

Deploying Cotemporary Nigerian Saxophone Techniques in Selected Popular Songs

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ABSTRACT

Western musical instruments, like others from non-western cultures, are made with different materials (wood, metal, brass, etc.). They are played using particular techniques and serve varied purposes in diverse musical cultures and situations. One of such instruments is the saxophone, a woodwind instrument of European origin whose role and place in the western orchestra has been a subject of scholarly discourse for decades. However, during the twentieth century, with the inception of popular genres performed in instrumental jazz form, the saxophone began to enjoy elaborate and prominent roles in popular music bands, thereby expanding its repertory, techniques and popularity/acceptance. Additionally, the instrument adopted some befitting techniques that enables it to effectively speak the musical language of the once strange musical environment of Africa generally and Nigeria in particular. This work examines the techniques deployed to achieve the musical idioms peculiar to the ensemble of current performance, theoretically, diffusing the innovation. Data for this study were quazi-randomly sampled and collected via interviews, live and studio recordings and participant observation. The data were analyzed employing the descriptive method. The research overtly demonstrated the different periods and roles, functions and techniques in Nigerian saxophone performance across various contemporary music ensembles. The resulting thesis will thus facilitate a systematic Exhibition/documentation of Nigerian contemporary Saxophone performance making it relevant for Educational and informative purposes.

Keywords: *Saxophone Performance, Nigerian Contemporary Music, Musical Techniques, Jazz and Popular Music, Instrumental Adaptation.*

INTRODUCTION

Western orchestra musical instruments can be classified under various categories based on their different sound production mechanisms, they include; String, brass, Percussion and woodwind which is the focal point for this work. Instruments of the woodwind family typically require air to pass through a vibrating mechanism into a chamber to produce sounds as well as meaningful distinctive pitches. Woodwinds are characterized by the manner in which they produce sound: by splitting an airstream on a sharp edge either through a reed or across an opening (Sadie & Tyrrell, 2001, p.12). This group usually consists of instruments such as; Flute, Oboe, Basson, Clarinet and Saxophone which is the instrument of discuss/study of this work.

Out of the need to balance the power and projection of the brass family with the agility of the woodwind family, the Saxophone was invented in the mid-1800s by a Belgian instrument maker and clarinetist Adolph Sax (Horwood, 1983, p.24). It is an instrument capable of playing varying roles depending on the particular ensemble where it finds itself. The said instrument can either play the role of a mother instrument (lead role) or accompaniments and other designated roles in an ensemble. However, since the introduction of saxophone into the Nigerian music scene, it has explored a whole new trajectory. From performance ideologies, techniques and performance practices, the saxophone has sojourned through a handful of eras in Nigerian popular music scene. In these widely spanned eras from the Police band period of the early 1900s to the highlife/Fuji/Fela era, the reggae/raga period of the 1970s and 1980s up until the current blazing contemporary Afro pop of our time, the

saxophone has enjoyed both stiffness and dynamism of techniques and application in band performances depending on the period. Despite the ingress of the saxophone into the Nigerian music over the years as discussed in this research, the choice of Saxophone approach and techniques used effectively by a few prominent players of the instrument of the various eras to represent the music in performance has been misunderstood, wobbly interpreted and in some cases almost gone moribund due to the fact that there are sparse documented resources that identify, examine and classify these set of approaches and techniques. Analyzing various instrumental techniques peculiar to each era, style and band of the diverse musical eras in contemporary Nigeria will constitute the focus of this work.

Statement of the Problem

Western musical instruments were introduced to Nigerian music performance scene in the colonial era by the missionaries and foreign administrators. The development was driven first by the policy of assimilation before subsequently tilting towards nationalist movement. Additionally, its appetite for local music performances in Nigeria was also a factor. The Police bands in the early Lagos community helped to introduce rather than popularize brass inclined instruments. Subsequent eras such as the Highlife, Afro Beat, Afro jazz, and Afro Pop have been distinctive in role assumptions thus approach coinage in each era as well as cultivating techniques peculiar to each of them. There is a misunderstanding of diversity in nuances, idioms, approaches and techniques peculiar to each period of saxophone performance in Nigeria. This poses problems such as:

- a. Impeded expressive ability on the saxophone.
- b. Ignorance in the appropriate technique suitable for idiomatic representation of a music.

