viewing take place for viewers of the opera, but for audiences, especially those for whom their only engagement with the opera is through the recording, what takes place is a similar experience that Rumya Putcha has called "cross-hearing" (personal communication, 2022). What I appreciate about Manning's 2020 reflections is her acknowledgement of the possibility of cross-viewing deepening after multiple viewings and conversations with other spectators (65), highlighting the importance of audience engagement and education. "Watching Fremde Tänze, we become aware of our preconceptions and expectations, our grasp of some but not all references, our shifting position as insiders and outsiders…Cross-viewing Fremde Tänze in Chicago made me recognize the limits of the first-person plural and the limitations of white liberalism in understanding the full range of black spectatorship" (70-71). Cross-hearing intercultural topics in *Chaka* requires this kind of self-reflection and an approach to listening that seeks to learn, is willing to be challenged, and is comfortable shifting between insider and outsider. This last may be a particular challenge for Euro-North American classical music audiences used to 'knowing the lingo,' aware of how elements like form, tonality, and motivic development inform their expectations of a piece. When Euba blends idioms to create intercultural topics, this cross-hearing is what occurs, and audiences shift between insider and outsider as their hear and do not hear the various references being made.

Turino's (2014) concept of semiotic density becomes even more vivid when applied to intercultural topics. For Turino, semiotic density, or "the relative number of signs potentially operating together in any given medium" (189) has great potential to affect how music is received, noting as he does that this potential exists "in relation to the internal contexts of

perceivers, which are largely socially derived" (ibid.). When applied to intercultural topics, semiotic density is magnified, as a composer like Euba is not limited to the idioms of a single music culture, but able to blend cultures and increase the semiotic density of the topics in question.

To analyze how Euba has made use of this density, or layering of topics, I first offer a brief discussion of topic theory. Then, I introduce some of the ways in which Euba's music has previously been analyzed by Agawu (1996), Breitinger (1999), Irele (1993), Robison (2008) and Uzoigwe (1992). To situate the idioms Euba combines in *Chaka*, I will outline his concept of creative ethnomusicology and Euba's own ethnomusicological research before making the case for African topics. In *Chaka*, there are three key themes which emerge, and after introducing each, an analysis of the Euro-North American and African topics will show how Euba combines idioms to make statements about Chaka's motivations, his position as both a Zulu figure historically, but a Yoruba figure in the opera, and philosophies of life and death.

Topic Theory

Ratner (1980) defines a topic as a "subject for musical discourse" (9). Danuta Mirka (2014) states even more plainly that Ratner's topics are "musical styles and genres taken out of their proper context and used in another one" (2). The difference is subtle, but Mirka's definition better approaches how Euba is using topics in *Chaka*, Euro-North American or otherwise. Bearing this in mind, Mirka's use of "proper context" needs some exploration. She uses the phrase in a few different places: in her definition quoted above, in a subsequent reference to that definition (ibid., 3), and when discussing 18th-century styles (ibid., 4). In addition to the inherent valuation of certain contexts as proper and others, by extension, as improper, the phrase is also less useful than one she refers to later. Mirka, summarizing the work of Wye Allanbrook (2014),

stresses that eighteenth-century audiences would be familiar with the styles and genres being portrayed in a section of music, and that "topical signification does not stop at this recognition: it extends, on the one hand, to associations of styles and genres with affects, and, on the other hand, to their associations with *social contexts*. For instance, dances raise associations with ballrooms and social status of dancers; military marches with parades or battlefields; church music with religious rituals; pastoral music with the countryside; hunting calls with hunts" (28, emphasis mine). Social context is a more apt term than proper context, not only because it removes any sense of value judgement on the context itself, but because it is more descriptive of the situation surrounding the way the music was used, thus making a clearer connection between the activity associated with the music and the affect. The field of topic theory is sometimes derided by analysts for being "surface segmentation devices or mere labels," as Thomas Johnson (2017) describes in his summary of the criticism directed towards topic theory (3). However, I believe it offers one framework for examining different thematic, textural, and rhythmic elements in intercultural music.

Agawu (1996) warns against simply placing components of Euba's music into African or Euro-North American categories (235). From an analytical standpoint, one can see the temptation: breaking down elements of a work such as *Chaka* reveals components that, at first glance are idiomatically Euro-North American or idiomatically Yoruba. For example, as Breitinger points out, Chaka and the White Voice use mostly Euro-North American musical idioms, whereas the chorus and praise singer "represent musically the African grassroots" (Breitinger 1999, 105). Breitinger also notes Euba's use of oriki rather than the *isibongo* praise poetry one might expect for a Zulu king, suggesting that such a choice underscores Euba's conception of an African voice. Breitinger further describes Euba's compositional idiom as two

distinct tracks running side by side, with one track or the other taking over at various points, though he does admit it can "foreground a syncretic musical style" (ibid., 104). Omojola, also noting a binarized structure, takes a slightly different view, calling Euba's music "the evolution of a modern African art music idiom which, though [it] may benefit from external musical influences, will represent extensions of core African musical principles" (Omojola 2000, 62). On the surface, it certainly may seem that there are separate and independent idiomatic tracks, or blocks of Euro-North American music and blocks of African music in Euba's works, and specifically in *Chaka*, but when analyzing the music using topic theory from an intercultural perspective, layers of meaning emerge that blur the lines separating these blocks, or tracks of musical influence. Working with Euro-North American idioms, as well as those from different parts of (primarily West) Africa, Euba becomes a kind of "mediator" between Euro-North American and African elements (Omojola 2000, 62). His mediation differs depending on the work and the compositional period, which others have place on spectrums determining the predominant idiom—whether a work is more Euro-North American or African at its core (see Uzoigwe 1992; Irele 1993; Omojola 2000; Robison 2008). These labels might make sense in terms of understanding Euba's development as a composer, but for a work like *Chaka*, it is clear that even when one idiom seems predominantly Euro-North American or Yoruba, there is more than meets the eye, or ear, as it were.

Euba articulated a concept practiced by composers such as Béla Bartók which he called "creative ethnomusicology;" this would play a large role in how topics are blended in *Chaka*. Creative ethnomusicology "is the practice whereby an investigator goes beyond analysis and uses information derived from analysis as the basis of creative work" (Euba 1989, 122). Euba saw Bartók as "one of the founding fathers of creative ethnomusicology..." (ibid., 121). Bartók

was a scholar, yes, but more than that he "forged a new language which was a *synthesis of the principles of art music…and those of folk music*" (ibid., emphasis mine). By referring to it as a new language, a synthesis, creative ethnomusicology becomes so much more than simply using folk tunes in a piece of art music, or blending instruments from different cultures. Eric Moe, Andrew W. Mellon Professor at the University of Pittsburgh (the professorship Euba once held), described it this way: "…the musical language is consistent throughout…I don't hear two systems vying…and I think that might have something to do with the way in which he perceived intercultural music. In other words, the important thing is music…it's all part of…the world and any one individual can have the possibility…of being able to imagine…a cohesive universe where these musics co-exist and can…work together…to make…a wonderful third object" (Moe, personal communication, 2022). It is a combination of idiomatic elements at a deep, structural level, as well as the layering of elements to blend topics from multiple cultures. In addition to Bartók, Euba describes his involvement with other composer-ethnomusicologists at UCLA during his tenure there as highly influential. He noted especially José Maceda's *Tabu-Tabu*, a piece which he said "profoundly shaped my own creative approach" (Euba 1988, 92). There are several activities Euba engaged in while at Iwalewa-Haus in Bayreuth that allowed him to hone this principal. He was a research scholar, an artist-in-residence, he helped to develop the archive, and he created the IWALEWA Ensemble, where he could "explore creative and performance techniques in neo-African music. This workshop…enables me to articulate some of my ideas with respect to intercultural music and to the creative applications of ethnomusicology" (Euba 1988, 87). He saw the Nigerian composer Ayo Bankole as a model for this type of compositional practice (ibid.).

Euba's dissertation research on the Yoruba dundun shows up throughout *Chaka*. In fact,

the very use of opera as a medium could be viewed as more than Euba's desire for validation in the Euro-North American academy; it is a natural extension of his understanding of Yoruba dundun performance. As he notes in the book which developed out of his dissertation research, "When all the artistic elements which contribute to the dundun occasion are considered, together with the luxuriance with which these elements are displayed, the dundun performance may be viewed not simply as music or music drama, but as approaching a concept of total art" (Euba 1990, 426). The accompanying instruments for *Chaka* include dundun, and the oriki used in Chant 2 are based on drum texts for Yoruba kings of the past which Euba (2001) came across during his dissertation research (128). In other words, if dundun performance approaches total art and *Chaka* itself a work of total art, then the opera can be heard as an expanded dundun ensemble, performing oriki adapted for the figure of Chaka.

African Topics

Returning to Mirka's (2014, 2) definition of topics as styles or genres placed in a new or different social context, a framework for identifying non-Euro-North American topics emerges. The eighteenth-century *alla turca* topic, for example, was intended to signify a perception of the music of the 'other;' Euba's intention is not othering, but rather expressing different elements of his own experiences. One of Euba's strategies for giving his English compositions an African identity was to use English texts by African composers, which he accomplishes with *Chaka* by using an English translation of Senghor's texts, and another was to avoid Euro-North American conceptions of melody (Euba 2001, 123). One way of accomplishing this is through creative text setting: to create the sense that the words are being sung with an African "accent," he explains that he purposely accents a weak syllable of text by placing it on a metrically strong beat. In other words, a syllable that a native English speaker would not normally emphasize is

emphasized by its metric placement, giving the aural impression of an accent. For example, in the Ismite National Anthem in Wole Soyinka's *Kongi's Harvest*, Euba places the metric emphasis on the last syllable of "loudspeaker" (Euba 2001, 123), as opposed to emphasizing the first syllable.

