

Explication and Implications of Approaches to Music Incorporation in Nigerian Plays

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Abstract

Playwright's concepts of music in drama are typically incorporated in the play text. Music directors and other drama personnel study play texts to acquaint themselves with playwright's musical vistas and lines for artistic realisation. This study notes and dilates on the approaches by which Nigerian playwrights incorporate music in their plays, by reviewing copious Nigerian plays. This study also outlines the implications of the different approaches in terms of merits and limitations in stage drama, based on the researcher's experience as a trained music composer/arranger and drama music director. The study observes that many Nigerian playwrights have displayed less-professionalism in their approaches to the incorporation of music in plays. The services of trained music composers/arrangers in the process of incorporating music in plays therefore, is considered an important step in the stairway of musical professionalism in modern stage drama presentation. The paper recommends that Nigerian playwrights should make informed choices as to the approaches of incorporating music in plays, considering the implications of the approaches in modern stage drama.

Keywords: Implications, approaches to music incorporation, Nigerian plays, playwright's concept of music, stage drama, music directors.

Introduction

Western education and inter-cultural mingling with the West have contributed to the fragmentation of African art forms to a large extent. Amegago (2000) asserts that this has undermined the integrated nature of African performing arts and their interweaving nature in modern times. Despite this phenomenon, music has been consciously and unconsciously contemplated as a physiological part of a drama whole among many Nigerian playwrights, a disposition which is traceable to the foundational ingenuity of early playwrights such as J. P. Clark, Wole Soyinka, Ola Rotimi, Kalu Uka, Wale Ogunyemi, and Zulu Sofola.

Apart from the view of music as a component of dramatic arts, music has been applied functionally as means to realise the essence of drama by Nigerian playwrights in various ways. Nigerian playwrights thereby express themselves through different approaches which ought to be critically examined, with the objective to enhance the practice of music incorporation in plays, theatrical musicking, and modern stage drama practice in Nigeria as a whole. Thus, it became imperative to note and explicate the approaches of music incorporation in Nigerian plays, as well as the implications of each approach in stage drama.

Playwright's Concept of Music

Playwright is a compound word consisting of the words “play” and “wright”. On the one hand, the word “play” is a common substitute for “drama” and connotes an actual drama production and the book in which drama stories are documented. On the other hand, the word “wright” is a common word for “maker or builder”. By these connotations, it could be construed that playwrights are makers or builders of drama. This is based on the fact that the primary objective of playwrights is to leave materials of work for stage drama practitioners, some of which include directors, actors, stage managers, costume personnel, lighting personnel, and media personnel. Cameron & Gillespie (1989) notes that although playwrights are writers of stories like the novelists for instance, their stories are written to serve the needs of the stage and not of the page. Therefore, even though plays could serve as a form of entertainment to readers, the primary essence is the professional realisation of drama stories on stage. That being the case, playwrights usually give considerable thought to stage situations, live performance dictates, live viewing audience, and the general spirit of the theatre, while writing their stories.

Playwriting is all about penning down a sequence of logical dramatic ideas, which are capable of (primarily) entertaining the theatre audience. Generally, musical ideas forms part of playwright's dramatic ideas, which are here referred to as playwright's concepts of music. Playwright's concept of music includes playwright's choice of music in his play, his idea for the realisation/performance of music in his play, and his stylistic juxtaposition of music with dramatic elements in his play. Normally, musical ideas in plays are being created and developed personally by the playwrights. Where professional hands are engaged in the process, such ideas should still be credited to the playwright as his concepts of music. This thought is based on the fact that such contribution derives essentially from the playwright's dramatic/fog of musical constructs and developed for the playwright's play text.

Functional Significance of Music in Nigerian Plays

Apart from being a part and parcel of Nigerian dramatic art, music is incorporated in plays because of the functional significance of music in drama. To that extent, playwrights do not arbitrarily effectuate music in their plays. Their concepts of music help to achieve the overall essence of drama and are used as background music, to fill dead air during intermission, as form of dialogue, to involve the audience in the performance, to emphasise mood, to introduce plays, and to end plays.