1.1 Aim and Objectives of the study

This research is aimed towards comparatively examining as well as analyzing varying techniques and approaches peculiar to Saxophone performance in contemporary Nigerian bands. This research seeks to;

- a. Analyze different performance technique peculiar to each era, style and ensemble.
- b. An attempt in documentation of the introduction and ingress of the Saxophone to Nigerian Music scene.

1.2 Significance of the study

Identifying and examining the distinction between styles, techniques and performance practices of varying contemporary band eras. Additionally, adequately expressing the persuasive elements of music on the saxophone thus this study seeks to:

- a. List the various roles, styles and techniques peculiar to Nigerian contemporary band performances on the saxophone.
- b. Comparatively analyze and consequently Document the various saxophone performance eras and various techniques peculiar to each accommodating music/band.

The Concept of Performance

From a broader perspective on the lexeme 'performance', a semantic tag most similar to it would give an unclear hint, but it is however pertinent to continue. The word performance could mean carrying out, presentation, implementation, effectuation etc. Assessing the afore mentioned synonyms, one would already have a fair understanding of the word, nevertheless, clearer and more

concise definition should not be ignored. The manner of reacting to a behavior, the act of representing a character in a play on a set, the meaning goes on according to varying disciplines including most of the performing arts.

A music performance may be defined as a live presentation of music event by musicians and other participants and stakeholders at a given place and time, usually in the presence of an audience. The concept of performativity on the other hand, includes not only the artist's/artistes' production of sounds and movements, persona (stage presence) competence, approach and style, but also influential factors such as the acoustics and style of the venue, the arrangement of stage or arena, audience seating, the lighting and the contributions of the director, technicians, back-up artists, make-up artists, event organizers, entrepreneurs, audience, patrons; indeed everyone involved in bringing a performance to fruition (Kartomi, 2014, p.4).

However, music performances could be done on a set "stage". Thus, stage (n) is a designated place for a performance. It serves as a space for actors and performers as well as being the focal point of the audience.

Diffusion of Innovation Theory

The diffusion of innovation theory according to Wikipedia (2013) is a theory that seeks to explain how, why and at what rate new idea and technology spreads through culture. The theory was first proposed by a French sociologist, Gabriel Tarde (1843-1904), and was later developed by German and Austrian anthropologist Leo Forbenius (1873-1938) and Ratzel (1844-1904). Everest Rogers had published synthesized research from about 510 diffusion studies and came up with a theory applied to the adoption of innovations among individuals and organizations.

The theory provides three insights into the process of social change:

- Qualities that make an innovation to spread successfully.
- Importance of peer conversation.
- Understanding the need to different user segments.

Rogers, (2003) postulates that diffusion is the process in which an innovation is communicated through specific channel over time among the participant in a social system (p.8). The origin of this theory varies in different discipline. Rogers had given four elements to the spread of new idea, being: innovation, communication channels, time and social system.

Innovation could be an idea, practice or project perceived to be new by an individual or unit of adoption (Rogers, 2003, p.12). People might perceive an old invention still to be an innovation to them dependent on the three steps, (Knowledge, persuasion and decision). Communication channel is the second element of diffusion of innovation theory. Rogers (2003) defines communication as the process in which participants create and share information with one another, in order to reach a mutual understanding (p.14). Communications occur through channels between sources and receiver having the source as the information originator. The mass media (T.V, newspapers, radios and others) and the interpersonal communication (two-way communications between two or more people) are two main channels. Roger, (2003) explains that diffusion is a social process that involves interpersonal communication relationships, adding that the diffusion of innovation requires some degree of heterophily (the degree to which individuals who interact are different in attributes such as beliefs, education, status. Further categories of communication channel are the localite and cosmopolite channels. While interpersonal channels can either be local or cosmopolite, all mass media are cosmopolite. The mass media channels and cosmopolite channels