The situation in *Chaka* is slightly different in that Euba uses different vocal styles and languages as signifiers. For instance, in the recording of the opera (Euba 1999), both Chaka and the White Voice speak in English and use primarily Euro-North American operatic voices full of vibrato. In contrast, Euba indicates when the song leader enters that "all Yoruba texts should be sung without vibrato (or with as little vibrato as possible)" (Euba n.d., 179). The chorus sings in both English and Yoruba. When they sing in English, they tend to echo and emphasize Chaka's words, such as the ostinato on page 65 of the score, notated for the chorus in the notes on page 66 (see Figure 6.1).[50] In other places, the chorus sings in Yoruba, calling Chaka the son of a ranking official, outlining in unison a B-flat triad (see Figure 6.2). In both instances on the recording (Euba 1999), the chorus sings in full voices without vibrato. Omojola (2000) describes Euba's technique of layering Yoruba and English praise chants in Chant 2, using both speech and song modes, asserting it creates a "multi-layered emotional density" with various climax points and "corroborating punctuation from the orchestra" (67). Euba describes a similar juxtaposition of modes in Duro Ladipo's *Ọba Kò So*, examining the placement of Ṣàngó's oriki alongside an African church style. In the opening of *Ọba Kò So*, the king's wives and his servant chant oriki for Ṣàngó, at which point he appears and then proceeds to sing a song in church style (Euba 1989, 49–50). This is possibly an inspiration for the juxtaposition of oriki and Euro-North American operatic elements in *Chaka*, although Euba takes the integration of these elements

[50]The score is unpublished; figures are based on a manuscript provided to me by the composer.

further, layering them vertically, increasing the density, as it were, rather than placing them one after the other.

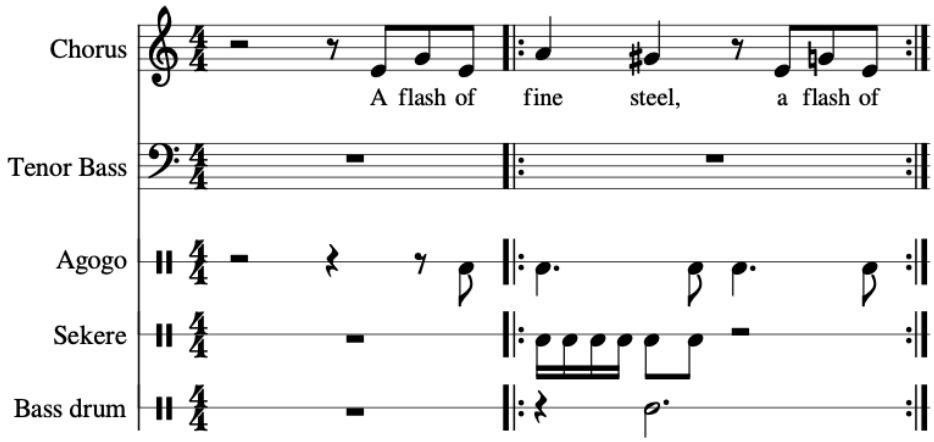

Figure 6.22: Chorus ostinato, pp. 65-66

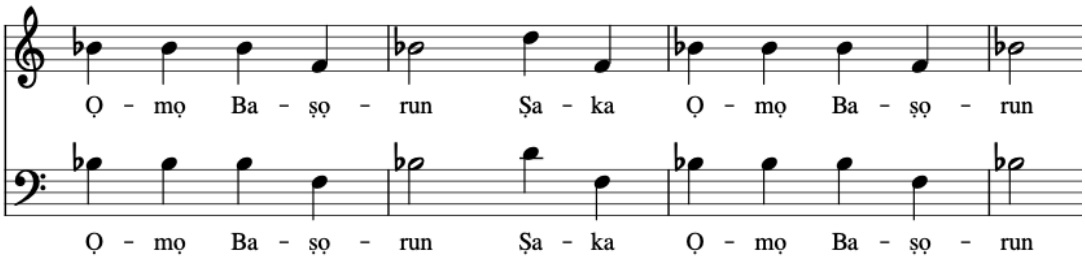

Figure 6.23: Chorus, beginning on p. 204

In addition to different languages and vocal styles, Euba uses metric accent to convey something of identity in *Chaka*. Robison (2008) describes the shift in the finale of the opera from duple to 12/8 meter, noting an increase in "intensity" (142). Besides an energy burst, that change in meter shifts class focus. When discussing his work on Soyinka's *Kongi's Harvest*, Euba (2001) says he was looking to "transform the song from an 'official' 4/4 into a 'people's' 12/8" (124). This notion that the duple meter is "official," or connected to colonial powers, whereas the compound meter is considered the meter of the people, has interesting implications for the finale of the opera. The entire opera has shown Chaka in opposition; first to the colonial White Voice

(in Chant 1), and then in opposition to his own memory and choices (in Chant 2). Here at the very end, after shifting between a duple and a compound meter, Euba marries the two. The "Conscience Theme" closes the opera, as it had opened it, but now the theme is presented in the 'people's' 12/8 (see Figure 6.3).

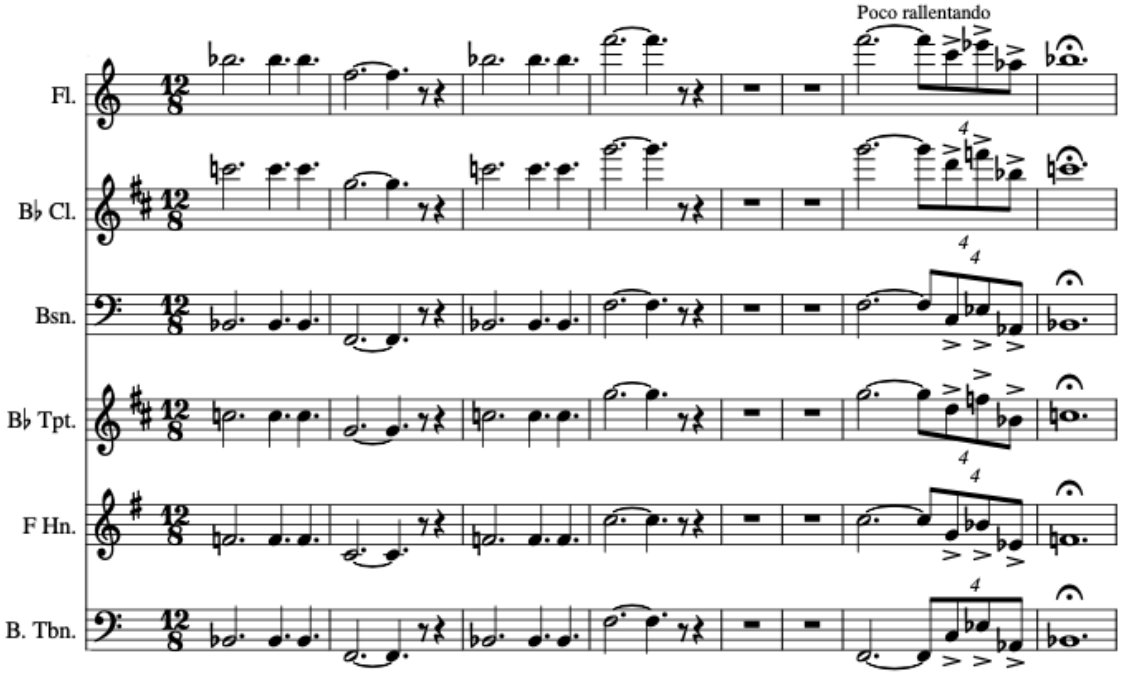

Figure 6.24: Closing Conscience Theme in 12/8 mm. 53-60 of Finale (pp. 215-216 of score)

Another Yoruba stylistic trait that could be treated as a topic is described by Euba in the program notes: "An important feature of the musical style of *Chaka*, and one that is related to African practice (at least in Yorubaland) is the juxtaposition of different groups of performers playing in uncoordinated meters. In Yorubaland, one commonly hears at traditional festivals and other ceremonies different ensembles performing at the same time different types of music unrelated to one another" (Euba, n.d., iv). This stylistic feature manifests itself in a few different ways in the opera, one of which is the tone row itself which Euba uses to compose key themes and the prelude to Chant One (see Figure 6.4). Euba presents the row in segments, each of

which, when examined in isolation, appears to have a separate tonal center. Segment A, especially as used in the Conscience Theme, centers around B-flat, with the A-flat serving to create a modal feel. Segment B, which frequently appears as a motif for the double bass, outlines an F-shard minor triad, with the B serving as an accented passing-tone in the double-bass motif. Segment C could center on D or G.