Background music is one which lies behind a given presentation. In plays, playwrights provide for background music to be presented during speeches, to accompany actions, and during periods of silence. In Ojo Rasaki Bakare's *The Gods and the Scavengers* for example, songs go on at the background, as scavengers dig rocks and feast on a few palm kernels. The directorial instruction to this is as follows:

Songs of agony begins at the background. Light reveals desert land. No crop, no plants except a palm tree, rocks and patches of thorny shrubs. The scavengers are seen digging the rocks looking for water to drink. They are also seen feasting on a few palm kernels picked from underneath the palm tree. (Movement 5 p. 33)

Intermission connotes short interval during a play. During this interval, playwrights use music as means to fill dead air, entertain the audience, establish or re-establish moods, close a preceding

scene, and introduce an on-coming scene. In Femi Osofisan's *Farewell to a Cannibal Rage*, there is a directorial instruction as to an intermission song at the end of a scene as follows:

End of the FIRST FALL. Singing the 'Intermission Song,' the actors re-arrange the set. The actors who formed the 'room' roll up their mats and join the orchestra. At the end of the song, Akanbi walks towards Olabisi. The Narrator claps his hands, and we go to the SECOND FALL. (2: The First Fall p. 119)

Playwrights sometimes resort to the use of song as means of dialogue by characters. In Willy Eghe-nova's *Queen Iden*, the character of Iden addresses the character of Omosede using song as follows:

Agha romwen oba, aiyo wa,
Awua n'oba, awu n'ediendo. (Act One Scene One p.16)

Playwrights sometimes involve audience members in the performance, and music is one of the ways through which this is achieved. In Sam Ukala's *Akpakaland*, the character of Narrator engages audience members in a singing and dancing session. The directorial instruction to that effect is as follows:

A living room in State House to stage right; a traditional doctor's home to stage left. Action begins in the audience with the NARRATOR leading the audience in the opening song for an Ika folktale performance session... Song is repeated until the auditorium has been warmed up and NARRATOR and some MEMBERS OF THE AUDIENCE have danced. (p. 13)

The use of music to emphasise moods is a common practice by playwrights. In Ahmed Yerima's *Iyase* for example, a dirge done by the character of Omosefe emphasises a sorrowful mood, having lost a child as follows:

Becoming disturbed, she places IYASE's head on her lap. Rocking IYASE as a child, she breaks into a dirge as soldiers run in. (p.64)

Music is sometimes used as an effective means of starting plays by playwrights. In Ola Rotimi's *Hopes of the Living Dead*, the play starts with a choral singing, which set the tone of what was to be expected in the play. The directorial instruction to that effect is as follows:

The song – harmoniously balanced, rich – swells forth from the stage and wraps up the entire audience in a full-bodied suffusion. (Happening 1 p. 1)

Playwrights sometimes use music to end their plays, in what effectively summarizes or concludes plays. For example, the Song of a Faraway Land ends Femi Osofisan's *Midnight Hotel*, in what looks to be a summary of the entire drama story as follows:

The Song of a Faraway Land

1. Once it was, in a faraway land
In a once-familiar state
A once-familiar time
The people had no peace
The people had no rest
For their leaders were always at war
Their leaders were always at war
All these leaders knew

Was to wreck the land
And do such killing and looting
And dance around, and give no ear,
While the people groaned everywhere... (pp. 83/84)

Who to Realise the Music/Equipment to Play the Music

Playwright's concepts of music are meant to be realised in stage drama productions. Playwrights provide for their concepts of music to be realised by actors, orchestra, audience, stage hands, and with use of playback gadgets/props (on or off-stage).

Playwrights provide musical ideas to be carried out by the actors. In Ifechi Jane Odoe's *Edge of the Brink*, for example, music was provided to be carried out by some of the actors. In response to Betterland's question, the character of Crowd chants as follows:

CROWD (Sing song): It is e-nough!
It is e-nough!
It is e-nough! (Act 2 Twenty p. 13)

Playwrights provide musical ideas to be carried out by the orchestra. In Femi Osofisan's *Farewell to a Cannibal Rage*, for example, instruction was provided to be carried out by the orchestra as follows:

As the orchestra briefly raises a song-the 'Song of Transition,' which shall henceforth be used throughout during the change of scenes-a group of players leave the orchestra and go to the 'room'. Two of them hold up the matting of the doorway. The rolled up mats are also useful in forming the room corner. Then, noises of dawn – cock-crow, etc. – begin, aided by the orchestra. Adigun comes in by pushing the matting aside. (2, The First Fall p. 103)

Playwrights provide musical ideas which involve the audience. In Sam Ukala's *Akpakaland*, the play opens with a song by the narrator leading the audience. The directorial instruction is that the song is repeated until the auditorium has been warmed up, and some members of the audience have danced. The song as translated in English Language is as follows:

<i>Lu n'ilu</i>	Tell a tale
<i>Ilu Nwokor</i>	Tale about Nwokoro
<i>Do n'udo</i>	Tug at the rope
<i>Udo kpiri-kpiri</i>	Rope kpiri-kpuri (p. 13)

Stage hands are those who perform certain tasks backstage, or behind the scene in a theatrical event. Playwrights provide musical ideas which involve stage hands in the performance. In Femi Osofisan's *Once Upon Four Robbers*, stage hands are involved in music performance as noted:

As the stage is prepared for the next scene, the AAFA appears in a spotlight, singing and dancing. As before, the refrain is sung by actors, stage-hands and audience... (p. 21)

Playwrights provide musical ideas to be produced by use of playback gadgets. Music from playback gadgets is played on stage (as prop) by actors, and off-stage by media officers. In Ola Rotimi's *Our Husband Has Gone Mad Again*, music is played on stage by the character of LEJOKA-BROWN with a given playback gadget as follows:

Picks the pick-up head on the record on player. Instantly, the brash sound of raw sakara music complete with the languid monotone of male solo, backed by a somnolent choral response, suffused with drums, “goje” and rattles, blasts forth, drowning the whole house, LEJOKA-BROWN capers in dance to the Sakara appeal, at the same time singing, wide-mouthed, along with the record. LIZA crosses over to the player and stops it. (Act 1 Scene V p. 43)

Objectives of the Study

The objective of the study is to ascertain the approaches by which Nigerian playwrights incorporate music in their play texts, provide some explanations on the application of each approach as supported with examples in Nigerian plays, and outline the implications of applying each approach in terms of their merits and limitations in stage drama.

Methodology

The study involves a textual review of copious Nigerian plays with a view to ascertain the approaches by which Nigerian playwrights incorporate music in their plays. The discussion on the implications of the different approaches was based on the researcher’s experience as a trained music composer and drama music director.

Approaches of Music Incorporation in Nigerian Plays

The study identifies three approaches by which Nigerian playwrights incorporate music in plays. These include directorial instructions, song text, and music notation.

1. Directorial Instructions

Directorial instructions are part of all plays, and are basically written in italics by convention. These instructions provide directors with some form of guidance to the realisation of playwright’s dramatic ideas, of which musical ideas is a part. Musical ideas/instructions are enormous in Nigerian plays, some examples of which are noted in terms of general description of music, how music should be performed, and what to use to provide music.

i. Musical Description

Some directorial instructions bothering on musical descriptions are found in Nigerian plays. Some of such descriptions include music genre, musical form, verbal singing, non-verbal singing, instrumental music, song theme.

Playwrights indicate or describe their preferred music genres such as highlife, traditional, and rap-style. When only the music genre is indicated or described without music being provided, the idiosyncrasies of the director in the choice of music are required. In Wole Soyinka’s *Beatification of Area Boy* for example, a rap-style genre was mentioned and a two-versed rap-style song text, provided. The song was done by the character of Prisoners, based on the following instruction:

PRISONERS: Gyrating into a single file, rap-style chant (p. 67).

Playwrights describe different musical forms such as solo, call and response, and solo and chorus. In Olu Obafemi’s *Ogidi Mandate* for example, the playwright describes a response-based musical form between the war leader and the chorus as follows:

The war leader leads a rousing battle song accompanied by chorus and dance. Ina wo, Ojo wo... Battle songs in Nupe and Okun are rendered to war rhythms and drums... (Fourth Movement pp.30/31).

Instructions to the provision of verbal singing is quite common in Nigerian plays. Verbal singing has to do with intelligible singing of word-based songs with the human voice. In Femi Osofisan's *Tegonni* for example, the characters of Women did some verbal singing of an abusive song, for which text was clearly provided afterward. After their confrontation:

They go, singing an abusive song (Part 3 Tableau 18 p. 75).

Playwrights give descriptions of non-verbal forms of singing such as whistling, and humming. Non-verbal singing is the non-intelligible form of singing. In Femi Osofisan's *Red is the Freedom Road* for example, the playwright describes how the characters of Slaves hummed a tune as follows:

The Slaves take her out, humming a funeral song (Situation 1 p. 105).