are most important in the awareness stage while the interpersonal and localite channels are vital for the persuasion stage. Time, according to Rogers (2003) the time aspect is ignored in most behavioral research. The process, adoption and categorization of innovation diffusion all have a time dimension. Innovation diffusion takes place in a Social System and influenced by its social structure. Rogers further claims that the nature of the social system affects individuals' innovativeness. The innovation-decision process requires the reduction of uncertainty about advantages and disadvantages of an innovation. Rogers identifies five (5) steps in the process readily following each other in time-ordered manner.

- **Knowledge stage:** in this stage an individual gets to learn the what, how and whys of an existing innovation. Roger (2003) identifies three types of knowledge for this stage as being the Awareness, the how-to-know and the principles of knowing (p.16).
- **The Persuasion Stage:** This stage follows the knowledge stage. Here the individual comes up with either a negative or positive attitude towards the innovation. The level of uncertainty and the social and peer reinforcement are vital components of this stage. The evaluation from peers and close friends helps give the individual a more credible and satisfying information about the innovation.
- **The Decision Stage:** after a conscious search for evaluation in preceding stages, this stage leaves the individual with either adoption or rejection of the innovation. Adoption means putting the new innovation to use and practice while rejection connotes turning down to the use of the said innovation. Rejection is classified into two categories of active and passive rejection by Rogers (2003), with the former being the eventual turn down of an innovation after an earlier adoption while the latter is the outright rejection without trial at all (p.16). Sahin (2006) notes that if an innovation has a partial trial basis, the chances of adoption by individuals are higher (p.8).
- **Implementation Stage:** At this stage the innovation is put into practical use. This stage however could still harbors' some uncertainty and change agents/tech assistants can be used to reduce the uncertainty to a minimal level. This causes a reinvention of some sort.
- **Confirmation Stage:** The individual may have a change in adoption if information received are conflicting. However, the individual tends to stay away from this nature of messages and go for more of confirmatory messages.

The innovation needs wide acceptance before for self-sustenance. Early adopters, early majority and late majority are among the categories for adopters. The re-inventive aspect of the diffusion of innovation theory is applicable to this study giving the redirection of an existing innovation (some saxophone techniques and extended techniques) in order to easily inculcate and represent the Nigerian contemporary musical idioms on the saxophone.

Saxophone: The Instrument

The Saxophone is a Hybrid of both Woodwind and brass instruments because of the usage of a reed and the brass because of the materials it is made of.

It is believed that the Belgian instrument maker, Flautist and Clarinetist, Adolph Sax invented the saxophone in 1846 as a result of the need to bridge the gap between wind instruments and brass instruments. According to Horwood (1983), Adolph Sax, in this innovation, sought to create an instrument with the projection of a brass instrument and the agility of a woodwind (p.4). He wanted it to overblow at the octave, unlike the clarinet which rises in pitch by a twelfth when overblown. Since after its first prototype, the saxophone has since been undergoing series of reformations. The saxophone is primarily made of brass but has a mouthpiece and a cane reed as that of the clarinet.

The shape of the saxophone is peculiar with a curve at some point giving it a bow or U-form, although the Soprano and soprano often comes in the straight form, the curved forms of these type of saxophones are currently popular among saxophonists. The saxophone consists of twenty to twenty-three (20 to 23) tone holes from the tip to the conical tube known as the bell, with two vent holes to help in producing the higher register effectively. These tone holes are covered with soft leather pads glued to pad cups directly on the tone holes. The saxophone hangs from a strap to the neck and supported by the right thumb comfortably placed under a thumb rest by the player.

Techniques in Saxophone Performance

The earliest work on the extended capabilities of the saxophone is Jean-Marie Londeix's (1989) *Hello! Mr. Sax on Parameters of the Saxophone*. The work surveys variety of sound and styles available on the saxophone as at that time. It serves as a guide to both performers and composers, though it is worthy of note that the work only points towards a helping repertoire rather than generating songs of study for the performer.

