

**AN APPRAISAL OF THE USE OF MUSIC IN *THE WEDDING PARTY*  
MOVIE**

**BY**

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**MATRIC NUMBER:14/3082**

**SUBMITTED TO:**

**THE DEPARTMENT OF MUSIC AND CREATIVE ARTS**

**SCHOOL OF EDUCATION AND HUMANITIES**

**IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR**

**THE AWARD OF BACHELOR OF ARTS IN MUSIC OF**

**BABCOCK UNIVERSITY, ILISHAN-REMO, OGUN STATE,**

**NIGERIA**

**SUPERVISOR:**

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**APRIL, 2017**

## CHAPTER ONE

### INTRODUCTION

#### 1.1. Background to the Study

"Wait a minute! You ain't heard nothing yet!" – Al Jolson  
(ReelRunDown, 2016).

Those were the first words spoken on film; the first words of the 1927 feature film, "The Jazz Singer". However, music had long already made its appearance in the movie theatres; "a paid pianist was present to perform at the Lumiere brother's first film screening in 1895" (Wierzbicki, 2009, p. 20). This tradition continued through the early silent films (comedies or expressionist), which had live music played mainly through improvisation with the aid of cue sheets, at each showing of the film (ReelRunDown, 2016).

From the movie King Kong in 1933, which was the first movie to have a comprehensive scoring throughout the whole plot, till date, music has proven to be an indispensable tool in the art of film production, such that it is difficult to believe that film music "began not as a result of any artistic urge, but from a dire need of something which would drown the noise made by the projector" (London, 1936). And little wonder because, music, when properly utilized can serve several purposes including establishing:

- (i) Mood, emotion and atmosphere including a sense of expectation in the audience
- (ii) Place/Geographic location

- (iii) Period/Time references
- (iv) Style and connecting otherwise unrelated scenes, and also to create contradictions
- (v) Character (character themes and leitmotifs whose flourishing can be traced back to the time of Wagner's "music dramas")
- (vi) Alternating perception of time and space

Music can even be used to put a judgment on certain movie scenes (Hoffmann, 2011)

Film as a medium first arrived Nigeria in the late 19th century, in the form of peephole viewing of motion picture devices. The earliest *feature film* made in Nigeria is the 1926's "Palaver" produced by Geoffrey Barkas; the film was also the first film ever to feature Nigerian actors in a speaking role (Ekenyerengozi, 2004). As at 2013, Nigerian cinema was rated as the third most valuable film industry in the world based on its worth and revenues generated (Brown, 2013), and the umbrella body covering everything related to the Nigerian Cinema, from production to distribution is called *Nollywood*. Alex Eyengho in Ekenyerengozi defined *Nollywood* as "the totality of activities taking place in the Nigerian film industry, be it in English, Yoruba, Hausa, Igbo, Itsekiri, Edo, Efik, Ijaw, Urhobo or any other of the over 300 Nigerian languages" (2004).

The year 2009, marked a turning point in the Nigerian movie industry with the release of the Kunle Afolayan – directed film, *The Figurine*. Funding for *The Figurine* came up when lots of questions were being asked about *Nollywood*, about the level of mediocrity and lack of good structure in the industry. Before *The Figurine*, only few movies were fit to be shown in theatres as *Nollywood* was a home video - dominated industry, characterized by ill-constructed stories, shabby plots and above all, hastily compiled "film scores" which hardly fit snugly into the framework of the movie. And due to this lacklustre attitude towards the film score, it is an art

that has been in an atrophied state, barely cultivated by Nigerians; such that, it is just another skill set which is frequently “imported”. The *Nollywood* movies that have any decent film score are most often created by foreign composers and sound designers. Consequently, due to the ever increasing exchange rates, this phenomenon often racks up the costs of production, discouraging film producers, and thereby making mediocrity ubiquitous.

This is not to say, however, that it is all doom and gloom in the industry, as some Nigerian movie producers today, go out their way to “get it right”, even though they are just unfortunately in the minority, which should not be the case in an industry as conspicuous as *Nollywood*.

This study attempts to appraise the use of music in *The Wedding Party* movie. *The Wedding Party* was commercially released in December, 2016.

Even though the *Nollywood* industry is one of the biggest in the world in terms of revenue, it is still emerging in terms of the movie soundtrack and film score. Unlike the *Hollywood*, the art of creating music for films has not been sufficiently developed in *Nollywood*. The ability to perceive emotions in music is said to develop early in childhood, and improves significantly throughout development (Dowling, 2002). However, the ability to convey emotions through music in media such as film is a much more specialized concept. Davis observed that,

Successful film scoring is not a matter of just writing good music; it is writing good music that supports a dramatic situation. That means finding the heart and soul of the film and expressing it in music. (Davis, 1999, p. 10)

Accordingly, the above background substantiates the need to investigate how music was used in *The Wedding Party*. This study also critically points out certain obvious or otherwise subtle technical and artistic merits, as well as flaws in the relationship between the picture and the

music used in the movie, as well as proffers suggestions and pointers which could further push the art of film scoring in *Nollywood* today towards the right direction.

## **1.2. Statement of the Problem**

The background to this study has established that music in films serves the purpose of efficiently communicating the story and the emotions of the drama. The status quo in *Nollywood* has been in the form of movies without a purposeful film score accompanying the picture to efficiently communicate the story, and accurately convey the emotions of the scenes. The existence of this problem is largely identified with the *Nollywood* industry, and as an indirect outcome, there appears to be a significant level of inattention to scholarly works on the use of music, and its perceived functions in *Nollywood* movies.

Furthermore, film scoring, as exploited by the new crop of filmmakers, directors, producers, and composers has not yet come around to be appraised for its technical advancements and aesthetic improvement from the status quo.

## **1.3. Objective of the Study**

Against the background of the problem stated above, this study aims at appraising the use of music in the Nollywood movie, *The Wedding Party*. Specific objectives are to:

- (i) Examine the form and functions of the music used in *The Wedding Party*
- (ii) Evaluate the interaction between the music and the drama in *The Wedding Party*.
- (iii) Determine the level of conformity to the international best practice of the use of music, in *The Wedding Party*.

#### 1.4. Research Questions

- (i) What is the form and functions of the music used in *The Wedding Party*?
- (ii) What is the interaction between music and drama in *The Wedding Party*?
- (iii) How does the music used in *The Wedding Party* conform to the international best practice?

#### 1.5. Significance of the Study

This study will help to contribute to knowledge on the study of film scoring and the use of music in films in *Nollywood* and serve as an additional reference material to other researchers in conducting further research on film music in *Nollywood*.

#### 1.6. Scope of the Study

The scope of this study is limited to an appraisal of the use of music in the *Nollywood* movie, *The Wedding Party*, directed by Kemi Adetiba and commercially released in 2016.

#### 1.7. Operational Definition of Terms

- (i) **Cue** - Any one of the number of orchestral, instrumental, or choral pieces that comprises the film score, which are timed to begin and end at specific points during the film in order to enhance the dramatic narrative and emotional impact.
- (ii) **Cue sheet** - A cue sheet is a document created by the production company which lists all music used within a television program, special or movie.

- (iii) **End credits** - The end credits come when the film has ended, and all the people involved in the production are being named. The music in this part of the film is usually a song(s).
- (iv) **Feature film** - A feature film is a full length film, the minimum “full length” time varies in different parts of the world, but it is mostly around 60-80 minutes.
- (v) **Film score** - A film score is the music composed specifically for the movie to serve and enhance the story. It is usually instrumental only so as not to compete with dialogue. It is also called underscore or incidental music.
- (vi) **Main title** - The main title is the music that is heard in a film while the opening credits are rolling. This music is often later recorded on soundtrack albums.
- (vii) **Nollywood** - The totality of activities taking place in the Nigerian film industry, be it in English, Yoruba, Hausa, Igbo, Itsekiri, Edo, Efik, Ijaw, Urhobo or any other of the over 300 Nigerian languages; the umbrella body covering everything related to Nigerian Cinema
- (viii) **Source music (also known as diegetic music)** - This is music that originates from a source (e.g. an orchestra, a band, or a radio) within the film scene. It is music that the characters can hear (or perform) themselves, and that would be playing even if the scene were happening in real life. Of course, the music usually serves a dramatic purpose as well: either it helps establish setting and character, or it comments on the action happening in the foreground, as such it is also known as ‘Foreground music’ (as opposed to ‘background music’, i.e. the film’s score).

## CHAPTER TWO

### REVIEW OF LITERATURE

#### 2.0 Introduction

From a broad perspective, it is common to set aside film as a singularly visual experience; however this is not a fact. Films, (especially modern films) are designed to be experienced visually as well as aurally. A look at how the sound in a cinema hall is designed will substantiate this claim; even modern home theatre systems emphasize surround sound with fat low ends and “sweetened” high end frequencies. As a result, the modern filmmaker seeks to utilise sounds other than the movie’s dialogue to adequately communicate the emotion of the pictures on the screen. The sounds other than dialogue used in movies include sound effects and music; both of which are basically, equally important. This paper however, focuses on the music used in film.

Unlike its counterpart, the *Hollywood*, literature on film music in *Nollywood* is scarce, which is one of the reasons why this research is significant. Consequently, this research paper attempts to draw cues from *Hollywood* documentation and apply it, in the best way possible to the *Nollywood* industry using the selected movie case study.

#### 2.1. The Essence of Music in Film

Concerning the matter of music and emotion, Roy Prendergast in *Film Music; a Neglected Art* outlined two schools of thought; the Cognitivist theories that assert that music can only signify emotional meanings, but cannot arouse them in listeners, and on the other hand, the Emotivist theories, which claim that music, can and often does arouse emotional responses (1992).