Playwrights provide musical ideas which involve instrumental music. Instrumental music is music produced using musical instruments, without vocal singing. In Ojo Rasaki Bakare's *The Gods and the Scavengers* for example, the directorial instruction to instrumental music is as noted:

Instrumental music goes on in the background... (Movement 6 p. 35).

Playwrights provide different types of song themes such as war/battle song, love song, mournful song, birth song, song of rejoicing, and teasing song. When only the theme is mentioned, the idiosyncrasies of the director in the choice of music are required. Ola Rotimi in his *Ovoramwem Nogbaisi* for example, describes a teasing song theme as follows:

...Their marching song is in Hausa-its theme a teasing swipe at the white masters in bush-suits and helmets who are leading them (Act II Scene 2 p.28).

ii. How Music should be Performed

Some directorial instructions bothering on how music should be performed are found in Nigerian plays. Some of such descriptions include mood, tempo, dynamics, and performance techniques.

Playwrights use music to set and enforce different moods such as depression, sadness, ecstasy, happiness, excitement, enthusiasm, and charm. In Femi Osofisan's *Twingle Twangle* for example, a scene characterized by fear of impending trouble is stylistically preceded by a mournful dirge, to set a sad tone. The directorial instruction to that effect is as noted:

The public square in the town of Ereko, Early morning. The sound of mournful singing is heard, even before the lights rise to reveal the citizens waiting in scattered groups, carrying all sorts of baggage (Fourteen 76).

Playwrights describe different performance tempos such as moderate, fast, and slow. Tempos are functionally important in drama. For instance, music played in quick tempo is used to enforce dramatic ideas of ecstasy and excitement, those in slow tempos fit dramatic ideas of sorrow and apprehension of fear. In Femi Osofisan's *Many Colours Make the Thunder-King* for example, a song in slow tempo was done in apprehension of fear as follows:

In front of the palace, Shango, Oya, and the Generals stand, watching. A large procession begins, as Osun leaves with her children and her retinue. They sing a slow, mournful song... (Part 1 Scene 22 p. 60).

Playwrights describe different musical dynamics such as loud, and soft. Music dynamics are functionally explored to achieve a variety of moods in a single performance. It is used to depict thematic complexities in a play or given scene. In Esiaba Irobi's *Hang Men also Die*, the use of song with varying forms of musical dynamics are effectuated by the character of MC. He accordingly bursts into a song with different dynamics, in-between his speech. This explains the complexity of his speech in particular, and enforces the dramatic theme as a whole. The directorial instruction to the song is as noted:

He bursts into song. A hot praise song for Erekosima. The people join. The orchestra follows. As the song pitches higher, he dances, then calms the song. (Phase 5 p. 99).

Playwrights describe various performance techniques, which varies depending on the performance medium involved. In Ziky O. Kofoworola's *Futonje: Our Love* for example, performance techniques realizable on Fulani flute is as instructed:

...Amidst the opening sound of the recorded sounds of blissful winds and flowing-streams should be heard the soothing sound of the Fulani flute (Sarewa) gently breaking through the seemingly peaceful atmospheric situation, rising and falling in melodic modulations as it is blown in a short variety of music. (Movement 1 Scene 1 p. 1).

iii. What to use in the Provision of Music

Some directorial instructions bothering on what to use in the provision of music are found in Nigerian plays. Some of such descriptions include musical instrument, musical gadget, and costume.

Playwrights provide instructions on the kind of musical instrument to be played. The mention of a particular instrument is largely informed by tone colours it produces, relative to the functional import of such tones in the drama. For instance, trumpet blasts are rather less-comforting while flute sounds are rather soothing, these qualities are considered by playwrights. In Wole Soyinka's *The Lion and the Jewel* for example, the type of musical instruments to be used is specifically mentioned. As the character of Lakunle is yet speaking, music from the following instruments brisk in as instructed:

Distance music. Light drums, flutes, box-guitar, sekere. (Night p. 61).

Playwrights provide instructions as to the kind of musical gadgets to be used. In Femi Osofisan's *Such is Life* for example, instruction on use of musical gadgets such as microphone is as follows:

She shuts the window hastily, and climbs down to the Band. They hand her a mike, and she sings (Part 1 p. 12).

iii. Costume

Playwrights provide instructions as to the use of costume. In Sam Ukala's *Break a Boil* for example, instruction on the use of costume is as follows:

Music rises from a traditional troupe in the crowd, INSTRUMENTALISTS and MAIDEN DANCERS in disparate traditional costumes... (p. 72).