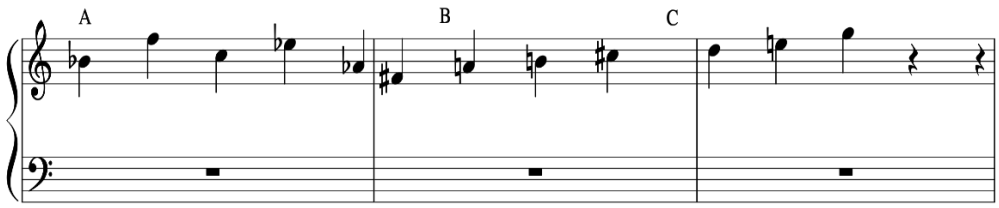

Figure 6.25: Tone Row used in Chaka

This image of multiple performing groups juxtaposed together also appears in the aleatoric elements of the writing for orchestral sections. For example, on page 58 of the score Euba gives several short motifs for the wind instruments to play and prescribes an order for each instrument to follow on pages 56 and 62. Each motif appears to have a different tonal center, and though all are written in 4/4, Euba indicates in the program notes that "parts played simultaneously should not be synchronized unless indicated by the notation or other directive" (vi). In his score, Euba notates all motifs in C, with indications for transposition for the clarinet and bassoon. The first several motifs for each instrument, transposed, appear in figure 5 below as they would sound when played simultaneously. What results is certainly reminiscent of multiple groups performing different music side by side.

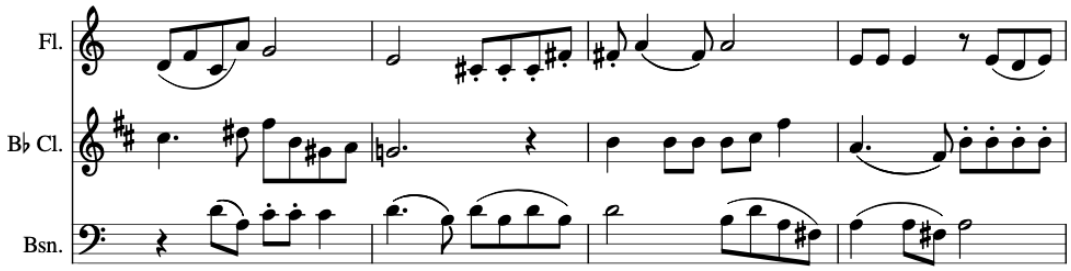

Figure 6.26: Polytonal winds, p. 58 of score

Three Key Themes in Chaka

Three themes which appear throughout the prélude and are key to the opera, as identified by Omojola (2000), are the Conscience Theme, the Noliwe theme, and the *Dies Irae* (65). The Conscience Theme is often discussed for its structural role in the prélude, while the Noliwe theme is noted for its connection to "Noliwe's Aria" later in Chant 2 and the *Dies Irae* for its clear colonial associations. Each of these three themes appears in variations throughout, and, as I will show later in the chapter after a brief outline and description of each, present themselves as themes with the potential for cross-hearing as intercultural topics. The opera opens with what Euba himself has called Chaka's Conscience Theme (Euba 2005, 16). It appears in four different versions throughout the prélude, each one marking the beginning of a new section. The theme as it first appears in the prélude (see Figure 6.6) has been in the opera since the 1970 version. The pitches for the Conscience Theme are sourced from section A of the one of the tone rows Euba uses in the opera; as mentioned previously, the segments are grouped in ways that allow Euba to compose themes that sound tonal or modal. Throughout most of the theme, it appears to be in B-

flat major, until the penultimate note, where the A-flat creates a modal sound.[51] The application of modal movement imbues the theme with an ancient, or timeless feel, situating Chaka as an historical figure. For Omojola, this modal ending also provides a link to the Noliwe theme: "in its somehow modal orientation, it actually anticipates the [Noliwe] theme…Thus, the Conscience Theme and the Noliwe theme, in addition to highlighting the motivic linkages across the different sections of the opera, also provide the basis for articulating dramatic characterization" (Omojola 2000, 65). In other words, even before Noliwe is introduced as a character in the opera, her theme and Chaka's are connected, suggesting a similar connection between the two characters. The fourth statement of the Conscience Theme, which directly precedes the introduction of the Noliwe theme in the prélude dovetails with the Noliwe theme entrance, emphasizing their link. The Conscience Theme, rhythmically altered in the first half, is paused for a measure while the agogo, single-head drum and tension drum continue underneath. When the Conscience Theme resumes, the trumpet and trombone play a descending line in octaves. The horn holds the highest note of the Conscience Theme for two and a half measures, while the other instruments fade out. This climactic note becomes a pivot note to the Noliwe theme, shifting from a motif centered on B-flat. The horn's solo melodic statement centers on C with the same modal feel that the Conscience Theme had. Parallel stacked fourths (m. 425 in Figure 6.7) move the center to F when the flute takes the melody (mm. 426-428). The movement by fourths of felt tonal centers as well as the stacked fourths in the accompanying clarinet, bassoon, and trombone, all emphasize the importance of this interval: it opens the opera, it structures the

[51] Here I use "modal sound" rather than labelling the Conscience Theme with any specific mode for multiple reasons. As the theme is a fragment of a tone row and part of the larger Prélude, assigning a specific mode to that fragment is not helpful. Furthermore, the theme itself, assuming B-flat as the tonic, is missing the third scale degree, making it impossible to assign it any modern mode with certainty. However, the movement from A-flat to a tonic B-flat means we are not dealing with the leading-tone motion of a major scale.

Conscience Theme, and it undergirds the Noliwe Theme which still manages to have a completely different feel from the Conscience Theme.

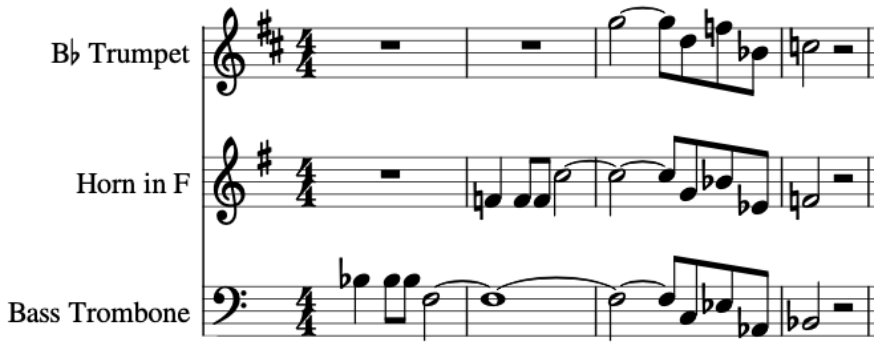

Figure 6.27: Brass Conscience Theme, mm 1-4 of score

The Noliwe Theme, as it appears in the Prélude to Chant 1 (see Figure 6.7), is a lyrical, singing style theme that contrasts strongly with the Conscience Theme. Omojola's point regarding modality is clearly observed in the flatted-seventh feel that each phrase has. Omojola describes how the conscience and Noliwe motifs are used "to anticipate character and to evoke feeling in a manner which is reminiscent of Wagner..." (Omojola 2000, 65). One very powerful example of this occurs in Chant 1, Part 3 where Chaka asks, "Who will understand my passion?" The orchestra immediately answers with the Noliwe Theme. Not only does the theme itself present a calming, pacifying mood with its smooth, wave-like contour and slower rhythm, but the thematic association with their respective characters suggests that Chaka desires Noliwe's forgiveness and understanding. When Noliwe herself finally sings in Chant 2, part 3, the directions for her state to sing with as little vibrato as possible. Her song, entirely in Yoruba, fits Omojola's (2000) description of the *orin*, or song mode, which sounds very much like a Euro-North American aria (66). Noliwe's song is for a soprano and soars above the winds, brass, and percussion which accompany her song. To listeners more familiar with Euro-North American

music, this would sound almost like a standard opera aria, were it not for the lack of vibrato and shifting sense of meter in the accompanying instruments. In fact, Noliwe's song is often referred to as "Noliwe's aria" (see Agawu 2001, 197 for an example). In the opening of her song, while the flute and bassoon seem to play mainly in 3/4 time, the xylophone and clarinet are clearly playing in 6/8 time. The instrumental introduction to the song also hints at shifting meters, moving from a dance-like waltz feel to statements of the Noliwe theme in four.

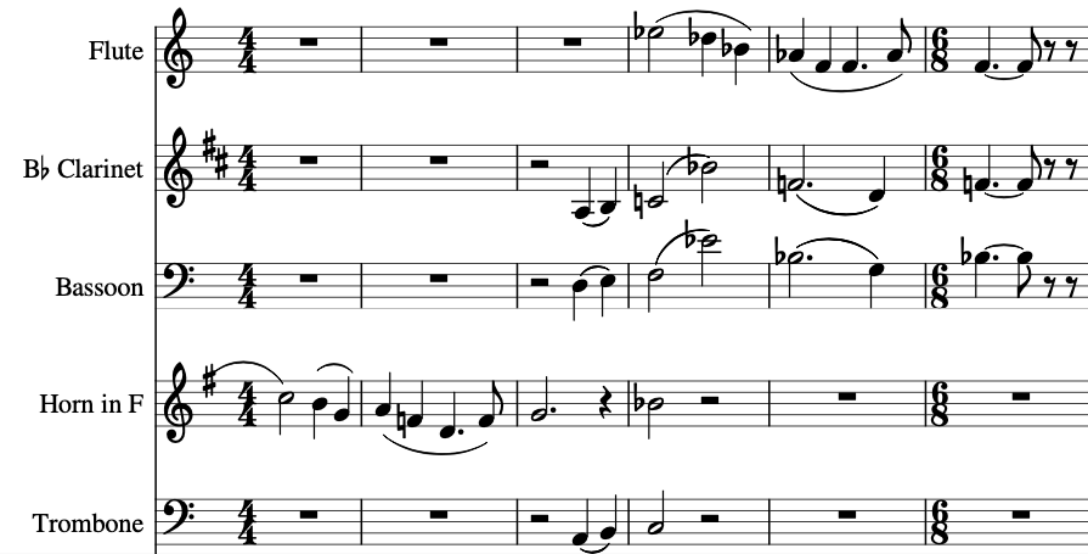

Figure 6.28: Noliwe Theme, from Prélude to Chant 1(mm. 423-428)

The *Dies Irae* theme appears frequently in both the Prélude to Chant 1 and throughout the opera, such as in Chant 1, Part 4 when Chaka describes the suffering of his people. As Chaka speaks of the people working in shipyards, mills, ports, and mines, suffering segregation while they stockpile wealth for the colonizers, the brass outline a slow *Dies Irae* (see Figure 6.8). Omojola (2000) describes it as "an associative theme which constantly depicts the role of Europe in the generation of a socio-political conflict from which Africa is yet to recover" (65).