As lofty as these theories may seem, the bottom line is that music plays on our emotions, somehow. It is a non-intellectual communication, which indicates an interaction between music and the unconscious mind.

Stuart Fischhoff, in his treatise on the psychological impact of music on film audiences, writes, “The listener does not need to know what the music means, only how it makes him feel.” He further asserted how curious it is to note that the average moviegoer takes the musical accompaniment to a good dramatic film for granted and they can hardly tell if they heard any music (except the movie soundtrack), just ten minutes after the movie is over; which is so because the music was only heard subconsciously (2005).

This conveys the idea that apart from the fact that music is an all important factor in communicating emotion; the music in a film must know its place. Unlike concert music which is composed and presented for an audience that came specifically to listen to music, film music should ideally play by a somewhat different set of rules.

Prendergast opined that the moviegoers are actually mostly interested in seeing the action and hearing the dialogue, therefore, any piece of music that interferes with the audibility of the dialogue or does not enhance or complete the psychological effects of the action, has no place in the movie’s score (1992).

As already established, music is an important, almost indispensable tool in the arsenal of the modern filmmaker; however, it did not start out that way. It was only since the 1930s that orchestrations for movies were composed directly and specifically for the screen (that is the music is specifically composed to follow the on-screen action). Therefore, unless the movie score includes hit songs from an era or specifically composed soundtracks to accompany the

movie for promotional purposes; the orchestration composed directly for the screen cannot exist independently of the movie unless it is revised and/or rearranged.

## **2.2. Evolution of Film Music in the History of Cinema**

Judging from how important music is in film, one would find it difficult to believe that one of the first functions of music in the theatre was to drown out the sound of the projector. Music also found its first use in the accompaniment of the action, and to enhance the mood of the early silent comedies.

Fischhoff, in his book, *Evolution of Music in Film, and its Psychological Impact on Audiences*, explained that the first instrument used for musical accompaniment was the piano, and only later was the orchestra introduced to shoulder this musical responsibility. The early musical accompaniment however had very little to do with the onscreen action and only served to fill in the gaps of silence, making up for the absence of speech; much like the atmosphere obtainable in an expensive restaurant. He also pointed out that the music was taken from a variety of sources; classical repertoires, popular music, folk songs, café music, with little or no attempt to give it any dramatic importance. He reiterated that it was only there to enliven the audience's experience and in some cases, the music literally provided sound effects (2005).

Stuart Fischhoff further noted that as the movies advanced in length, the musical accompaniment also grew in size; with the addition of a violin, and then cello, and then other instruments until the orchestras were about the size of the conventional symphony orchestras. Conductors and players would choose music from a variety of sources and prepare them for the performance, he observed (2005).

Obviously, what this entailed was that different audiences in different theatres showing the same movie would most likely be exposed to a different version of the music each time, as the performances may be slightly different each time.

According to Davis, in his *Complete Guide to Film Scoring*, people gradually started to realize that even if music could not be specifically composed for a specific film, there was a need to develop a method for standardizing music for films, and a way to codify what the musicians played.

This gave rise to the publication of several books containing different pieces of music with different moods which could personate almost any dramatic situation, organized by dramatic category (1999).

At first, a very simple psychological formula was used for musical accompaniment. Some highlights of this formula, as presented by Stuart Fischhoff in *The Evolution of Film Music*, include:

- (i) When a “baddie” appeared on the screen, the player created an eerie feeling, by playing diminished minor chord progressions
- (ii) When a hero appeared on screen, the pianist would play an uplifting anthem
- (iii) The fast pace of a chase scene for example would require the pianist to play a fast tempo piece to accompany it, thereby giving the audience a sensation of running.
- (iv) At other times the pianist would improvise with tunes off the top of his head; tunes ranging from the classical period to modern tunes.
- (v) As time went on, the improvisational style of the sole pianist began to be replaced with precise musical scores by full orchestras

- (vi) Conductors were also contracted to orchestrate classical pieces and compose new scores for films (2005).

As simple as these formulas may seem, they contributed to the rapidly evolving quest for providing movies with class and making them more legitimate and believable, “against the backdrop of the vulgar and low culture reputation the film medium had earlier cultivated” (Fischhoff, 2005).

Fischhoff further pointed out that this of course then gave rise to a new crop of film composers like Max Steiner (who scored *King Kong* in 1933, *Gone with The Wind* in 1939, *Casablanca*, in 1942), Wolfgang Korngold (who scored *The Seahawk* in 1940, *Captain Blood* in 1935, *Adventures of Robin Hood* in 1938), and Alfred Newman (who scored *The Robe* in 1970, *The Greatest Story ever Told* in 1965, and *the Airport* in 2004), and the abandonment of the use of the actual works of old European composers in film scores (2005). However, according to Thomas in *Film Score: The Art and Craft of Movie Music*, these film composers wrote in the styles of nineteenth and early twentieth-century composers such as Tchaikovsky, Wagner, Rachmaninoff, Strauss and Mahler (1991).

Fischhoff in *The Evolution of Film Music and its Psychological Impact on Audiences*, also pointed out that a major highpoint in film music was marked by the release of *The Jazz Singer* by Warner Bros. in 1927, using Vitaphone sound, he also observed that, this movie is said to have changed the sound of movies forever; aside from the fact that Warner Bros. had their profit margin increase by 745% as a result of this movie. Live orchestration while the movie was going on became less desirable, as the live music tended to distract from or overwhelm the screen dialogue; a problem which was reformed by recorded music (2005).

This is true because with recorded music, film makers realized more control (editing, volume, dubbing) over the film score and it became more sophisticated. *The Jazz Singer* was a musical, and at that time (and even to today) the prevailing attitude of producers was “if it works, do it again” (Davis, 1999), so as expected, for the next three years, almost all the successful movies made were musicals. Also, it must have been a very interesting experience for audiences as, for the first time, not only did actors speak on screen, they also sang and danced.

### **2.3. Rules for the Place of Music in Film**

Davis’ *Complete Guide to Film Scoring* posits that there are three stages in film production: pre-production (inception, planning and development of an idea), production (actual shooting of the movie) and post-production (editing and assemblage, and creation of the audio tracks including the dialogue, sound effects and music). He also stated that, the film composer’s active involvement in the movie begins in the post-production stage, after the editing of the movie has been completed. He explained that the composer will usually sit with the producer and director of the movie and together, determine the different places in the movie which require music (since, unless it is an old style, the score is not continuous throughout the picture), how much music is required, what the music should sound like, and what emotions the director is trying to achieve in those scenes (1999).

This meeting between the producer, director and composer is known as the spotting session.

Davis’ point-of-view that the entire score is made up of several sequences lasting from a few seconds to several minutes, and that these sequences are known as cues, and that a feature film may have up to thirty of such cues, adding up to about 40-90 minutes of music (1999), is in line

with that of several other writers on the subject. Davis further noted that each cue and the entire score must be appropriate for what the director is trying to achieve with the drama (1999).

Interestingly, according to Fischhoff, in *The Evolution of Film Music*, if done badly, the music draws attention to itself and away from the events unfolding on screen and in the storyline, or it unintentionally and unartistically contradicts and undermines the onscreen events. He noted that if done badly, the music annoys, simply because of its poor conception and/or execution (2005).

Since music is an ever-evolving art however, there may not be any everlasting hard and fast rules guiding its use in film, only certain conventions which may fade in and out of favor, from time to time. It is only expected however that the music used accompanies and accentuates the onscreen drama, whether the composer deploys a solo piano or entire orchestra, or just a bunch of electronic/synthesized sounds, i.e. the music must work.

Fischhoff further presented some agreeable rules of thumb as follows:

- (i) Loud music may be accompanied with a scene with intense emotion, as the emotion will support it. Loud music in a scene with little dramatic action will do more harm than good.
- (ii) If the music simply tells you what is happening on screen then it adds nothing to the emotion of the scene and produces no additional response from the audience thereby rendering it useless.
- (iii) Strings do not fight voices; therefore they are useful under dialogue.
- (iv) In a scene dominated by sound effects such as bells, whistles, trains, and people in action, the music should be subtle enough to enhance but not interfere.

- (v) Large images on the screen would often call for louder music, and the opposite registers to the voice should be used to avoid a muddled up mix (2005).

#### **2.4. Ways in which Music Serves the Screen**

According to classical, Broadway and Hollywood composer Aaron Copland in Tony Thomas' *Film Score, the Art and Craft of Movie Music*, there are a number of ways in which music serves the screen, outlined below:

- (i) Creates a more convincing atmosphere of time and place – The music gives the audience a hint of the period in which the action is set.
- (ii) It can underline psychological refinements – Refers to the unspoken thoughts of a character or the unseen implications of a situation. Or it may run counterpoint to what is happening on screen, such as a well placed dissonant chord can alert the audience of some imminent danger in an otherwise sentimental scene.
- (iii) Serves as neutral background filler – Care must be taken with this kind to keep it under the dialogue so as not to cancel someone's voice. One is not supposed to "hear" this kind of music; it is the sort to fill up spaces in conversation.
- (iv) Builds a sense of continuity – Music is a kind of binding veneer that holds a film together. Music can be used to unify otherwise unconnected scenes. In its most basic form, it is used in newsreel or montage.
- (v) Underpins the theatrical build-up of a scene, and rounds it off with sense of finality – For example in the fight finale in the 1976 movie, *Rocky*.
- (vi) Expresses the inner feelings of the characters – As opposed to the character's reactions to the external aspects or the ongoing action. Focus is on the character and personality of the actors rather than situation.