Merits of Directorial Instruction

Directorial instruction has certain merits in playwriting and in music directing, which ultimately leads to effective realisation of the playwright's concepts of music.

- i. The approach is an effective means to call directorial idiosyncrasies, especially as directors sometimes crave for artistic freedom. For instance, playwrights merely have to mention the genre of music, leaving selection of song and performance details to the director to bother with.
- ii. The approach saves time as playwrights can quickly express their innermost thoughts by themselves.
- iii. Directors easily relate with the performance expectations, since musical descriptions are made in spoken language. Descriptions based on the language of music notation for instance, are not generally understood by all directors.
- iv. The approach consumes less space of the play text, compared to other approaches.

Limitations of Directorial Instruction

Directorial instruction has certain limitations in playwriting and music directing, which ultimately leads to less-optimal realisation of the playwright's concepts of music.

- i. Directors sometimes require the playwright's exact concept of music, and directorial instruction approach cannot meet such expectation. Director sometimes go through the trouble of having to source for the playwright in that respect.
- ii. Compared to music notation, the approach does not provide holistic musical information for definitive interpretation by directors.
- iii. Directors sometimes misinterpret playwright's concept of music, a situation which could largely be avoided if music scores were provided.
- iv. In a bid to express themselves, some playwrights (most of who do not have holistic musical training) make musical expressions which can be rather misleading.

2. Song Text

Song texts are the words or lyrics of songs. Some songs pre-exist the plays and are adapted, while others are created solely for the play by the playwrights. The arrangement of song texts generally reflects the musical structure of given songs, and are provided in different languages.

i. Song Text in Languages other than English

When song texts are provided in languages other than English, some form of English translation is generally being provided by the playwrights. English translations of songs are often reflected on the appendix page or in-text. In Nwagabo Pat Obi's *When Women Go Naked* for example, the character of Nnuona leads a call and response based Song of the Women. The song was in an indigenous language, along with an in-text English translation as follows:

Anyi n'eje ngwangwa be Ogana
Anyi n'eje ngwangwa (response)
Anyi n'eje ngwangwa be Oganaigwe

We are going in a hurry to Ogana
We are going in a hurry
We are going in a hurry to Oganaigwe

Anyi n'eje ngwangwa (response)

We are going in a hurry
(Act3 Scene1 p.90)

ii. Song Text in English Language

English language is the lingua franca in Nigeria, and is presumably understood by most speakers of indigenous languages in Nigeria. Therefore, songs in English languages generally need no form of translation. In Akeem Ajibade's *The Thinking Head* for example, the character of Femi sings a strophe-based song in English language as follows:

Education is the key to success
Education is the way to better life
My Father
My Mother
Strive hard to give me education

Education is the key to success
Education is the way to better life
Our Fathers
Our Mothers
Strive hard to give us education (Scene 9 p. 74).

Merits of Song Text

Song text has certain merits in playwriting and in music directing, which ultimately leads to effective realisation of the playwright's concepts of music.

- i. It gives room for directorial freedom, in terms of choice of music tune.
- ii. This approach serves space which music notation would take.
- iii. This approach is very effective when the song is known.

Limitations of Song Text

Song text has certain limitations in playwriting and in music directing, which ultimately leads to less-optimal realisation of the playwright's concepts of music.

- i. There are chances of faulty setting of music to text, especially where trained musicians are not involved as directors.
- ii. There is the burden of arranging music for given play production.
- iii. The director cannot relate with the song if music tune is unknown.
- iv. The director sometimes goes through the trouble of having to source for the playwright, in order to get the precise version of music.
- v. This approach might constrain playwrights to well-known songs only, in an attempt to help directors relate with their lines of music.
- vi. In the case of lengthy songs, it takes more space of the play text than directorial instruction approach.

3. Music Notation

Onwuekwe (2017: 6) describes notation as “the process of writing down music.” This process is usually written with notation systems understood by the writer. Ammer (1991: 263) defines (music) notation as “any system used for writing down music, showing the pitches to be sounded, how long each note should be held in relation to the others, and sometimes also other aspects of musical tones”. Apart from audio recording of music sound, the use of music notation is a highly valuable means of music documentation for reference purposes. Although there are several notation systems around the world, sol-fa and staff notation systems which came into limelight in the medieval period of 800 – 1400 in Western music history, are the commonly applied systems of music notation in Nigeria.