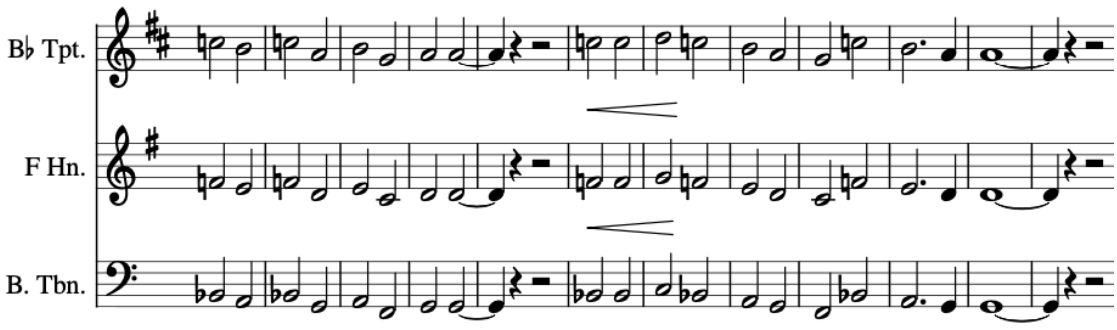

Figure 6.29: Dies irae *from Chant 1 Part 4 p. 88 of score*

The Key Themes as Topics

The Conscience Theme is an excellent example of Euba's use of material that seems, on the surface, to be entirely Euro-North American. As a topic, it is an *entrée*: brass instruments outline a bold, stately melody, full of fourths and fifths, bringing to the minds of Euro-North American listeners a royal entrance. For me personally, the Conscience Theme immediately triggers memories of childhood cartoons, where trumpeters with curiously long horns announced the arrival of royalty. However, it is not only Euro-North American cultures that associate bugles with royalty; Euba (1988) describes seeing bugles used for the Aláàfin of Òyó in the 1970s. It has become a popular instrument for Yoruba kings, and, like the dundun, is used as a speech surrogate. In fact, as Euba explains, the dundun "'speaks' so fluently in Yoruba that it is no longer reasonable to regard it as a foreign instrument" (37). The Conscience Theme *entrée*, then, is no longer simply a Euro-North American topic, but a Yoruba topic, and will result in various cross-hearings for listeners. It has other ties to Yoruba elements, as well. The intervals in the Conscience Theme outline a B-flat major chord, with lower-neighbor notes to each note in the chord. As I will illustrate shortly, those same intervals appear transposed up a whole step in the Song for Chanter and Chorus and in the finale to Chant 2, "Ọmọ baṣọrun" (see Figure 6.2 and

Figure 6.10). These intervals are reproducible on the dundun, allowing it to be 'spoken' on the drum as well as sung by praise chanters.

As noted in the previous chapter, the Conscience Theme's melodic material is further developed in Chant II, with the first half of the theme becoming the melody for "Let the politician die and the poet live" in sub-part 7 (Euba n.d., 136). The music has been transposed up a major second, so the thematic material now centers around a C (See Figure 6.9).

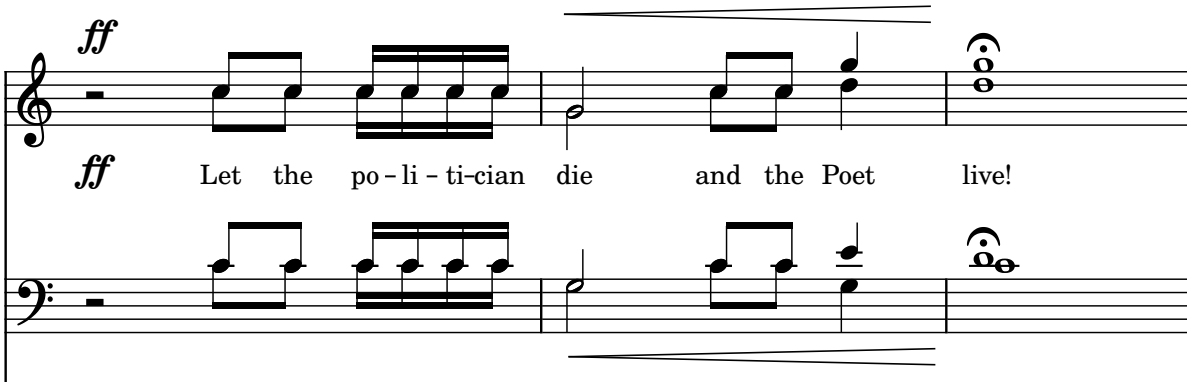

Figure 6.9:Chant II Sub-section 7, "Let the politician die..." (Euba, n.d., 136)

The relationship to the Conscience Theme is easily identifiable, and so all of the topical associations of the Conscience Theme—the *entrée*, the connections to royalty, fanfare, and military will influence how we hear and think about this theme. It is striking, then, that it is the opening portion of this theme, ending on a triumphant rising fifth, which Euba uses to set the text marking Chaka's transition from politician to poet. Music which suggests all the pomp and circumstance associated with world leaders instead marks Chaka's abandonment of political leadership and his transcendence to a different kind of leader. In the music leading up to this moment, the Chorus leader proclaims:

> You are the Zulu, by you we spring up thick as corn.
> You are the nostrils through which we draw strong life.
> You are the broad-backed.
> You carry all the black-skinned peoples.
>
> You are the athlete.
> The loin-cloth has fallen, the dying warriors watch you.
> A sweet alcohol makes the body tremble.
>
> You are the slender dancer creating the rhythm of the drums, the balance of your body and your arms.
>
> I call you the strong, the good, generous of your seed.
> Lover of night with her hair of shooting stars, creator of the words of life, Poet of the Kingdom of Childhood. (Euba, n.d. 132-135)

It is these words which the chorus is responding to when they proclaim, "Let the politician die and the poet live!" Chaka, in this new role, is still a leader, carrying his people, the means by which they breathe life, but also a dancer creating rhythm, creating the very words of life. The triumphant *entrée* is then even more fitting here: Chaka is taking on a mantle of leadership that surpasses any political or military leadership he once held.

The first half of the Conscience Theme, now firmly tethered to Chaka's victory and redemption rather than his tormented conscience, is also developed in the phrase the chorus chants in the Song for Chorus and Chanter. Though this song appears first after sub-part 5, hearing it repeated again directly after the more direct use of the Conscience Theme material in "Let the politician die," allows the listener to hear the movement between C and the G below it as the same falling and rising fourth pattern from the very beginning of the Conscience Theme.

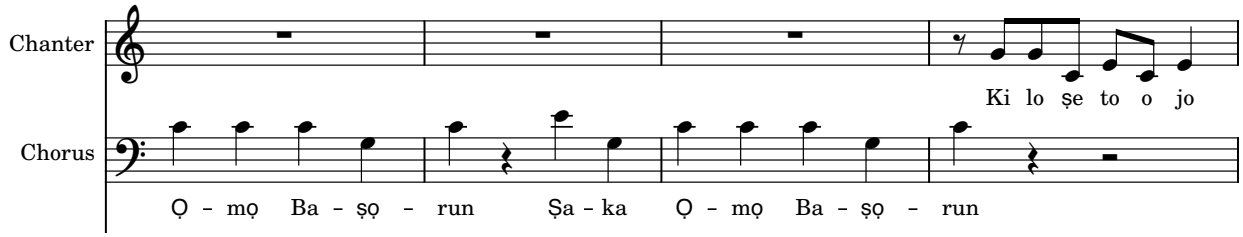

Figure 6.10: "Ọmọ Baṣọrun," from the Song for Chanter and Chorus

The placement of the first appearance of the Song for Chanter and Chorus foreshadows Chaka's transition from politician to poet. In sub-part 5, the leader of the chorus chants:

> O Chaka Zulu, you are no longer the fiery lion whose eyes burn villages from afar.
> You are no longer the elephant trampling the sweet potatoes, uprooting the palm trees of pride.
> You are no longer the terrible Buffalo, more terrible than Lion or Elephant.
> The Buffalo who breaks the shield of the brave.
> 'O my father' says 'O my mother' the back of the rout. (Euba n.d., 127-128)

From this proclamation, announcing Chaka's from fierce warrior, the Song for Chanter and Chorus enters. Here, the chorus declares him "Ọmọ Baṣọrun Ṣaka," or, Chaka (now with a Yoruba spelling, Ṣaka), the son of a high official (Olajubu 1978, 354). In fact, the pitch direction of 'Baṣọrun' is mid-mid-low, which is mimicked in the pitch direction of the beginning of the Conscience Theme. Therefore, one could easily argue that the Conscience Theme developed *out of* the drummed utterance of "Ọmọ Baṣọrun" rather than the development of the chorus' chant from the Conscience Theme. The chorus' chant returns to the key of B-flat rather abruptly in sub-part 12, setting the stage for the return of the Conscience Theme in what is, as discussed previously, both "the people's" meter and a transcendent meter, 12/8, (see Euba 2001, 124 and Nzewi 2007, 11) marking Chaka's reconciliation and transcendence.