- (vii) Creates a mood
- (viii) Wallpaper – Music can be used to cover up the deficiencies of the script or film. However some screen composers like Miklos Rozsa believe that music should be synchronized more with the dramatic content than with the actual pictures, movement, and irregular happenings. The other extreme of this phenomenon is called Mickey Mousing, which is using music to reflect action on screen e.g. plunk, plunk, plunk, as a mouse creeps across the floor in cartoons. For Rozsa, music should be heard, even though unconsciously, in conjunction with drama and the acting, coming together to create a work of art (1991).

All this, goes to show why it is not surprising that unlike music compositions, film scores cannot stand on their own because they are tied to the storyline and to the characters they represent musically i.e. in essence, the film score is a slave to the drama. Take away the accompanying visual images and storyline and all the bits and pieces of the score make no meaning.

## **2.5. Functions of Music in Film**

Davis' *Complete Guide to Film Scoring* identified three major functions of music in film as follows:

- (i) Physical Functions
- (ii) Psychological Functions
- (iii) Technical Functions (1999).

### **2.5.1. Physical Functions of Music in Film**

According to Richard Davis, music often functions in a way that bears upon the physical action or the location of a scene, including, setting the location of the film, setting the time period, Mickey-mousing and intensifying the action (1999).

This is a no-brainer, because unless it is a movie that comes along with a narrator, the audience should be able to identify where and when the events in the movie takes place. This can easily be achieved with the music. For example, a composer might employ the synthesizers and drums used in popular music to represent an urban setting or may use local instruments such as the *dundun drums* to accompany events happening in the western part of Nigeria; a Yoruba party for example.

### **2.5.2. Psychological Functions of Music in Film**

Davis also opined that music can assist the psychological and emotional impact of the film in diverse ways; it may parallel the drama, saying basically the same thing as the onscreen action or it may create an entirely different emotional dimension, thought or idea which is not expressed by the dialogue and action. Some of the psychological functions of film music include creating the psychological mood, revealing the unspoken thoughts and feelings of a character, revealing unseen implications, and even deceiving the audience (1999).

Every movie must have a mood, because that is what the audiences will remember the most. However, it is unnatural for a movie to have one mood throughout; music can come to the rescue here as it can be employed to symbolise changes in mood, so as communicate to the audiences know how to feel.

Davis also pointed out, the music can be used to trick the audience into believing an event will occur, but it eventually does not (1999).

### **2.5.3. Technical Functions of Music in Film**

Davis explained the technical functions as when the music aids the overall structure of the film, such as creating continuity from scene to scene (making a transition) and creating continuity of the entire film (1999).

A movie without sound is actually a bunch of seemingly unconnected pictures, and music is the glue which integrates them into a cohesive form. Techniques such as the leitmotiv, exploited by Wagner, can also be used to create a connection between scenes and the entire movie. For example, the composer might compose a theme for a particular character which is played on only the *oja*. So anytime the *oja* plays the theme (or variations of it), the audiences' minds are automatically drawn to that character.

As music theorist, Noel Carroll succinctly noted that music and visual tracks exist in a complementary relation where music acts as a linguistic modifier, helping to clarify the particular mood, character or emotive significance of a scene or visual action. Film music may generally evoke different emotional responses from different people due to their individual associations and simply because some or much music is ambiguous enough to lack emotional specificity (1999).

Composer Elmer Bernstein sums up the impact of music as follows: "Of all the arts, music makes the most direct appeal to the emotion", and as one film composer puts it, "When film composers meet with directors, they talk about the same thing - emotions" (Prendergast, 1992).

It may all seem like a set of complexities, but simply put, the first question that a composer must answer is “What is this cue’s dramatic function?” Frequently, some of these functions overlap, or are vague, because no two situations are exactly the same and can have more than one dramatic implication.

## **2.6 Following the Drama**

This is a very crucial concept which differentiates a good score from a bad one, and also defines the calibre of composer. There are many composers who can write excellent music, however a composer’s sensitivity to the film’s action and to the director’s vision for the movie is a much more important skill to possess. “Every composer decides a scene’s musical needs based on his own dramatic sensitivity and musical taste” (Davis, 1999).

While remembering that the music is a partner to the drama, certain choices must be made which contribute to the shape and tone of the music. Some of these choices as outlined in Davis’ book *Complete Guide to Film Scoring* include tempo; the overall pacing of the movie, sync points, moments that require a musical comment, is the music involved in telling the story or is it more neutral and mood-setting? Is there source music somewhere in the cue that needs consideration in terms of key, tempo and so on? What is this cue’s placement in relation to the whole dramatic arch of the film? Where is the cue’s placement in terms of other cues? Do their keys have to match (if they are close in time)? Should the cue modulate for dramatic or musical reasons? Should there be orchestration changes accompanying the drama?

This list is most likely not exhaustive because the composer must make myriad decisions and choices. The decision making process may not always be a conscious one, many of the questions mentioned above and others not mentioned are asked and answered on a subconscious level, and

the more experience a composer gets, the more his instincts gets developed. On a general level, however, it is important to examine every film, break down every scene from many angles in order to make the music a snug fit.

### **2.6.1 Writing for Dialogue**

Writing music for a scene with dialogue may be one of the “trickiest things for a composer. Nothing is set in stone, as every situation is different.” (Davis, 1999). Davis further reiterated that the approach to writing music under dialogue is determined by any number of factors, including the mood of the scene, the pacing of the scene, the amount of sound effects present, and the importance of the dialogue itself to the plot. He mentioned that ultimately, the music will probably be dubbed, or mixed in, very low under the actors’ lines. And considered it the natural fate of music in film, and should not come as a surprise. Music is meant to accompany the action, it usually plays a supporting role, and only infrequently does it take a starring role (1999).

Different schools of thought exist concerning the use of music under dialogue; some believe that it is good to move the music when the actors pause, and sustain the music when the actors are speaking; a technique used by many composers over the years. Some composers always write sustained tones during dialogue, which another valid technique. It is still always best to consider every situation to be different, having its own musical requirements.

In order to determine the appropriate music for dialogue scenes, there are melodic, harmonic, and orchestration factors to take into consideration, such as, how active the melody should be, how thick the chord should be, what instruments should play. Davis explained some considerations when writing for dialogue such as

- (i) What is being said? The music must support the mood, and at the same time, stay out of the way. One way to do this is to write a very transparent texture that allows the voices to cut through. This is not however a hard and fast rule since sometimes a rich texture is appropriate; the theme could soar into the stratosphere while the actors are speaking, and the music will be mixed very low underneath the dialogue.
- (ii) Who is speaking? The particular register of a certain instrument may conflict with the actor's voice at certain times. For example, cello or French horn played between middle C and C an octave below share the same range as most male voices, and might fight for attention with the dialogue. Instruments between G below middle C, and G an octave higher might fight with a woman's speaking voice. Whether or not these conflicts occur however depends on the quality of the voice and the way the melody is constructed. The kinds of intervals used, the tempo, and the overall activity or simplicity of the melody also contribute to the degree of conflict. It is important to note that large melodic intervals, quicker tempos, syncopated rhythms, and busy melodies tend to draw the audience's attention to the music and away from the dialogue.
- (iii) What is the pacing of the dialogue? Are the lines spoken quickly, with urgency or is the actor taking his sweet time? Are there pauses between each line, or do they overlap? These considerations will determine how fast the music moves. The composer may accentuate rapidly spoken lines with active music or may provide a cushion with long sustained tones.
- (iv) What is the pacing, or tempo of the film editing? Since the music comes after the editing of the movie is done, the way the film is edited can provide clues as to how

the appropriate music should be like for the dialogue. The composer can write music that mirrors a lot of fast cuts, or it can soften those cuts with a melody line of long tones (1999).

Perhaps, by far the most important point that can be made about writing music for dialogue is that the music should not draw attention to itself, as ninety-nine percent of the time, the dialogue reigns. And obviously the best music under dialogue is that which reflects the dramatic situation, can be heard through the speaking, and allows the voices to be in the foreground without any aural conflict.

### **2.6.2 The Main title and the End credits.**

The music that is played at the beginning of the movie when the credits are rolling is called the main title music, or simply the main title. The main goal of the main title music is to set the mood and tone of the film. This music gives the audience an idea of the kind of story they are about to experience.

According to Davis, there are several approaches concerning this kind of music depending on the director, and other factors such as whether there is dialogue while the credits are rolling, in which case the music should act more as an underscore. He maintained that the main title music often offers the composer a rare opportunity to “stretch out” a little bit as there are no dramatic moments to hit and the cue is usually about two to four minutes long, providing a long enough time for the composer to make a full musical statement. Whereas in many cues during the movie, there is not enough time to complete an idea with a couple of sections (1999).

The *end credits* come when the film has ended, and all the people involved in the production are being named. As Davis further pointed out that for the sake of pure commerce, the music in this

part of the film is usually a song; producers hope that because the song is the last thing heard, that it will stick in people's minds and make them want to buy the soundtrack album. The composer may decide to compose music for this part of the film, and since the end credits is often five or six minutes, and the composer is free from dramatic considerations, he can write a piece that is more like a suite. However unfortunately, very few people remain in the theatre to hear this music (1999).

### **2.6.3 Source Music**

There are many instances of songs that are not featured and that are part of the background of the actual scene. Source music is any music that appears to be coming from a "source" on screen. In other words, it is any music the actors in the scene can hear. Examples of source music are car radios, home stereos, and bands in a nightclub, street musicians, and even actors humming in the shower.