An example of a song presented in staff notation system in a Nigerian play is “Oh People of Nigeria” in Ola Rotimi’s *Our Husband Has Gone Mad Again*. In the play, the character of Lejoka-Brown intones to the tune of the Nigerian National Anthem, which was provided on the appendix page of the play.

Oh People of Nigeria

Act 1 Scene V

Oh, peo - ple of Ni - ger - i - a why waste your pre - cious
votes on a bush pig like Le - jo - ka - Brown who
wants to be pre - mier? Can a pig with so much
mess at home clean up our na - tion's mess?

(p. 85)

Merits of Music Notation

Music notation has certain merits in playwriting and in music directing, which ultimately leads to effective realisation of the playwright’s concepts of music.

- i Musical directions are reasonably self-embedded in music scores. That being the case, playwrights do not have to bother so much over written description of their music performance ideas.
- ii. It helps reduce the burden of selecting music for a given play production by the director.
- iii. The director who is interested in making creative departures (developed) from playwright’s concept of (actual) music, easily has a chance to do so with the music notation approach.

iv. The orchestra and actors may not rely solely on the director for interpretation, if they are music literates. In that case, the director may make copies of the score available to members in advance of rehearsal, lessening his burden of work and facilitating rehearsal speed.

Limitations of Music Notation

Music notation has certain merits in playwriting and in music directing, which ultimately leads to less-optimal realisation of the playwright's concepts of music.

- i. Not very many directors, orchestra members, actors and stage hands can interpret music notation.
- ii. The cost of producing a play text definitely increases, because of the extra pages on which music scores are written.

Significance of the Study

The study notes three approaches employed by Nigerian playwrights to incorporate music in plays. These include the directorial instruction, song text, and music notation approaches. Conceptual explanations of the approaches were provided and supported with examples from selected Nigerian plays. The study also outlined the implications of applying each approach in stage drama in terms of merits and limitations, the knowledge of which are considered relevant in the enhancement of music incorporation in Nigerian plays in particular and in stage drama music practice in general.

Conclusion

The incorporation of music in plays by Nigerian playwrights is said to be a conscious and unconscious effort towards achieving the interwoven nature of Africa's dramatic arts, while effectuating the functional use of music in drama. However, many Nigerian playwrights have displayed less-professionalism bothering on their approaches to music incorporation in plays.

First, the directorial instruction approach in a good number of Nigerian plays are applied with incorrect musical terminologies and directions, which are capable of misguiding directors as far as the playwright's concept of music is concerned. Second, the song text approach in some Nigerian plays is based on wrong music structuring/organisation, which is capable of confusing and misguiding directors as far as the playwright's concept of music is concerned. Third, the music notation approach is yet to be generally applied by Nigerian playwrights, even in plays which are fundamentally based on songs as means of dialogue. Odogbor (2011) corroborates this fact and adds that music notation is a means to enhance interpretation and sustainability of music in Nigerian plays.

With the above concerns, engaging the services of trained music composers/arrangers is a pertinent requirement for musical professionalism in playwriting, and represents an important step in the stairway of musical professionalism in modern stage drama presentation. This assertion is based on the fact that the playwright's concepts of music are typically expressed in play texts, which is the central reference material in modern stage drama production.

Recommendations

Nigerian playwrights should make informed choices as to the approaches of incorporating music in plays, considering the implications of the approaches in modern stage drama. In this regard, recommendations were made.

- i. Playwrights should endeavour to engage the services of trained musicians, music arrangers, and composers with a view to enhance the standard of music in their plays.
- ii. The role of the director in making his creative additions to aspects of plays is well-known. However, that should not be the bases for non-provision of music score by playwrights, as directors sometimes stick to playwright's concepts of music in exactitude. At other times, they seek to depend on the playwright's concepts of music for creative developments and departures.
- iii. The approach of in-text presentation of songs text and appendage presentation of music score along with songs text is unnecessary. It is recommended that proper directorial instructions, with/without some form of reference code should reflect in-text, while music score along with songs text with/without translations should reflect on appendix pages.
- iv. Some playwrights present songs text both in-text and on the appendix pages. This is duplicitous. It is suggested that proper directorial instructions with/without some form of reference code should reflect in-text, while the songs text with/without translations should reflect on appendix pages.
- v. The idea of alternate book for full music score should be adopted by playwrights for serious and elaborate music dramas like opera. The idea of incorporating only music text, defeats the very essence of drama forms of such idea and scale to a large extent.

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