Examining the Conscience Theme from a topical perspective highlights yet another way it contrasts the Noliwe Theme. As an *entrée*, it falls under the realm of military-influenced

topics; the Noliwe Theme is in a singing style. Topically, the two themes could be considered opposites, especially when considering the vocal implications of a singing style versus the instrumental implications of a military march. The two themes represent two different vocal modes, as well, with the Conscience Theme representing the translation of oriki onto 'talking' instruments, in this case the trumpet, functioning as a royal bugle, and the Noliwe Theme in the *orin*, or song mode.

We can hear Noliwe's theme topically as an *aria*, in addition to hearing it in the singing style. An aria might not immediately come to mind as a genre that would function topically in an opera. However, Euba goes to lengths to make this an opera-that-is-also-not-an-opera: from maintaining Senghor's division of the work into two chants (rather than two acts) to vocal parts that are "never tuneful in the Verdian or Puccinian sense" (Agawu 2001, 197). "Noliwe's aria" then, as Agawu (2001) acknowledges, stands out as something quite different from the rest of the opera. This very act of inserting aria-like music in an opera that is without it elsewhere means that the contrast will be clearly evident to listeners. As Euba explains in the score "the text of the first part of the Noliwe scene is deliberately nonsensical and characterizes Noliwe's state of mind" (n.d., 220). This suggests that for Yoruba speakers familiar with operatic conventions, Noliwe's scene would be very reminiscent of a mad scene, given her 'nonsensical' speech and soprano range.

At other times, Euba takes Euro-North American topics, such as a militaristic fife and drum, and uses African instruments such as the atenteben and dundun to play with Euro-North American expectations. Breitinger discusses the "fife and drum phrase" as a *"leitmotif* for Chaka's military prowess. This motive recalls the tradition in military music with Chaka's white opponents. The instrumentation, however is purely African…" (Breitinger 1999, 104). By using

a Ghanaian flute ensemble paired with a Yoruba drum tradition, Euba is not only highlighting Chaka as a skilled military leader, but underscoring his role as a pan-African hero, one who used African strategies successfully against the British. The atenteben features frequently in the Pan-African orchestra, further emphasizing the pan-African element. Euba (2005) writes of associations of certain instrumentation groups with specific figures in the opera; the "tension drum group," for example, plays with Chaka, while the atenteben group alternates with this group, playing instead with the chorus (115). This creates an aural connection between the atenteben and the chorus, hinting that there is more going on than a sonic indication of Chaka's military prowess. It suggests an underlying motivation to protect his people; in fact, the atenteben theme, reprised from the prélude, appears in the instrumental interlude directly after Chaka claims that his motivation was "for the love of my black-skinned people" (Euba, n.d., 77). This is foreshadowed in the prelude: the dovetailed Conscience and Noliwe Themes open the fourth and final section in which the atenteben is prominent.

This is not the only seemingly Euro-North American topic with layers of meaning. As pointed out by Omojola (2000), the *Dies Irae* portrays the devastating consequences of European colonialism, and while it certainly fills this role, especially in the context of Chant 1, Part 4, the *Dies Irae* also acts as a foil. It is hinted at in fragments in the prélude, and first shows up in its most obvious form in the second section of the prelude, played by wind instruments (See Figure 6.11). The first phrase of the *Dies Irae* is immediately repeated and transposed up a fourth before the second phrase is allowed to finish, back in the first key. In this instance, Euba sets the *Dies Irae* over a repetition of the Akan Adowa timeline pattern. Robison describes Euba's use of layering as "the West African tendency to superimpose one musical layer on top of another one…not only do we have intricate polyrhythmic passages for the African instruments, but the

African and Euro-North American instruments are superimposed on top of each other, generally functioning quite independently of one another" (Robison 2008, 128). I believe Euba's superimposition of these elements goes beyond polyrhythms and instrumentation, moving to the use of topics to engage in a deeper musical discourse. The *Dies Irae* has strong Euro-North American associations with judgement on a supernatural plane. Quoted frequently in Euro-North American music, it almost always carries with it the sense of impending doom implied by the lyrics of the opening phrase: "day of wrath and doom impending." There is also a strong funereal association, as the *Dies Irae* is a part of the Requiem Mass. The Adowa timeline used by the Akan (see Figure 6.13) which runs under the *Dies Irae* in Figure 6.11 also has strong funereal associations, though perhaps without the sense of impending doom.[52] Adowa, often now performed in many social contexts, was a funeral dance, one that was designed to "comfort, strengthen and lend support in times of bereavement and sorrow" (Anku 2009, 51). By layering these two different funeral traditions together, Euba is able to contrast deeper cultural beliefs about death and the afterlife. By having both play concurrently, listeners familiar with the usual contexts for both musics will hear the references to impending doom and comfort simultaneously, another example of cross-hearing. Euro-North American listeners are likely to only notice the *dies irae,* if anything, though the high winds and faster tempo might hinder recognition, or at least signal that there is more happening than doom and judgement. Furthermore, in using the Adowa timeline, as well as the Atsiagbekor he uses later in the prélude, Euba is following Senghor's original instructions. The poet indicated the poem was to be set "against a background of funeral drums" (Senghor 1965, 142), which is exactly what Euba has done.

[52] The University of Georgia Redcoat Marching Band makes excellent use of this sense of doom when they play the *Dies Irae* before each defensive third down.

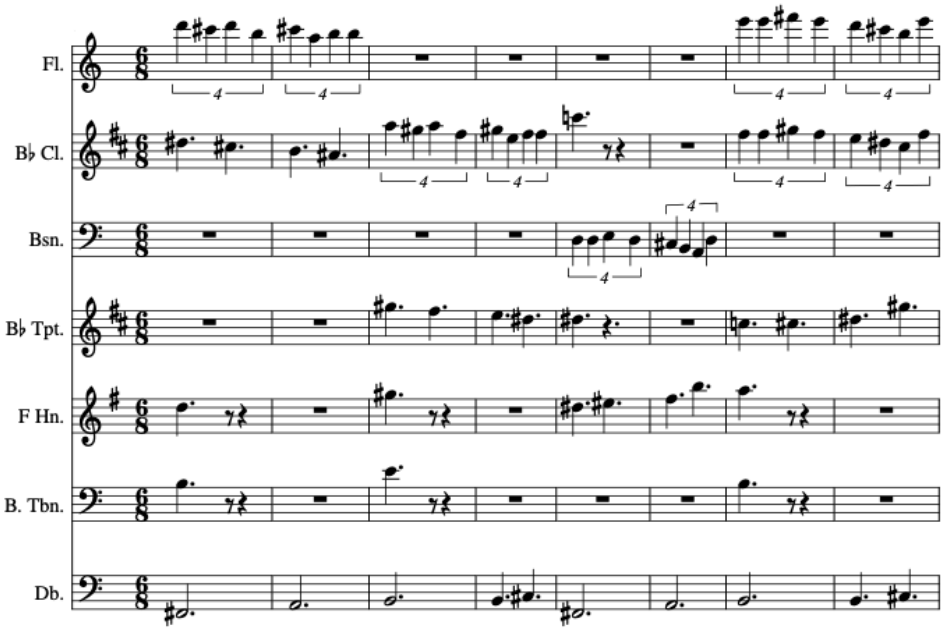

Figure 6.11: Dies Irae *from Section II of the Prélude (mm. 327-334)*

Timelines are also tools Euba has at his disposal, which could function as topics and which he uses for various purposes. The Prélude to Chant 1 is organized into four sections, each section opens, as discussed previously, with a version of the Conscience Theme, and each with a different rhythmic pattern. Section I uses a standard Yoruba timeline (Figure 6.12) played by the brass. Here again, Euba is layering meaning; while the rhythm is Yoruba, the time signature, instrumentation, and intervallic pattern of fourths and fifths suggest a Euro-North American hunt topic. By subtly referencing the hunt as it is often portrayed in Euro-North American music, Euba again references the legacy of colonialism, while on a more specific level portraying Chaka as a man who both hunts and is hunted. Section II uses the Akan Adowa pattern played by the agogo (Figure 6.13), as discussed above, and Section III uses another variation of the standard pattern, again on the agogo (Figure 6.14), this time as its used in Atsiagbekor drumming of the

Ewe people of Ghana, which, like the Adowa, fit Senghor's designation of funeral drums. Section IV uses no timeline, but instead has a distinct increase in polyrhythms.