## **2.7. Film Music and Form**

Roy Prendergast, in his 1992 book, *Film Music, A Neglected Art*, explained the concept of film music and form. He stated that "of the many criticisms levelled at film music, a major charge is that it lacks cohesive form" (Prendergast, 1992). He continued by positing that this criticism is naïve at best, and such criticism betrays a total lack of understanding concerning the function of film music and its intimate relationship with other elements of the film. He explained that even the great Stravinsky didn't grasp this crucial fact about film music when he composed sketches of music for *Commandos Strike at Dawn*, without having ever seen the picture. Obviously the sketches were unusable for the film, and Stravinsky later adapted them into what is now known as *The Four Norwegian Moods* (1992).

This means that a good film composer must be chameleon-like both with his compositional style and, perhaps more importantly, with the form and shape his music takes in relation to the dramatic developments on the screen.

Prendergast in *Film Music, a Neglected Art* also pointed out that it is as a matter of fact a cardinal rule for the film composer to allow the visuals on the screen determine the form of the music written to accompany it. The film composer must consider the form and rhythm of a scene established by the visuals. To do otherwise is to invite argument not only from the film itself but from the producer and director as well.

He further discussed that the relationship between visual/dramatic form and musical form may be in the context of individual scenes or in the context of the entire picture. There should be some sort of cohesive form at work within the picture as a whole, and the music should definitely reflect this underlying formal structure of the entire film. However, there are certain qualifications where the music is concerned, because unlike the picture which is ever present, the music comes and goes, and is not one of the ongoing elements of the film. Good film music is used sparingly and only at those moments where it will be most effective.

He outlined the leitmotiv as the most common resource, which had its emergence in the operas of the nineteenth-century composer Richard Wagner. The basic idea is having a different melody or motif for each character in a film, one which film composers have picked up on. He also pointed out its advantage which is that the musical material is easily recognizable by the audience (1992).

Max Steiner, a renowned film composer insisted that “every character should have a theme.” The melodies or motifs of a leitmotiv score can be restated in various forms each time the character

appears. Alterations in the melody's character (e.g., sinister, loving, excited) can give the listener some indication of that character's state of mind at any particular point; a device which can be particularly useful when the scene is emotionally neutral. The music adds something not already present on the screen, so it is not redundant. Most composers working with leitmotiv scores tend to treat the melodic material as variations, i.e. a motif varies and develops alongside a character or dramatic situation (1992).

Prendergast mentioned a second and much overused formal device; the monothematic film score, in which a composer uses only one tune (usually popular in nature) for the entire score, and a third type of formal structure for film scores which bears resemblance to the leitmotiv score and is perhaps best called a developmental score. He loosely compared the formal procedure of a developmental score to the classical sonata-allegro form of the eighteenth-century; i.e. the main title music in developmental scores serves a similar function as the exposition in classical sonata allegro form, in that it presents musical material to be used throughout the score. However, from this point forward there are no more resemblances since unlike the sonata-allegro form; there is no definite sequence of formal events in a film score (1992).

Since each film has a unique form and each scene its unique underlying rhythm; it is these elements that a sensitive film composer tries to capture in his music. In the spirit of nationalism and since not every *Nollywood* film composer is likely trained in European classical music, it is up to the composers to study the movie to get a feel of it, and develop new idioms relating to the form, as against the ubiquitous way of having music playing continuously in the background throughout the movie with no regard for form or structure.

This review of relevant literature has attempted to give a thorough insight into the art of creating music for film, its functions, its form and its aesthetics. A few points have also been related to

the *Nollywood* scene, to bring it home and also prove to be a useful contribution to the knowledge base.

## CHAPTER THREE

### METHODOLOGY

#### 3.0 Introduction

In this chapter, the methodology that was used in achieving the stated objectives of the study is described. Emphasis is made on the research design, sampling technique, sources of data, data collection method, research instrument and the method of data analysis.

#### 3.1 Research Design

This study adopted a descriptive survey design, in which the data were analysed qualitatively. Qualitative research is aimed at gaining a deep understanding of a specific organization or event, rather than a surface description of a large sample of a population. Qualitative analysis is concerned with the interpretation of data and the description of findings and results. Qualitative methods are probably the oldest of all scientific techniques (Shuttleworth, 2017).

#### 3.2 Population

The study population is *The Wedding Party* movie

#### 3.3 Sample size and sampling Technique

Since this is a single case study, the sample size is limited to the understudied movie; *The Wedding Party*, which was purposively selected, not only on the merit of it being the highest ever grossing *Nollywood* movie, but also for the fact that it had an extensive use of music that allows for a sufficient appraisal.

### **3.4 Method of Data Collection**

This data collection method for the study involved the following:

- (i) Watching/listening to all musical cues in the movie
- (ii) Analyzing the form/structure of the music and its perceived intended functions.

### **3.5 Sources of Data**

The sources of data used in this study can be categorized into two:

#### **3.5.1 Primary Source of Data**

The primary source of data was the video file of the movie, *The Wedding Party* containing the composite audio track which includes the dialogue track, music track and sound effects track.

#### **3.5.2 Secondary Sources**

The secondary sources of data include books, journals, articles and various related materials obtained from the Internet, which supported the analysis and also proffered answers and suggestions to pertinent questions.

### **3.6 Instrument for Data Collection**

The study relied solely on the instrument of content analysis.

### **3.7 Method of Data Analysis**

The data was subjected to contextual content analysis, i.e. the information retrieved from the film analysis were juxtaposed with the several rules, tools and aesthetics guiding the production and use of music in film as had already been extensively discussed.

### **3.8 Tests for Reliability and Validity**

The material observed in the study was characterized in a way that is potentially reliable and valid. The information gathered was authenticated and validated to ensure that the secondary data corroborated the primary data.

To analyse and interpret visual text like film material, photos and videos is no mean task, as the views of the filmmaker and the film observers may be at odds; in which case the interpretation of film content is more complex and difficult. Some film can be interpreted from different angles of meaning; some films are based on real phenomenon, while some are a figment of the producer's imagination. Therefore, different kinds of interpretation manipulate the analysis of film content; this further indicates that the analysis of film material is a highly difficult and intellectual work. However, film analysis is also a stepwise process like test standardization (Dodia, 2012). If a researcher thinks and follows the steps of analysis then the process of film analysis becomes easy and the interpretation becomes more interpretative. To analyse the film, the analyzer has to see the film more than once.

### **3.9 Ethical Consideration**

This study is strictly meant for academic purposes, and is in no way an attempt at befouling the image of the understudied movie or any of its stakeholders.

## CHAPTER FOUR

### DATA PRESENTATION, ANALYSIS, AND DISCUSSION OF FINDINGS

#### 4.0 Introduction

This chapter dwells on the analysis of the music used in *The Wedding Party* movie.

Presented in this chapter, is the data of the cue by cue description of the music track (which comprises the score and the songs) of the movie, *The Wedding Party*. Each individual musical cue in *The Wedding Party* is described in detail in the context of how it accompanies the drama. The data is presented this way because unlike concert music, film music does not make complete sense when taken out of context of the drama it accompanies.

A discussion of the data analysis of musical cues of *The Wedding Party* is presented, and is subjected to scrutiny concerning its form and functions, its interaction with the drama, as well as its overall conformity with the international best practice.

#### 4.1 Background Information on the music used in *The Wedding Party* movie

*The Wedding Party* is a Nigerian romantic comedy drama film, directed by Kemi Adetiba that tells the story of the shenanigans that go on during the planning of a Nigerian wedding in Nigeria. The movie was released in December, 2016 and went on to become the highest ever grossing Nollywood movie barely four months after. A coalition of stakeholders and creative minds worked on the production of this movie that it was no surprise how well the movie did in the Box Office. Dr. Bayo Adepotun and Michael “Truth” Ogunlade collaborated to produce the film score and fortunately the score was a quite copacetic feature of the film, and most likely the most career defining score for them.

Even though some critics have described the movie as an extended music video, probably due to the fact that it is a star-studded production, and its extended use of pop songs, the writer believes that the use of pop songs was quite appropriate because that is what is obtainable in a typical Nigerian wedding party

## **4.2 Data Presentation and Analysis**

### ***The Wedding Party: Cue by Cue analysis***

**0:00:26-0:02:31** – An upbeat, 4-note “wedding party” theme begins along with the introductory credits. This exciting but intense tune is *The Wedding Party’s* Main Title, and it is employed to set the mood of the film we are about to witness; A Lagos wedding party.

The Main title begins with a fast tempo simple melody accompanied by an electronically synthesized kick drum, snare and open hi-hat. This symbolizes the fast paced life of urban Lagos (where the movie is set), which is accompanied by a lot of stress and uncertainties. Even though it is a party, there is a lot of business involved and a lot of emotions involved in getting a good wedding party to come through. This is definitely also the reason why this theme is played in a minor key (F minor). And the construction of the melody in which it alternates from F (lah) up to C (mi), then coasts in between, at ‘A flat’ (doh) before dropping to ‘E flat’ (soh), before descending again to F (lah) from G (ti), alludes to the emotional roller coaster ride the movie promises to take you on.

The fast tempo music utilized here, wallpapers a series of scenes (featuring the courier in a hurry to get the invitations to the bride’s house, and wedding planner in a frenzy to get the venue in order) that it cuts across and the music serves in setting the mood of the movie, and it even fits in

with the overall pacing of the editing of those scenes, because the music synchronises with some sync points in the film editing.

