



JOURNAL OF MUSIC COMPOSITION

A PEER-REVIEWED INTERNATIONAL JOURNAL
OF MUSIC COMPOSITION AND CREATIVE SCHOLARSHIP



VOLUME
2



ISSUE
4



YEAR
2026

ADVANCING THE ART, SCIENCE AND PRACTICE
OF MUSIC COMPOSITION



GLOBAL PERSPECTIVES
Connecting composers
and scholars worldwide



OPEN ACCESS
Peer reviewed
and freely accessible



SCHOLARLY EXCELLENCE
Promoting innovation and
rigor in music composition

ISSN: 3121-2203

www.jomuscom.com

JOURNAL OF MUSIC COMPOSITION (JOMUSCOM)

ISSN: 3121-2203

Volume 2 • Issue 4 • 2026

EDITOR-IN-CHIEF

Dr. Authority, O. U. Albert

dr.albert.oau@gmail.com

+44 740 582 9456

PRODUCTION TEAM

Dr. Blessing Amole (National President)

Ifeoluwa Akintaro – I.T. (Website Manager)

Chinam A. Chinaedu – Editor

EDITORIAL BOARD

Dr. Blessing Amole Amos (Nigeria)

Prof. Olabode Omojola (United States)

Prof. Michael Olutayo Olatunji (Nigeria)

Prof. Olusoji Stephen (Nigeria)

Dr. Albert O. U. Authority (United States)

Prof. Emmanuel Obed (Ghana)

Dr. Louis Ezekiel (Nigeria)

Mr. Chinam Augustine (Nigeria)

Mr. Akinyelu Sunday (Nigeria)

CONTRIBUTORS

Adedoyin Dorcas Omotosho - *Aran Mupe*: A Study in Yorùbá Vocal Expression, Tonal Organisation, and Pedagogical Design.

Music Unit, Performing Arts Department, Bamidele Olumilua University of Education, Science and Technology, Ikere-Ekiti, Ekiti State

omotosho.adedoyin@bouesti.edu.ng

Albert O. U. Authority, PhD - *Wall Gecko*: Translating African Domestic Ecology into Piano Narrative.

Department of Music, BLIS, Bilkent University, Bilkent, Ankara, Turkey,

albert.authority@blisankara.org

Blessing Amos Amole, PhD - *Music in the Service of Politics of Acrimony*: A Textual and Socio-Musical Analysis of ‘*B’Oju W’ole*’ and ‘*Ilé Ologo*’.

Department of Music, Alvan Ikoku Federal University of Education, Owerri, Imo State, Nigeria.

Christopher Olurotimi Omotoso, PhD - *Eyẹ Òrófó* (Green wild pigeon): Indigenous ethics and musical semiotics in Yoruba choral composition.

Department of Theatre Arts, Federal College of Education, Okene

xtopheromotoso@gmail.com

Iyabo Omolara Owolabi, PhD - *Structural and Textual Dimensions of Bolojo Performance in Ogun West Secondary Schools*, Nigeria.

Department of Music Technology, Federal Polytechnic Ilaro, (now Federal University of Technology Ilaro), Ogun State, Nigeria,

owolabimusic@gmail.com

Kayode Morohunfola, PhD - *Kabiyesi* Hossana and the Evolution of Nigerian Art Music: A Structural and Cultural Reinterpretation.

Mountaintop Conservatory of Music, Yaba, Lagos,

kayodemorohunfola@gmail.com.

Ogheneukaro Blessing Ugen - *Iya* (Mother): A Structural and Compositional Analysis

Music Technology Department, School of Communication and Information, Ogun State Institute of Technology, Igbesa, Ogun State, Nigeria,

ugen.ogheneukaro@ogitech.edu.ng

Oladapo Okunmuyide - Negotiating Nigerian Church Melodies Through Contemporary Compositional Practice: *Seun Owoaje's Iyanu l'Oluwa*.

New Wine Music World, Vining House, Oba Akinjobi Way, GRA Ikeja, Lagos, Nigeria.

Madisonville First United Methodist Church, 200 E Center Street, Madisonville, KY. 42431

Oluseun Sunday Odusanya, PhD - Rhythmic Architecture and Tonal Identity in Afrobeats: A Compositional Analysis of Selected Contemporary Nigerian Works.

Department of Performing Arts and Music, Ajayi Crowther University, Oyo. Oyo State, Nigeria.

seunadeola2226@gmail.com.

Stephen Olusoji, PhD - *'Tiwa ati Tiwon'* (Ours and Theirs): Interrogating the Intersection Between Western Musical Training and Indigenous Knowledge Systems in Composing African Art Music

Faculty of Creative Arts, University of Lagos, Akoka. Nigeria,

solusoji@unilag.edu.ng.

Victor Chijioke Chukwu, PhD - *Egwu Ndi Chiri Echichi*: Rhythm, Ritual, and Intercultural Form in African Art Composition

Department of Music, Mountain Top University, Prayer-City, Ogun State, Nigeria,

vicmaure72@yahoo.com, vcchukwu@mtu.edu.ng

Editorial Note

Journal of Music Composition (JOMUSCOM) proudly presents **Volume 2, Issue 4 (2026)**, a richly curated collection of nine original compositions that reflect the expanding creative, analytical, and cultural horizons of contemporary African art music. This issue showcases works that traverse sacred expression, socio-political commentary, folkloric narrative, intercultural experimentation, and pianistic innovation. Together, they demonstrate the vitality of twenty-first-century African compositional thought and its ongoing dialogue with global musical practices.

The Editorial Board extends its appreciation to all contributors, reviewers, and production staff whose commitment ensures the scholarly excellence and artistic integrity of this journal.

Notes for Contributors

- JOMUSCOM publishes original compositions, analytical essays, and research articles in music composition and related fields.
- Submissions must follow the journal's formatting guidelines and include an abstract, keywords, and references where applicable.
- All manuscripts undergo double-blind peer review.
- Authors retain copyright but grant JOMUSCOM the right of first publication.
- Ethical standards require originality, proper citation, and adherence to academic integrity.

About the Journal

Journal of Music Composition (JOMUSCOM) is a peer-reviewed scholarly platform dedicated to advancing creative and analytical discourse in music composition, with a particular emphasis on African art-music traditions, intercultural creativity, and contemporary compositional techniques. The journal is published annually and is committed to fostering high-quality scholarship and artistic innovation.

Acknowledgements

The Editorial Board acknowledges the invaluable contributions of composers, reviewers, and institutional partners whose support sustains the mission and vision of JOMUSCOM.