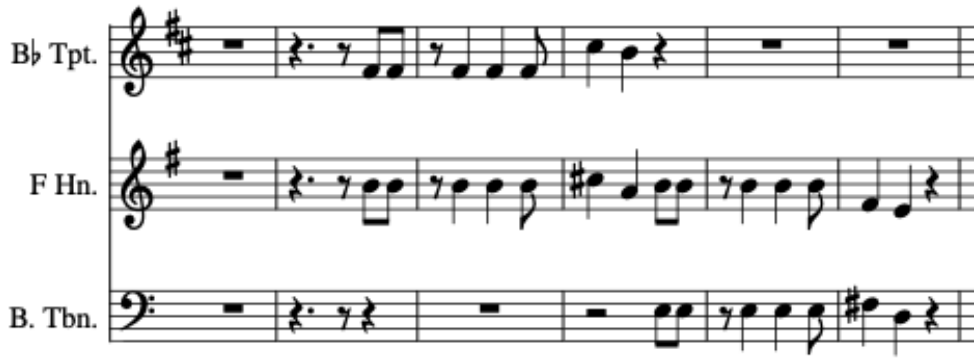

Figure 6.12: Standard Yoruba Timeline, Section I (mm. 43-47)

Figure 6.13: Adowa Timeline, Section II

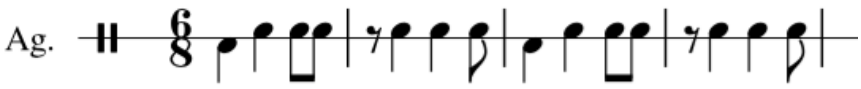

Figure 6.14: Atsiagbekor Timeline Section III

Conclusion

Chaka's intercultural characteristics are not only revealed when examining individual components such as themes, timelines, and meter, but also apparent when viewed on a macro level. To use opera as the medium for his portrayal of Chaka demonstrates Euba's understanding of the idiom as both a Euro-North American ideal to be attained and mastered, and an idiom deeply rooted in certain African traditions. Omojola (2000), himself an accomplished opera composer, sees Euba's undertaking as African in essence, and opera, with its "multi-media horizon" as a choice that "provides wide latitude for evoking the multi-media and multi-timbral resources of the African festival tradition" (63). The operatic genre, then, as Euba is using it, becomes an intercultural object. In *Chaka* Euba has composed a work wherein he successfully blends elements from more than one culture in his choice of genre, subject matter, languages, instruments, thematic material, meters, and rhythmic timelines. When these elements function as topics, or references to contexts outside of the music of *Chaka*, the intercultural interaction takes place on a deeper level; listeners will experience cross-hearing depending on their experiences with, or socialization to the musical idioms Euba has layered. Furthermore, with *Chaka* Euba is presenting one conception of total art; whether audiences see it as an 'opera' in the Euro-North American sense, or a grand dundun performance, the result is a creative work that is both African and Euro-North American.

In the final decades of the twentieth century, Euba looked backward and then forwards again, predicting an increase in intercultural music, noting that events in the late nineteenth century enacted change in Euro-North American music scholarship and composition, and suggesting that "musical interculturalism and other creative ideas generated from more inspired by non-western sources will be among the major events of 21st-century music" (Euba 1989:121).

Topic theory allows for the kinds of contextual changes that intercultural music often brings with it and encourages an analysis of how context can affect meaning. A framework built on topic theory needs to expand to include styles and genres from outside the bounds of Euro-North American art music for such analysis and the potential for composers to use such topics to increase the semiotic density, per Turino (2014), as Euba does with *Chaka*. The need for such an expansion becomes clear when taking to heart Allanbrook's (2014) assertion that eighteenth-century audiences "were fully familiar with this musical vocabulary" (111); twenty-first century audiences need a similar familiarity with new and expanding vocabularies and scholars need further engagement with Manning's (2001, 2004, 2020) "cross-viewing" to consider how music audiences might experience "cross-hearing."

CHAPTER 7

CONCLUSIONS: *ENTRÉE* REPRISE

Chaka closes with a reprisal of the Conscience Theme: in a different meter, with fuller instrumentation, but a reprise of the theme just the same. The Conscience Theme has been the connecting thread through much of this work, whether contextualizing it and the rest of the opera or the analysis. And so, to close this work, I will return to the fanfare that opened it. The Conscience Theme is the music Euba uses to signify Chaka and his struggle, as well as to structure the opera both formally and harmonically. Euba uses the semiotics of topic theory and culturally embedded sonic meanings of Yoruba performance practice to cue Chaka's battle between love and duty and then his transcendence into something new, indicated by the metrical shift of the Conscience Theme as presented at the close of the opera. If the Conscience Theme is the fishbone of the opera, it is clearly also the fishbone of this dissertation. To this end, I would like to consider the fishbone theory as it relates to concepts of space.

Chaka in Musical Space

Earlier in chapter three, I discussed the Mbari clubs as spaces that fostered the kind of creative hybridity that allowed for Euba to consider a work like *Chaka*. I would like to take this a step further and consider other spaces as arenas for the opera, and how the Conscience Theme operates within those spaces. Musical space can be a helpful scheme to conceptualize what is an ephemeral sonic event; when we think of the 'form' of a sonata, what shape does it take? How do we envision musical space? Vincent McDermott (1972), in addressing critics of musical

space, brings up the difficulties that are present even in the seemingly straightforward definition of physical space, concluding that "there appears to be no sacrosanct space, no one concept or theory of it, that satisfies everyone" (489). He goes on to claim he does not know how many dimensions musical space has, though he posits pitch (height), time (length), depth of texture and intensity of timbre as some dimensions (493).

How does that help us consider Chaka and the fishbone concept of musical structure? A literal fishbone dictates the rough shape of the fish in physical space. Other music theorists have theorized similar concepts of foundational structures, such as Schenker (1979) and Ekwueme (1975). Ekwueme points out that, "In spite of the controversy which surrounds Schenker's theories, even those who are not at all in sympathy with his ideas tend to accept, even if reservedly, the principle of the existence of the three structural levels in all tonal music. It is fair then to say that there is a measure of agreement in regard to structural levels in music" (Ekwueme 1975, 27). He goes on to connect structural levels to other arts, including various visual arts and dance, asserting they are also present in African music. Ekwueme's focus is on rhythm and form, but he acknowledges levels are present in other musical elements (ibid.).

However, in all instances, the theories focus on the object itself—the fishbone, the whole fish, the background, middle ground, and foreground of the musical object. And indeed, the focus of this work has been on the Conscience Theme as the fishbone of *Chaka*, and *Chaka* as a sort of fishbone of Euba's life. What I would like to do now, as a way to close the loop on my work, is to consider the space in which the fish exists. If the Conscience Theme is the fishbone and the opera is the fish, where is the fish? If *Chaka* is the fishbone and Euba's oeuvre is the fish, where is the fish? What does it mean to think about the existential space in which our theoretical analyses exist?

McDermott (1972) entreats, “Let us not, therefore, in an a priori fashion, restrict our notion of space to any single sphere. Instead, let us tolerate a multiplicity of uses of the concept so long as, in so doing, we provide ourselves with a fruitful heuristic device” (489). Various conceptions of space have appeared in the preceding chapters. In chapter two I examined the span of Euba’s compositional career as a kind of space wherein his works lived, with *Chaka* running throughout this space in its various revisions and reworkings. I next, in chapter three, situated *Chaka* as the product of the physical spaces of the Mbari clubs where Euba met with other creatives. Physical spaces are also a factor in chapter four, where the performance space dictates how sound is produced, how the performers move, and how leadership is negotiated. Sonic space becomes my focus in chapter five as I position Euba’s concept of “shadow chords” as the sound atmosphere which permeates the harmonic structure of *Chaka.* In chapter six I considered the space, physical, metaphysical, or otherwise, where the opera was set. Was the White Voice ‘really’ there? (And what is ‘real’ and where is ‘there’?)

A scene that I find myself returning to again and again when I think about the setting for *Chaka*, both as Senghor wrote it and as Euba composed it, may seem completely unrelated at first. Towards the end of the film version of *Harry Potter and The Deathly Hallows, Part 2*, the protagonist Harry has met the antagonist Voldemort in the forest, ready to meet his end. Voldemort raises his wand, curses him, and the next thing Harry is aware of, he is in a large space, which he describes as looking like a cleaner version of King’s Cross Station, minus the trains. Harry is speaking with his professor and mentor Dumbledore, who is dead, and towards the end of the scene, Harry asks him, “Is this all real? Or is it just happening inside my head?” Dumbledore responds, “Of course it’s happening inside your head, Harry. Why should that mean that it’s not real?” (Yates, 2011).

Such a question, and similar questions about where *Chaka* is happening, reveal a certain world view when it comes to reality, that is, that only the physical world as we understand it is *real*, and anything else is *unreal*. I suggest that Senghor and Euba challenge this world view, given what we know from the text. Where does *Chaka* happen? As the opera opens, we are told by the White Voice that Chaka is pinned to the ground by three assegais, three spears. Chaka confirms this, saying "Yes, I am here between two brothers, two traitors, two thieves, two fools." This is a reference to his two half-brothers who assassinated him, Dingane and Mhlangana.

It would seem that White Voice is not physically present, but rather a presence in Chaka's mind, his consciousness, his spirit. And so, while the opera's physical setting is the ground on which Chaka lays dying after his assassination, the true where (and when) of the opera takes place in a space and time beyond the physical. And, while Senghor's poem is his own creation and not historical 'fact' as such, to use such a time and place as setting does not make this space any less 'real.'