Towards the end of this cue, the images cut to another scene after the scene where the courier had just recovered from a near accident. This scene corresponds with a change in orchestration of the Main title music. The electronic drums were shaved off for a more string dominated texture, featuring a low string and a sustained high pitched violin (still in the minor key) giving an ominous feeling, suggesting that there might be something sinister associated with that particular character, all while building tension for the coming scenes. This cue ends with the sound of a marimba playing a broken 'F minor' chord (I).

On the whole, the composer was able to make a full statement about the mood of the film in the main title, since there was no serious dialogue going on to consider. The only voice in the main title was the frantic monologue of the wedding planner.

Judging from the Main Title, the form of this score seems to be a developmental one, in which the main title music is serving as a type of the exposition section of the sonata-allegro form. It looks to be a developmental score.

**0:02:32-0:03:28** – This cue utilizes the song; "Oko Mi", by WAJE. In contrast to the fast tempo, minor key theme of the main title, this is a mid-tempo Afro pop song, performed in 'C major', ushering and playing in the background of the scene in which we first see the bride. The lyrics of the song joyfully profess the singer's love and admiration for her partner, who she describes as her "dream come true". This kind of music is appropriate for a scene like this, as it gives us a hint of the kind of atmosphere it is and the character's inner emotions; today is the day she finally becomes a wife to the man of her dreams. Even though on the external, she may seem

bothered and on edge, the music is used to give the audience a hint of her inner emotions, which is a feeling of fulfilment to finally be getting married.

The volume of the music was lowered whenever the dialogue was present. This conforms to the international best practice, since the music should never fight with the dialogue.

**0:03:28-0:04:50** – This cue; fades in just as the previous cue fades out. However it features a sharp contrast from the Afro pop song (which is the music of the urban youth) in the previous cue. This cue is an instrumental piece from one of the popular Nigerian traditional music genres. Judging from the instruments utilized (Yoruba membranophones, shakers, guitar section, and wooden block, and a snare drum), its Afrobeat type rhythm and also the 3 note melodic ostinato in ‘E minor’, it is most likely in the Afro Juju genre, whose major exponent is Shina Peters.

This type of music serves a physical function; it tells us that the events are taking place in the bride’s family house. The family is from Ekiti state, and judging from the father of the bride’s reaction to the “impolite” bridesmaid, you can tell that it is a typical Yoruba family and the music used represents an aspect of the Yoruba cultural and musical idioms. The music however cuts, ending the cue just as soon as the bride and bridesmaids start to interact, because it no longer fits the situation.

The cue doesn’t feature any vocals in the music due to the fact that there are also a lot of active and prominent voices in the dialogue. Any vocals in the music would only fight with the voices, thereby making the music inappropriate. The main melodic theme also features small intervallic leaps in the melody, so as not to draw too much attention to the music and away from the dialogue.

**0:05:06-0:06:54** – As the ladies conclude the conversation, the same Yoruba traditional music instrumental used in the previous cue was used to re-establish the physical location; it recurred to reiterate the place where the events take place.

Another Nigerian pop song, “Finally” by Nigerian highlife proponent, Flavour is utilized as the scene cuts to show another location where we are to discover what the groom and the guys are up to. The lyrics; “Finally oh, it’s about to go down!” reveals the mindset of these “Lagos big boys”, ready to see their friend, a reformed player, finally settle down with one woman. The volume of the music ducks for the dialogue.

The music suddenly cuts as the yet unnamed best man brandishes a damning flash drive. The sudden cut of the music served to accentuate the shock associated with that part of the scene.

**0:07:13-0:07:21** – A short excerpt of a juju music instrumental section cues in to accompany a switch back to scenes featuring the mother of the bride and her friends sing the lyrics of popular Juju music.

**0:07:39-0:07:42** – A cue containing the part of the actual recording of the song; “Let Them Say” by King Sunny Ade, which the women are singing as they celebrate upcoming events.

**0:09:24-0:10:41** – A similar concept as the previous cue, however the music continues in the background through the rest of their conversation, and ends with all the characters chorusing the hook line of the King Sunny Ade song; “Let Them Say”. The interaction of the music with the images of this scene establishes the Yoruba family’s affinity to their social lifestyle and status and the kind of music that accompanies the lifestyle.

**0:10:42-0:13:21** – This cue features Piano sonata no. 5, in ‘G major’ by Wolfgang Amadeus Mozart. The cue fades in and continues in the same vein of establishing the physical locations as

well as setting the mood for the scene, as it represents the more polished and western influenced lifestyle of the groom's parents. The music fits in with the aesthetic of their picturesque palatial home and their "cultured" behaviour as well as the mother of the groom's refined diction. The composition continues in the background even as the characters banter with each other and only fades out as the father of the groom later lets the audience in on the existence of a dirty secret.

**0:13:22-0:13:36** – The sound of a trombone playing a simple tune in 'F minor' hints of an awkward and embarrassing situation. The trombone is accompanied by chimes, setting the tone for the conversation which is about to take place between the ladies and the maladroit bride. This piece synchronises quite well with the images and was obviously specifically composed for the scene.

**0:14:03-0:15:06** – An RnB tune; "Goodman" by Ruby Gyang, plays in the background as the ladies talk about sex. However this piece of music does not duck well enough to the dialogue at all times. The vocals of the song interfered with the clarity of the dialogue at some points in this cue.

**0:16:12-0:16:35** – A highlife pop tune plays for about five seconds and fades away into a military march tune featuring timpani rolls and snare drums and horns in the instrumentation to accompany the very restive wedding planner taking a roll call. The highlife pop tune seemed to have been unnecessary, given the circumstances of the accompanying picture.

**0:16:43-0:17:04** – A reprise of the juju music theme re-enters in this cue to signify the "take-over" by the Yoruba caterer, stemming from the absence of the original caterer. The instrumentation features dundun drums, bata drums.

**0:17:20-0:17:39** – This cue enters at a sync point. It features electronically synthesized orchestral hits to signify a build up of the tension in the events taking place, while retaining its comic element. The orchestration also involved a sustained tonic note played by an electronically synthesized stringed instrument. This cue also extends into the scene where the bride and her mother have a clash of interests.

**0:18:59-0:19:40** – “Let’s Get Married”, a serenading and mellow piano tune in ‘C major’ cues in to signify a gradual resolution of some of the tension that had built up, and to communicate the emotions of safety and comfort between these friends. It also signifies that the inner emotions of the bride have finally been restored to their balanced state, as this piano tune is in the same key as when we first saw her. The ascending melodic progression of the tune alludes to lifted spirits.

**0:19:41-0:19:53** – The music heard in this cue is a western classical piano piece (Für Elise by Ludwig Van Beethoven). This is first instance of a clear case of source music in this movie, as the music is being played by the father of the groom on his baby grand. The music cuts because he is distracted by a phone call, and returns in the next cue.

**0:19:59-0:21:27** – This cue begins as a continuation of Für Elise by Beethoven and is suddenly replaced by a hip hop instrumental in ‘E minor’, as the father of the groom rises from the piano to receive a guest, i.e. the music switches from source music to incidental music. The hip hop tune is driven by electronic drums, a bass guitar, and samplers. This music was used to give a feeling of an imminent adventure and a feeling of risk as well. It alludes to the sinister notions harboured by the ex-girlfriend of the groom, and condoned by his mother. Its first entry in fact was used to attempt to trick the audience into believing that the guest was the father of the groom’s secret lover.

However the music really interfered with the dialogue in this cue. The instruments used in this cue tend to fight with voices, so the composers should have either used different instruments, a different style or should have just had the music mixed in at lower levels.

**0:21:47-0:23:45** – “Seduction (Life Process)”, an eerie suspenseful tune plays. It is played in a major key with chromatic and minor progressions inserted in it. This is to give the feeling that, of the overall potpourri of emotions in the atmosphere, there still remains a glimmer of hope anyway. It cuts off as soon as the father of the groom interrupts a compromising situation, which only puts our minds at ease for a little while.

**0:24:31-0:27:24** – “Solace”, a specifically composed folk like tune plays on a synthesized guitar, as it is about to be a father and son time. However it is played in ‘F sharp minor’ which also infuses the scene with a tone of seriousness while still retaining the folk feel. An electronic piano joins and plays a contrapuntal melody around the guitar melody. The orchestration further evolves to include a violin and a cello, thereby heightening the emotion of the scene. The choice of instruments is good for the scene, since strings do not fight with voices. The instrumentation then reverts back to the original texture of piano and guitar again, and then the piano is replaced by a violin, as the orchestration constantly evolves. The main theme of the folk tune however keeps recurring.

This cue doesn’t seem to end with the scene change, however the string tune crescendos into a reprise of the Yoruba traditional juju theme as the father of the bride impatiently awaits the other family members.

**0:27:24-0:28:40** – “Ololufe”, a “naija” RnB tune performed by Flavour and Chidinma plays as the bride is presented to her parents by her stylist. The theme of the song revolves around long

term love, and continues in the background, setting the mood of love. The tune scratches to a halt with the sound of the bride mistakenly tearing her dress.

**0:28:44-0:29:31** – A deep horn features a variation of the embarrassing tune earlier introduced and associated with the bride, featuring deep horns and sustained strings in ‘C sharp minor’. This scene is a serious scene, however, the music makes light of it, so as to condition the audience to see the comedy in the scene. The music is used to comment on the scene in this cue.

**0:29:32-0:31:20** – The church organ plays in the background as everyone waits in the church for the bride, setting the mood of a church service. Thereafter the “Here Comes the Bride” tune, played on the church organ comes up as the bride makes her entrance into the hall to meet her future husband. However, despite the allusion that the music is coming from the church organ, we never see an organist playing the organ in the church, even when the picture cuts to show the actual organ. Furthermore, the changes in dynamics of the organ sound, is quite obviously more digitally induced than naturally achieved.

**0:31:36-0:31:48** – The church organ plays and serves as wallpaper for the images that cut across different settings in the church, with the preacher’s voice being heard in the background, imbued with a long reverb. The church organ plays to re-establish that the events are still taking place in the church. This music was used to also move the story along so as to maximize the time allotted for the feature film. The music serves a technical function.

**0:32:00-0:32:19** – A rising suspenseful tune, accompanied by low sounding bass drums plays as everyone looks to the mother of the groom to disrupt the wedding service.

**0:32:59-0:34:47** – “The Wedding March” by Mendelssohn plays as the couple kisses, after which the music fades into a Nigerian RnB pop tune; “Made for You” by Banky W as they make

their way out of the church. This genre change is also symbolic of the change in environment, as the story progresses. And also serves as a connection between the church and the venue of the wedding reception.

**0:34:50-0:36:40** – A fast tempo dundun drum ensemble plays. And this portends the chaos about to be perpetuated by the Yoruba wedding crashers. This dundun ensemble piece seems to serve as a theme for the emotions this chaotic situation presents. While this music plays, the wedding thief is revealed as another element in the cause of chaos. However as appropriate as this music is for the events happening on screen, it fought with the voices at some points, and at other points, it slightly looped off time.

**0:36:40-0:37:32** – This cue features a very popular Afro pop song, “Bullion Van” by MI. The lyrics of this song boast of an affluent life with unlimited money available. This music was used to accompany the convoy of exotic cars carrying the bride, groom, and other friends to the reception. The song is also further adapted to become source music coming from the car stereo of the car carrying the best man and chief bridesmaids. This cue also cuts to a mid-tempo Yoruba traditional music instrumental as the scene cuts to the vehicle carrying the bride’s Yoruba parents. The music was quite properly used in this cue as the music was synced with the editing of the images.

**0:38:07-0:38:29** – The same Yoruba traditional mid-tempo instrumental piece from the previous cue is repeated since it appears to be the music coming from the parents of the bride’s car radio (source music).

**0:38:29-0:39:56** – The scene and music cuts to an RnB tune; “All I Want Is You”, by Banky W, which plays for a few seconds after which it changes to the song; “Turn By Turn” by Sunny Jay

(an obviously up-and-coming artist) in an urban popular style as the driver changes the song on the radio. This song plays in the background until the shot cuts from inside the car, to outside it; showing that it was source music.

**0:40:00-0:40:23** – The dundun ensemble symbolising chaos and unrest kicks in again to accompany the tense situation where the mother of the bride is causing a scene of her own.

**0:41:54-0:42:50** – A soulful tune featuring an electric guitar solo and accompanied by drums and a bass guitar plays as the groom reassures his bride of his love for her. The tune is however played in ‘C sharp minor’ to retain the suspense of upcoming events.

**0:42:51-0:44:31** – The music cuts back to the dundun ensemble symbolic of the wedding reception’s tension. The mother of the bride is still frantic. The chaos-theme music continues in the background.

**0:44:31-0:45:10** – The resolution of the frantic scene caused by the mother of the bride is punctuated by the same soulful tune heard earlier after the couple had resolved their issues. This tune is now associated with resolution and closure of immediately disturbing events, since it is still played in a minor key.

**0:45:11-0:46:01** – We realize that the troubles are not over yet as the dundun ensemble chaos theme kicks in again to foreshadow an impending conflict. This theme cuts out abruptly without any resolution, therefore, we know it is not over yet.

**0:46:04-0:48:09** – A reprise of the embarrassing theme plays on a deep horn to accentuate the laughable suggestion of the wedding planner. This theme then cuts to a popular highlife tune; “Ada Ada” by the Nigerian Highlife musician Flavour, as the groom’s family dances into the reception. They are Igbo so the choice of music is appropriate for the situation, however it is not

well synchronised with the picture and furthermore, it is not absolutely clear whether this piece was meant to be source music or incidental background music. It is assumed to be source music because we notice a live band playing at the venue (not Flavour), however we hear digitally recorded music (by Flavour).

**0:48:09-0:48:31** – Ominous stringed sustained note is used to introduce a dissonance to the end of the previous cue and signifies that the otherwise happy situation might just turn sour. A sinister tune plays in this cue on strings and bongos, and a piano.

**0:48:35-0:48:38** – The mother of the bride and her friends sing a few words from the pop song “Ginger” by Lax ft. Wizkid.

**0:48:43-0:51:16** – An interesting cue that begins as source music, sung by the father of the bride, and immediately dovetails into a recording of the same song, “Eyin Temi Bawo Ni O” by Yinka Ayefele. This is the music that ushers in the family of the bride. However, in this case also, the syncing of the music to the picture is slightly flawed and it is not clear whether it is source music or incidental music. It is supposed to be source music since we notice a band is featured playing live at the venue (not Yinka Ayefele); however we hear Yinka Ayefele’s recorded music.

**0:51:16-0:51:29** – This cue features a reprise of the adventurous hip hop instrumental in E minor, which was first introduced earlier with the sinister notions of the groom’s ex-girlfriend, as she makes her way inside the venue of the wedding reception.

**0:51:30-0:52:50** – Source music is featured in this cue featuring the pop song (Fine Fine Love by J. Martins) being played at the wedding reception. It however features unnatural cuts. These are fine details however and are not very obvious or distracting.

**0:53:09-1:00:26** – More source music of Nigerian pop songs is played; Kiss Daniel’s “Laye” plays to usher in the bride and groom. But since the music is being played at the venue of the reception it cuts across any scenes of events taking place at the venue of the reception. Here again, the syncing of the music and the images is way off. One would expect that since it is a scene where the characters are dancing to a song that is supposedly being heard by the characters that they would dance to the beat (after all Africans are good dancers). The music does not fit correctly with the editing of the movie, the music wanders towards and away from the sync points. The music ducks to the dialogue in an unnatural way at some point; at a party with loud music, people would naturally raise their voices to communicate rather than the music being lowered.

The music then changes to “On Top your Matter” by Wizkid, as the party continues. The music also serves in connecting the scenes, because we know that as long as we hear the music playing, then we are sure that we are still at the wedding party. The song again changes to “Duro” by Tekno. This is typical of a Nigerian party which usually features many of the popular songs of the era. The song changes to a juju song to give the floor to and involve the other guests who may not be hip. The party continues, amidst the events that are festering in the background.

**1:00:45-1:04:07** – A 4-part chordal tune played on the organ sets a different mood as the pastor steps up to lead prayer. During the prayer, the organ is used for special effects and to punctuate the controversial prayer of the energetic pastor. The main organ theme then returns at the end of the cue.

**1:04:22-1:04:32** – A new suspenseful tune, accompanied by bongos plays as a new character is introduced. We do not really know this character, but because of the character of the music and the accompanying images, we can subconsciously infer that she has sinister notions.

**1:05:03-1:07:28** – This cue again features a previously played pop song (Fine Fine Love by J. Martins), which is typical of a Nigerian wedding party. The party has picked up again. However, again the music doesn't sync up to the picture properly. We first see a disc jockey performing, then we see a band performing live at the venue; however we only hear recorded music symbolising events at the party. On the other hand, we might refer to it being used as a wallpaper to connect different scenes. The music continues in the background amidst the argument between the wedding planner and the food vendor. However the music cuts out for dramatic effects when the otherwise posh wedding planner shocks everyone by speaking Yoruba. This effect is good for dramatic purposes, but it is unnatural to do that with source music, since that causative event is a private situation not witnessed by everybody, it should not affect the music everyone is listening to.

**1:07:40-1:10:31** – A comical tune plays as the wedding planner goes on her knees. This comical tune is another variation of the more sinister tune associated with the wedding thief, and the embarrassing tune associated with the bride. This tune dovetails into an Efik neo-traditional tune accompanying the Efik dance performance.

**1:13:20-1:13:36** – A rising house type tune plays, to signify rising tensions again. House music is usually accompanied by chaos, disorder and recklessness. The music syncs with the editing of the picture in this cue, however the choice of genre does not seem to have proper place in the scene and the general tone of the movie.

**1:15:24-1:17:04** – The dissonant sound of a synthesized pad followed by a stinger chord, and a thick rising sustained chord, as we witness the wedding thief in action. The music, accompanied by bongos, has an eerie feeling and expresses the imbalance of emotions. This cue is

characterised by rising sustained notes to validate the suspenseful situation, and ends with a crash on a large hollow sounding cymbal.

**1:18:08-1:18:43** – The strings return to signify the continuous building up of tensions towards a climax. The stringed instrument is accompanied by a bass guitar playing an ostinato melody and a sustained high pitched note played on the piano. These sustained notes and repeating melodic ostinato signify a climaxing and peaking of the chaos, as the thief holds the family at gunpoint.

**1:19:07-1:19:23** – An ascending comical version of the tense tune is reprised here and ending on the sustained high pitched note again.

**1:19:45-1:20:32** – The entry of the now already familiar dundun ensemble immediately forebodes conflict, and true to that, chaos soon erupts as the wedding planner gets overwhelmed by party guests as well as party crashers. As the scene changes back to the gunpoint scene the previous tense theme returns and cuts out just before the resolution between the Yoruba couple.