Furthermore, the Conscience Theme itself gives us insight into Euba's interpretation of Senghor's setting. Why designate *the Conscience Theme* as the unifying structure of the opera, and specifically, why give it that name? Euba has said that White Voice symbolizes colonization and missionization in Africa, and it is very clear that Chaka's interaction with White Voice is defensive; all of Chant 1 is essentially Chaka responding to the accusations of White Voice. White Voice, for example, exclaims "You have *killed her* [Noliwe] to escape from your conscience." Here, "killed her" is emphasized with two shots from the percussion and the accusation is followed by an excerpt of the Conscience Theme. Chaka responds, "And you talk about conscience to me?" (Euba, unpublished score, 63). The Conscience Theme sounds again when Chaka, referring to his love for Noliwe and his feelings after he killed her, says, "I

wandered like a mare from the Zambesi gnawed by a nameless suffering like the leopard's in the trap" (ibid., 74-75). After further back and forth, White Voice accuses Chaka of raising "the whole South against the white man" to which Chaka responds, "There you are, White Voice, partial voice, voice of imposture, voice of the strong against the weak, conscience of the possessors from across the seas" (ibid., 92-93). Again, Chaka's words are punctuated by percussion.

The Conscience Theme, with all of its royal associations, is closely associated with Chaka, which makes sense given his position. But for this royal theme, this *entrée*, to also be associated with Chaka's conscience is intriguing. On the one hand, it could be argued that the decisions Chaka made, specifically the decision to kill Noliwe, were a direct result of his position as leader, and so to connect his battle with his conscience to his royalty makes sense. On the other hand, there is something in the theme itself that suggests Chaka's conflict as well as resolution. The descending fourth and rising fifth, especially given that in the first half of the theme, the pitches oscillate from B-flat to the F below and the F above, suggesting a striving, whereas the second half of the theme, with its small leaps downward before resolving to the B-flat, suggests a kind of resolution, if somewhat imperfect in that the resolution arrives at the B-flat from the A-flat, rather than the A-natural. Considered in this way, the Conscience Theme itself suggests that not only is the opera happening in metaphysical space, but a metaphysical space that serves as a setting for Chaka's self-defense. Given the imperfect resolution of the theme itself, and its transcendent arrangement as it closes the opera, it would seem as if Chaka found absolution on some level.

Next, I would like to consider a space that can occupy both physical space, in that it is perceived by our senses, but is also abstract, in its ephemeral nature; specifically, the space or

atmosphere created by sound. In *Chaka*, this does not necessarily refer to the atmosphere created by the acoustics of staging, though should future work on the opera be able to include an analysis of a live performance, that could certainly factor into the discussion. However, even in score and recorded form, Euba has created a sonic space, a sonic atmosphere in which his music inhabits. His use of the shadow chords as a basis for the harmonic structure of the opera suggests that the sounds of the dundun ensemble permeate the entire space in which *Chaka* exists. If the Conscience Theme is the fishbone and *Chaka* the fish, the sonic atmosphere is the water. Whereas much of Euro-North American tonal music swims in a water of functional harmony, *Chaka* swims in the pitches of the shadow chord. This sonic space informs the shape of the work via key areas, as well as the shape of the Conscience Theme, or fishbone itself. Euba uses the concept of the shadow chord—this experience of hearing the pitches of the accompanying instruments in totality, with shifting emphasis on different pitches, creating a chord that envelops the dundun performance—and recreated it in *Chaka*. The pitches of the accompanying instruments are here recreated in the Conscience Theme, in the double bass motif, and even in the key areas of the opera itself. As with a shadow chord in dundun performance, these pitches, motifs, and key areas shift in and out of focus as they are emphasized and de-emphasized, but they are the atmosphere that surrounds the work, the water the fish swims in.

Moving from ephemeral to more concrete atmospheres brings us to the physical spaces in which *Chaka* has existed. One such space is the score, which has itself undergone revisions over the years as Euba has revised the opera. The score is at this time unpublished; archives such as Iwalewa Haus in Bayreuth have a copy of the 1999 score deposited, and some scholars such as myself were fortunate enough to have been given a scanned electronic copy of the score by Euba himself. Unlike a Mozart score, for example, the score is not something many musicians and

theorists have access to. I bring it up, though, because I do want to acknowledge that Euba's conception of the music is reflected in the score which prescribes that music, and so is one physical space that warrants further consideration. Euba himself spoke on this at a colloquium in Cambridge, UK, where *Chaka* was performed as part of the proceedings. He spoke of the difficulty of conveying, via the score, the simultaneous performance of difference ensembles in different meters, for example: "Now this means that things that have to happen together at the same time in actual performance cannot be put together on the same page. Something may be two pages before and something else one page after the page on which you are, so that the conducting is by no means easy" (Euba and Company, 2006, 79). In other words, sounds that are occupying the same space, in terms of performed sound, do no occupy the same space on the page. These challenges exemplify the limitations of Euro-North American score notation to describe/prescribe certain ways of performing and musicking. To take this a step further, these limitations mirror the limitations of performance spaces and practical issues like funding. Euba often revised *Chaka* to meet the needs of the performance context; while the work exists in all these different versions it is still *Chaka*. The form or appearance of each revision reflects the shape of the space in which the performance is taking place.

Like the score, the opera has existed in physical space and time, in various formats throughout the years. The initial performance in 1970 took place in December of 1970, at the 3rd Ifẹ̀ Festival of the Arts. This version was described by Euba as "partially dramatized" (Euba 1989, 83). Another version, further dramatized, was performed two years later in Dakar, and was attended by Senghor himself. This version, though more fully realized in terms of dramatic presentation, was smaller in scope in terms of the musical accompaniment. Because of the costs involved, Euba brought fewer musicians; those who did come performed on at least two

instruments, if not more, and were often crossing the state to perform on other instruments (ibid., 80-84). A dance-drama version, with no spoken words, was performed in Bruekelen, Holland, in 1980. In 1986, two versions were performed in the UK: one in Brent in July, which Euba described as the "closest to the Ifẹ̀ version" (ibid., 84); the second was performed between August and September at a modern African theatre workshop in London, and included a pop combo and African instrument ensemble.

In performance space, we see Euba's theories applied; these spaces became sites where the practical and applied nature of Euba's theories came to life. Each version of *Chaka* highlights intercultural music, as each version brings a different element to the foreground by nature of the requirements of performance context. For the workshops in Holland and London, dance was more prominent, and in London, a pop combo was brought in to accompany Chant 1with African instruments more prominent in Chant 2. In Holland, Euba wanted the workshop participants to be a part of developing the production and, once there, felt that it would be best to focus on Chant 2 rather than stage the full work. In Dakar, less funding meant a smaller orchestra, affecting not only the sound but the way the musicians engaged with the space, as they were moving back and forth across the stage to play different instruments (Euba is not clear why the instruments were placed with "a certain untidiness" in the design, stating only that "there were other considerations that prevented the placement of a given player at all times with the instruments assigned to him" (Euba 1989, 83). This "untidiness" in the stage design seems to have contributed to Euba's assessment of the performance, as he wrote he was "not too pleased" with the Dakar version (ibid.). The Brent version and the Ifẹ̀ version, noted by Euba for their similarity, are less constrained by their spaces. The Birmingham, Cambridge, and St. Louis versions also expand to fill their respective performance spaces. The Cambridge version was

especially striking in Oyeleye's recollections because of the way in which the space, a long dining hall, determines how the performers moved: around the audience, on multiple levels, with a sense of fluidity that Oyeleye remarked on more than once. Padmore's experience of space was quite different, with standard recital set-ups of an audience facing a performer 'on stage,' fully separated. Space also played a role in how the instrumental ensembles were directed during the CD recording, with Euba sitting between the groups to mediate Halsey's musical direction.

The expectations held by other people working in a space shapes how venues like the Mbari clubs function. As a physical space set aside for creative endeavors, the Mbari clubs in Ibadan and Osogbo help foster new ideas in part simply by their very existence. Knowing that there was a place for writers, artists, musicians, and actors to gather fuels creative motivation, and the communal fellowship created in such spaces, where food and drink are also available, feeds the creative person on a physical, emotional, and spiritual level. This kind of place gives creators an avenue for feedback throughout the process of making a work of art and inspiration from people working in other mediums. For Euba, there is also the very practical benefit of having performers, actors, and artists immediately at hand. In this way, *Chaka* is as much a product of the space that shaped Euba as it is shaped by the spaces where it is performed.

Lastly, I want to consider Euba's compositional career as a kind of space. If musicologists can divide a composers entire oeuvre into periods, it follows that the oeuvre itself is a kind of space that can be portioned off, marked by whatever boundaries are imposed on it. This kind of periodization is itself a way of shaping space, as the borders we draw affect how we see and interact with spaces.[53] Still, by segmenting Euba's compositional life into three sections,

[53] Incidentally, this is seen nowhere so clearly as in the ways European, North American, and other "Global North" countries interact with the countries of Africa—the colonial borders imposed on the continent reflect the will of colonial powers rather than the linguistic, ethnic, and cultural borders of the people whose land it is.