**1:20:44-1:21:00** – A comical version of the theme plays to accompany the short comedic banter between the thief and the mother of the groom, while retaining the essence of the tense theme previously heard.

**1:21:43-1:22:13** – The guitar folk tune first heard earlier with the groom and his father returns as it is the theme associated with the family's serendipity.

**1:23:25-1:23:59** – A new theme played on a bass guitar, with intricate melodic movement, and drum rolls to signify an increase in the pace of events. The search for the bride has officially begun. At some point in this cue however, the music had a clash with the dialogue.

**1:24:16-1:25:07** – “The Chase” tune returns as the groom gets back to the chase for his bride. The return of the tune is characterized by a tenser rhythm with more drum rolls.

**1:27:41-1:29:45** – A mellow piano tune, accompanied by strings cues in. It is in a major key. The cue suddenly metamorphoses into the soulful tune with the solo electric guitar and drums and the bass guitar heralding the return of the bride, which begins with a minor orientation, and transposes to its relative major key towards the end. This is the same tune that was played when the couple first resolved their issues before the wedding reception began. This signifies the couples’ resolution of events and things seem to be back on track.

**1:29:49-1:30:14** – A slow pop rock tune “Goodman” by Ruby Gyang plays as the bride throws her bouquet which is caught by one of the bridesmaids; the same tune which featured earlier when the bridesmaids were talking about sex.

**1:31:30-1:32:33** – A string playing a sustained tonic note, while an electronic piano plays broken chord progressions to accompany it, sets the mood for emotional closure. The tune is played in a major key. The sustained tonic note which runs throughout the cue signifies balance and stability.

**1:32:39-1:35:22** – A pop song by Skales titled “Ijo Ayo” is cued in as the family and friends and well wishers take to the dance floor. The music is still not properly synced to the images, and the characters seem to be dancing to another piece of music, even though the images and music sync at some points, it is only coincidental. It would have been a more enjoyable experience if the images and music were properly synced.

**1:35:22-1:36:05** – The comical wedding theme returns in a variation, purely comical this time. This is to put a comical emotional stamp on the all the events that led to that point.

**1:36:08-1:41:50** – A pop song, “All For You” by Banky W features as the final scenes blend into the beginning of the end credits. Different other popular songs such as “Oko Mi” by Waje play in the end credits, obviously for commercial reasons, because this is what the audience will remember as they leave the movie theatres. As is usually expected, this cue is the longest cue in the movie (almost six minutes). This cue conforms to the international best practice.

### **4.3 Discussion of Findings**

The film score of *The Wedding Party* features approximately seventy-four minutes of music. The entire music track is fun and full of energy and nostalgia which the composers were able to keep going throughout the movie, even though a lot of pop songs were interspersed into the score. A wide variety of instruments were used and the composers did a decent job in matching the music to the action on the screen. The music track contains a variety of tunes, such as “The Chase”, “Serendipity”, and “Let’s Get Our Wife” which were engaged to traverse the emotional dynamics of the film. “The Chase” is an energetic and fast paced piece which sets the mood of the entire film, and validates other pieces such as “Let’s Get Our Wife”. Other pieces such as “Acoustic Heart String” and “Serendipity” utilize a lighter and mellower tone.

The composers also show their ability to create more humorous themes to represent embarrassing moments as well as maladroit or awkward characters. Overall, the composers exhibit a great amount of artistry in the composition of this score which is a giant leap from the status quo of Nollywood.

The music in *The Wedding Party* was subjected to a contextual content analysis, juxtaposing the observed phenomena and weighing against the international best practice.

#### 4.3.1 The Form and Functions of Music used in *The Wedding Party*

The one hour, forty two minute movie is composed of about seventy-four minutes of music. The music is of course just one part of the composite soundtrack which also contains the dialogue tracks and the sound effects track. The entire music track is composed of both pieces specifically composed for the onscreen action and songs which were licensed and interspersed into the plot of the movie, all employed to serve a purpose or another in efficiently communicating the drama.

The music used in *The Wedding Party* can also be distinguished into:

- (i) Diegetic music aka source music: which is music the characters can hear, play or otherwise manipulate.
- (ii) Non-diegetic music: background music which exists out of the realm of the characters, and exclusively for the audience to listen to, so as to influence their emotional reaction to a scene.

The non-diegetic music used in the film were mostly instrumental, while the source music were both instrumental and vocal, cutting across a variety of genres, from Highlife, to Juju to Pop, as well as Neo-traditional forms.

From the analysis of the data above, it can be inferred that the form of the score of *The Wedding Party* is a hybrid film score i.e. features elements of a developmental score and also features elements of a leitmotiv score. It is a developmental score because the Main Title music served the same function as the exposition section in the classical sonata allegro form, in that it set the mood for the film and presented musical material to be used throughout the score. However, the score of *The Wedding Party* is not a fully developmental score because it hardly uses the musical

material in the Main Title music in the rest of the score while utilizing elements of the leitmotiv score in moving the story forward.

The basic idea of a leitmotiv score is having a different melody or motif for each character in a film; musical material which is easily recognizable by the audience. The melodies or motifs can be restated in various forms each time the character appears on screen. Even though not fully exploited, *The Wedding Party's* score featured some elements of the leitmotiv.

For example the tune in F minor played by a deep horn, in its several variations was associated with embarrassing, awkward, sinister, and comical situations. Also the hip-hop tune with a heavy rhythmic section was associated with the dangerous adventure brought on by the groom's ex-girlfriend. In the same vein, the Yoruba dundun ensemble playing a fast tempo (hot beat) tune was associated with chaos at the wedding party. The soulful electric guitar tune was synonymous with the couple's conflict resolution, and the folk-like guitar tune was associated with the groom's father and was only heard when he and members of his family were on-screen.

Therefore, even though each character in the movie did not have a specific melody or motif, certain important characters and situations were punctuated by a certain motif. Variations of this motif then gave a hint of the character's inner unspoken emotions or gave a clue as to the atmosphere of a particular scene. It is against the backdrop of the above findings that the form of the score of *The Wedding Party* can be classified as a developmental-leitmotiv hybrid score.

The music used in *The Wedding Party* served different functions including establishing a physical location of the scene and even setting the time period. The music was also used to transport the audience through different social classes. The music was also used to create psychological moods, and empathetically reveal the unspoken thoughts and feelings of a

character. At some specific points the music also functioned as an instrument in deceiving the audience.

Source music i.e. music that can be heard by both the viewing audience and the characters in the film, was extensively used in the movie. The music was also occasionally used to comment upon the images, and the most usual type was in contradicting the connotative sphere of the visual action, for example when a comedic tune was used to accompany an otherwise serious situation where the bride tore her wedding dress. However on other occasions the music was used to support the characters' emotions and providing a basis for the audience's emotions.

The music also served the function of building anticipation for subsequent action, in such scenes when the music changed before the scenes changed, thereby creating tension, as the audience yet has no idea what is about to follow. The music also served to create emphasis on movement, for example, the scenes which involved running were accompanied by fast tempo music, with percussion section, and bass which provided driving rhythms that infused the scenes with momentum, keeping the audience gripped. Generally, the music also aided the overall structure of the film, such as creating continuity from scene to scene, the opening music, and use of leitmotifs, all of which helped in driving the movie's narrative; and especially useful during time gaps in the film.

#### **4.3.2 Interaction between the Music and the Drama**

The composers did well to follow the drama with the music as best they could, as the music served several functions and generally interacted appropriately with the drama. The music that was specifically composed for *The Wedding Party* was generally well synced with the picture and it followed the editing of the movie. This is especially so because the composer usually

enters the production process after the editing of the movie has already begun. The syncing of the music with the picture was also moderate and was not “mickey-mousing”.

The most undesirable interactions between the music and the drama however came up with the use of source music (music coming from a source on screen) in the movie, as it was not properly synced to the images at the instances it was utilised. Since the characters can actually hear this music (or are supposed to be able to), and also due to the fact that they are dancing to it, the music should be properly synced to the images. The music used as source music was mostly licensed songs.

By way of the international best practice, for a movie which is going to utilise source music, especially one which the characters have to react to in some way, then the composer and music editor must enter into the production process much earlier, so as to curate the music being used in the shooting and use the same music or similar music in the music track. Considerations of tempo and lyrics have to be made.

#### **4.3.3 Level of Conformity to the International Best Practice of the use of music in *The Wedding Party***

It can thus be seen that concerning its level of conformity to the international best practice, the film score of *The Wedding Party* movie, both gained and dropped points. However, it appears to have gained more points than it lost and this, aside from the fact that it also appears to be an example of one of the greatest leaps from the status quo, makes it conform, up to a moderately high level, to the international best practice.

The use of music in *The Wedding Party* conforms favourably to the international best practice in:

- (i) Its use of the Main title to set the mood and tone of the movie

- (ii) Its use of specific themes to accompany specific characters and settings
- (iii) Its use of music to set the physical location, as well as social class of a scene or character(s)
- (iv) Its use of music to comment on a particular scene
- (v) Its use of music to create continuity from scene to scene, as well as create tension

On the other hand, the music used in *The Wedding Party* does not adequately measure up to the international best practice in:

- (i) Its use of source music, which is music that the characters can hear and react to. In many instances in the use of source music in the film, the music and the picture were not properly synced
- (ii) Its use of the leitmotiv. Even though the idea of the leitmotiv was observed in *The Wedding Party*, it was not fully exploited in terms of variations of the theme to give hint of a characters frame of mind and emotions.
- (iii) Its overall volume mixing levels in relation to the dialogue. The music in *The Wedding Party* sometimes called attention to itself, at the expense of the dialogue, which should not be the case.

## CHAPTER FIVE

### SUMMARY, CONCLUSION, AND RECOMMENDATIONS

#### 5.0 Introduction

This chapter presents a summary of the findings of this study, conclusions drawn from the findings, as well as recommendations proffered as a result of the findings of the study.

#### 5.1. Summary

The film score for *The Wedding Party* movie can be described as one of Nollywood's masterpieces, and it features quite a considerable improvement from the status quo. It is distinguished in:

- (i) its use of the leitmotiv for certain specific characters and situations
- (ii) its exploitation of the Main title to set the mood as can be obtained in a developmental score
- (iii) its use of the End credits for promotional purposes
- (iv) The active interaction of the music with the drama.
- (v) The use of music to serve physical, psychological and technical functions
- (vi) The fact that the score was composed and compiled by Nigerians

This is the reason why the researcher has undertaken this study to appraise the use of music in *The Wedding Party* movie.

Chapter one presented a background to the study and its central objective, as well as its specific objectives to: examine the form and functions of the music used in *The Wedding Party*; examine the interaction between the music and the drama and; determine the level of conformity to the

international best practice. Definitions of some terms associated with the film industry were also given to aid readers unfamiliar with them.

Chapter two dealt with a review of relevant literature will aided in providing understanding of the international best practice as regards film music. Chapter three details the methodology, i.e. approach of carrying out this research. The chapter also outlines the sources of data, its methods of collection, as well as the method for analyzing the data.

Chapter four gave a general background to *The Wedding Party*, followed by an approximate cue by cue analysis of the music used in the movie, which dovetailed into a discussion of the form and functions, as well as the interaction with the drama of the music used in *The Wedding Party*.

This research was carried out using contextual content analysis as a tool for appraising the use of music in *The Wedding Party* movie. It was discovered that the tonal orientation moved from minor keys such as ‘F minor’, ‘C sharp minor’ (at the beginning), to major keys such as ‘C major’, and then to more minor keys, mid-movie, before finally resolving in major keys (towards the end). This is corroborated by the emotions of the drama as they move from chaos, uncertainties, imbalance (in the beginning) to serendipity, fulfilment, love and happiness (towards the end).

After appraising the music used in *The Wedding Party*, it can be observed that *The Wedding Party* featured a hybrid score, composed of elements of both the developmental score as well as the leitmotiv score. It is regarded as having elements of the developmental score because its Main title served as a kind of “exposition”, and it set the mood of the film. On the other hand it features a number of specific themes associated with certain characters and situations, which are elements of the leitmotiv score.

It can also be said that the music used in *The Wedding Party* served various functions including establishing physical location, giving a hint of a character's inner emotions, setting the mood, and connecting otherwise unconnected images. Furthermore, an evaluation of the interaction of the music with the drama revealed an active interaction between the two, as should be expected for a score specifically composed to accompany the picture. This interaction only turned sour in the use of source music as the music was not properly synced to the picture.

It can be said that the approach of the composers highly conform to the international best practice in the use of music to efficiently communicate the story and the emotions of the drama. Even though the effort was characterized by a few flaws, overall it was a quite decent effort which shows a growth in the industry

## **5.2. Conclusion**

In conclusion, this work reveals that music is a very important tool in film production, and the type of music used in a film must serve the purpose of efficiently communicating the emotions of the drama, and any music which does not serve a purpose in a film is redundant. This is so because music is capable of expressing the otherwise hidden inner emotions of a character, music is also capable of establishing a physical location and well as technical functions like serving as a glue for several otherwise unconnected scenes.

Thus work also reveals that paying attention to the seemingly little details such as the film score might be the deciding factor between a drama that makes impact and one whose message is not properly received.

A concern which has been prevalent in the *Nollywood* industry has always been that of funding. This lack of funding usually turns out to be an excuse for mediocrity, since getting a good film

score usually required hiring foreign professionals. However, the score for *The Wedding Party* was composed and compiled by Nigerians; Dr Bayo Adepetun and Michael “Truth” Ogunlade. But aside from that fact, the issue of funding *The Wedding Party* was tackled through the formation of a collective (ELFIKE COLLECTIVE), which is a coalition of four powerful movie production companies in Nigeria. Excellence is not cheap and production costs were estimated at sixty million naira.

Due to the fact that the movie utilises a lot of popular songs as part of the movie score, some critics have described *The Wedding Party* as an extended music video. However, if one chooses to view the situation critically, one would discover that that is the trend that can be observed at Nigerian wedding parties; usually featuring a disc jockey to play an endless list of pop tunes.

As much as the score for *The Wedding Party* presents a major leap from the status quo, it also presented some flaws in the interaction of the music with the picture; which were addressed in the data analysis.

### **5.3. Recommendations**

The following recommendations will go a long way in solving the observed problematic of the study;

- (i) Since the use of source music in *The Wedding Party* movie presented the greatest deal of non-conformity to the international best practice. To fix this issue, the composer must be involved in the film production during filming if there is to be source music which the actors may sing or dance along to. If the composer is not available to be involved in the process then the music editor must be involved and then bring the

- composer up to speed and also be present when the music is being mixed in with the images and the rest of the composite soundtrack.
- (ii) By extension the audio engineers and sound designers at the mixing stage should step up their game and be meticulous about volume levels. You want the music to be loud enough to be heard, but not too loud as to overtake dialogue.
  - (iii) Sound designers also need to look into the use of frequency filters so as to craft the music to sound believable at all times.
  - (iv) A crop of artisan known as film music composers should also be encouraged in the *Nollywood* scene so as to push the art of soundtrack production in *Nollywood*, further in the right direction, while also improving its viability as a cultural export.
  - (v) Since film soundtrack composition gets better and more eclectic with experience, as more instincts are developed; professionals are therefore urged to get involved in highly diversified, multicultural movie styles. This will in no small measure contribute to the overall growth of the *Nollywood* industry. It will also give the industry a competitive edge in the larger international stage.
  - (vi) It is also recommended that *Nollywood* directors and producers take *The Wedding Party's* use of music as a yardstick, which they should only endeavour to build upon in terms of conformity to the international best practice.

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## APPENDIX A

### SONGS USED IN *THE WEDDING PARTY*

**THE CHASE** – Written and Composed by MICHAEL “TRUTH” OGUNLADE

**PIANO SONATA NO.5 IN G MAJOR** – Composed by WOLFGANG AMADEUS MOZART

**FUR ELISE** – Written and Composed by LUDWIG VAN BEETHOVEN

**HERE COMES THE BRIDE (ORGAN)** – Original tune from “Lohengrin”, Composed by  
RICHARD WAGNER \*Traditional score produced by Dr. BAYO ADEPETUN

**WEDDING MARCH** – Written and Composed by Felix Mendelssohn. Performed by Dr.  
BAYO ADEPETUN

**TURN BY TURN** – Written and Composed by SUNNY JAY \* Score produced by BAYO  
ADEPETUN

‘ACOUSTIC HEART STRING’, ‘LET’S GET OUR WIFE’, ‘SERENDIPITY’, ‘LETS  
GET MARRIED (BRIGHT BRIGHT SUNSHINE)’, ‘SEDUCTION (LIFE  
PROCESS)’, ‘SOLACE’ - Score produced by BAYO ADEPETUN

**UTAI** – Written and Composed by INI EDO Score Produced by Dr. BAYO ADEPETUN

**BULLION VAN** - Performed by M.I. Courtesy of CHOCOLATE CITY MUSIC

**OKO MI** - Performed by WAJE Courtesy of WAJE MUSIC ENTERTAINMENT

**JA FUN MI (Instrumental)** - Performed and Composed by KING SUNNY ADE Courtesy of  
KSA PRINTS AND PACKAGES

**FINALLY** - Performed by MASTERKRAFT ft FLAVOUR & SARKODIE. Courtesy of 2NITE ENTERTAINMENT

**LET THEM SAY** - Performed by KING SUNNY ADE Courtesy of KSA PRINTS & PACKAGES

**OLOLUFE** – Performed by FLAVOUR ft. CHIDINMA Courtesy of 2NITE ENTERTAINMENT

**GOODMAN** – Performed by RUBY GYANG Courtesy of LOOPY MUSIC

**MADE FOR YOU** - Performed by BANKY W. Courtesy of EMPIRE MATES ENTERTAINMENT

**GINGER** - Performed by LAX ft. WIZKID Courtesy of STAYBOY ENTERTAINMENT

**ADA ADA** - Performed by FLAVOUR Courtesy of 2NITE ENTERTAINMENT

**EYIN TEMI BAWO NI O** Performed by YINKA AYEFELE Courtesy of YINKA AYEFELE INC.

**ALL I WANT IS YOU** - Performed by BANKY W Courtesy of EMPIRE MATES ENTERTAINMENT

**WASH** – Performed by TEKNO MILES Courtesy of MADE MEN MUSIC GROUP

**ON TOP YOUR MATTER** – Performed by WIZKID Courtesy of STAYBOY ENTERTAINMENT

**IJO AYO** – Performed by SKALES ft. OLAMIDE Courtesy of BASELINE RECORDS

**I NO DEY SHAME** – Performed by DJINEE. Courtesy of CHOCOLATE CITY MUSIC

**FINE FINE LOVE** Performed by J. MARTINS Courtesy of DON FAMILY RECORDS

**ALL FOR YOU** Performed by BANKY W Courtesy of EMPIRE MATES ENTERTAINMENT