Uzoigwe (1992) was able to show Euba's tendencies to compose works with a greater emphasis on African musical elements. *Chaka*, though it is initially composed in 1970, is a work he continually revisited, revised, and reworked. Even at the time of/shortly before his stroke in 2008, Euba was considering further changes to the opera, as discussed by Olusola Oyeleye (Personal Communication, 2022). Just as the Conscience Theme acts as the fishbone to the opera, structuring it, shaping it, continually returning to it, *Chaka* acts as a fishbone to Euba's compositional life. Composed early in his career, refined continually, it shapes his compositional legacy. It remains his most popular work of musical theatre, showcasing his themes of intercultural music and creative ethnomusicology, and the adaptations of its thematic material as a way to highlight his other key theory, African pianism, ensure musicians will continue to access and engage with the music of *Chaka*.

Conclusion: Fin

The spaces where *Chaka* is encountered by musicians and audiences provide forums to consider several aspects of the intercultural nature of Euba's composition. By considering the opera across Euba's compositional life, *Chaka* becomes an indicator of how Euba weaves together Yoruba and Euro-North American musical components, how he disseminates his research, and how uses it to showcase his theories of African pianism. *Chaka* as a product of the spaces that fed Euba's creativity, such as the Mbari clubs, reveal the roots of Euba's intercultural music. Seeing the work as definitively marked by the spaces where it is performed shows us how intercultural music is applied and negotiated by musicians, actors, dancers, and audiences with different life experiences. Thinking of sonic atmosphere as a space where *Chaka* resides allows room to imagine a dual hearing, a way of listening that acknowledges a harmonic structure informed by dundun ensembles and modern Euro-North American compositional techniques. Lastly, by

considering that *Chaka* takes place in a setting beyond physical space and time, in an arena where he defends his choice to kill Noliwe against the accusations of the colonial, missionary White Voices, suggests to the listener Chaka's absolution on a metaphysical plane.

Chaka is a work that blends poetry, music, dance, drama, and art; there is still a great deal to unpack in Euba's opera. Further analysis of the dance and percussion parts would highlight the contribution of master drummers and dancers to the final performed versions of *Chaka,* as would a discussion of costuming and set choices for the various stagings. The *oriki* alone cry out for a Yoruba scholar to engage with Euba's choices as he combined historical *oriki* with his dundun research. I have approached *Chaka* as someone whose native sonic atmosphere is Euro-North American tonality; different ears in a different body no doubt hear nuances I have missed. *Chaka*, as an exemplar of intercultural music, itself becomes a place where we can meet, bringing our backgrounds and learning new ways of listening.

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APPENDIX A

WORKS LIST BY GENRE

Solo Piano

Impressions from an Akewete Cloth, 1964

4 Pictures from Oyo Calabashes, 1964 (NB: Igbá Kìnní and Igbá Kerin published in 2007)

Saturday Night at Caban Bamboo, 1964

Scenes From Traditional Life, 1970

Waka Duru: Studies in African Pianism, nos. 1-3, 1987

Themes from Chaka I, 1996

Themes from Chaka II, 2003

Study in African Jazz, no. 1?

Study in African Jazz, no. 2; A Song for Darelee, 2000

Study in African Jazz, no. 3 (date?)

Instrumental

Introduction and Allegro (Orchestra) 1956

String Quartet, 1957

Introduction and Allegro (Orchestra) 1960

Dance to the Rising Sun (Wind Orchestra), 1963

5 Pieces for English Horn and Piano 1963

Tortoise and the Speaking Cloth 1964

4 pieces for flute, bassoon, Nigerian instruments and piano, 1964

Legend 1966

4 Pieces (African Orchestra) 1966

Olurounbi (Orchestra) 1967

Wind Quintet, 1967

The Wanderer 1969

Music for Violin, Horn, Piano and Percussion, 1970

Ice Cubes (strings) 1970

A Yoruba Folksong (flute, har, viola perc)

Music Theatre

Abiku I, 1965

Morning, Noon, and Night, 1967

Abiku II, 1968

Chaka 1970

Dirges 1972

The Laughing Tree

Two Tortoise Folk Tales in Yoruba, 1975

Alatangana, 1975

Black Bethlehem, 1979

Bethlehem, 1984

Seven Modern African Poems, 1987

Two Modern African Poems (Abiku by Clark, Piano and Drum by Okara), 1987.

Orunmilla's Voices: Songs from the Beginning of Time 2002

Below Rusumo Falls, 2003

Vocal

Igi Nla So, 1953

Two Yoruba Folksongs, 1959

6 Yoruba folksongs, 1959

3 Yoruba Songs, 1963

The Fall of the Scales, 1970

Festac '77 Anthem, 1977

West African Universities Games Anthem, 1981

Two Songs (Children come, and 1900 was the Beginning), 1983.

Time Passes By, 1985

From Birth until Autumn, 2006

Contemplating Life 2007 (?)

APPENDIX B

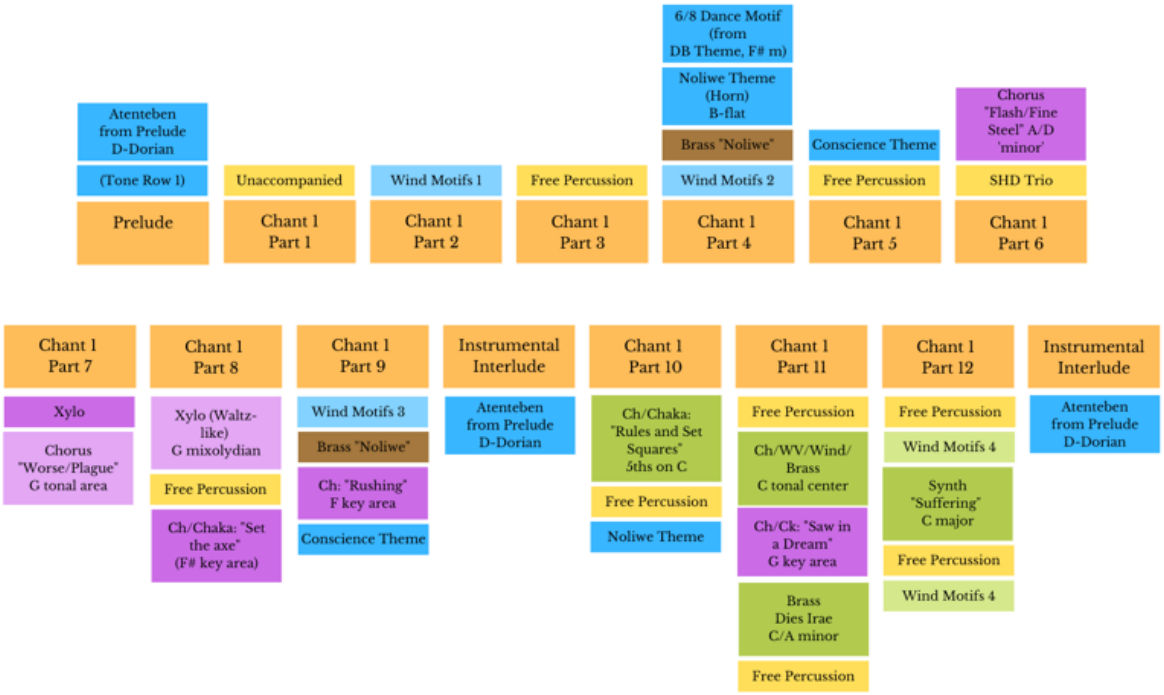
NUMBERED PARTS AND SECTIONS

Parts as Numbered in Score and on CD	Numbered Sections from Score
Chant 1	
Prelude	N/A
Part I (“Chaka, there like a panther”), p.55	1. (“Chaka, there like a panther…” 55) 2. (“How bright; 56) 3. (“Chaka, you are trembling…” 57) 4. (“Voice, White Voice…” 59) 5. (“Ha, ha, ha, ha Chaka…” 63) 6. (“And you talk about conscience...” 63) 7. (“So you admit it…” 65)
Part II (“A cackling farmyard”) p. 67	8. (“A cackling farmyard…” 67) 9. (“What? Not a word of regret…71)
Part III (“My word Chaka”) p. 77	10. (“My word, Chaka…77) 11. (“An intelligent man…80)
Part IV (“I saw in a dream”) p. 83	** (“I saw in a dream is part of 11) 12. (“I saw one morning…90) Instrumental Interlude
Chant 2	
Prelude: Section One, p. 96	13. (“Claws of lightning…” 96)

	(“Man and the Beast—Part 2” 99)
Prelude: Section Two, p. 103	Instrumental Prelude
Part I (“The night is coming”) p. 117	1. (“The night is coming…” 117) 2. (“He is leaving us…” 117)
Part II (“O my belov’d”) p. 123	3. (“O my belov’d…” 123) 4. (“It is the hour of love…” 123) 5. (“But I am not the poem…” 127) “Song for Chanter and Chorus” 129 6. (“O my love…” 131) 7. (“You are the Zulu…” 132) Oriki for Solo Chanter 8. (“Drum, beat out…” 136) 9. (“We are here…” 141)
Part III (“Ara o ma lo o”) p. 142	10. Noliwe’s Scene, 142
Part IV (“Ye, sora o”) p. 170	
Part V (“O my night”) p. 197	11. (“O my night…” 197) 12. (“White dawn…” 202)
Part VI (“Ki lo so to o jo”) p. 203	

APPENDIX C

CHANT 1: MAIN THEMES AND KEY AREAS



APPENDIX D:

CHANT 2: MAIN THEMES AND KEY AREAS