After years of relying on Londeix's work, a bit more expansive alternative work surfaced. Authored by both Saxophonist Marcus Weiss and composer Giorgio Netti, their book, *The Techniques of Saxophone Playing*, published in 2010, included both discussions and helpful practical advice. Other works were later made available, with some introduction of practicing techniques.

Extended Techniques on the Saxophone

There are a few musical nuances that require the use of unconventional techniques on the saxophone in order to achieve, these techniques are termed *extended techniques*. Murphy (2013) defines extended techniques to be the term referring to any sound, color or performance requirements that explore beyond the standard parameters of the instrument (p.6).

- **Altissimo:** This refers to those set of notes above the standard written range of the saxophone (F6).
- **Circular breathing:** Cyclical breathing producing continuous sound this technique is used to sustain sound for as long as the player chooses to. Vladimir Machmarchik highlights evidence of ancient Greek's use of the technique while performing on the Aulos an aerophonic instrument. Trent Kynaston authored a vital book on the topic, titled *Circular Breathing for the Wind Performer*.
- **Double tonguing** is the use of the front and back of the tongue to ostensibly double the available rate of articulation. Jean-Denis Michat perhaps authored the most valuable resource on this topic, giving different forms and approaches to it.
- **Microtones** include tones in between semitones. Adapting this generally requires the adaptation of alternate fingerings for pitches. This is most often gotten by closing or opening a key often not relevant to the mechanics of production of that key.
- **Timbre shift/Bisbigliando** is switching in between the available palate of sonorities available on the instrument. This can be accomplished by shifting the embouchure or throat muscles. Several other methods of timbre change exist apart from the alternate fingering pattern. The term bisbigliando is specifically coined to describe timbre trill. The trill happens between different timbres of the same pitch by a player.
- **Multiphonics** technique allows for two or more simultaneous pitches to sound on saxophone (a monophonic instrument). This can also be affected through special fingerings as well as by singing into the instrument while playing.

- **Slap tonguing:** Weiss & Netti (2010) identify three varieties of slap tongue: standard, secco and open. “While standard and secco slap (referred to as closed slap) are performed with tongue motion, the open slap is created by the embouchure by rapidly lowering the jaw from the mouthpiece and resulting in abrupt percussiveness” (Murphy, 2013, p.20)
- **Vocalization** on the saxophone refers to the simultaneous singing and playing. A perfect example of this is the growling on saxophone.

With all these works it is however notable that there are limited or lack of documentation of the use of Saxophone techniques in Contemporary African Saxo-performance.

The Nigerian Musical Scene

As quoted directly or indirectly earlier in this work, Repetition, Rhythmic consciousness, Performance composition, thematic construction and development and Space in Music among others have been stated by various authors as being peculiar to Africa and more precisely Nigeria as limited by this work. African music (Nigeria inclusive) has certain peculiarities; this statement does not imply the absence of these qualities in music of other parts of the world. Nzewi (2009) highlighted a few of these peculiarities.

Repetition of either a phrase or a theme is very widespread in Nigerian music. It is important to point out the misconception of certain features of African music (Nigerian more precisely) considered by western cognitive view to be repetition are not really repetition but a unique process of musical growth as perceived to be the case by Nzewi (1997). Going further, he distinguished between the re-cycling and the re-circling, saying, the re-cycling comes with a slight, mostly non-significant changes (refinement and development), while re-circling is the strict adherence to compositional structure in its entirety. This could also be understood as recapping of a particular idea over and over again. Nzewi observes that when repetition occurs as a strict re-circling of a musical figure or statement, it serves as a crucial musical intention of harnessing the time consciousness of other performers (p.28).

Rhythmic consciousness: Pulse in Nigerian music is one of the most fundamental factors.” It is the foundation of energy and flow of Nigerian musical arts” (Nzewi, 2007, p.47). “In African music ensemble, pulse coordinates the peculiarities, structures and qualities of distinctive relating parts” (Nzewi, 2007, p.51). He also iterates that it becomes internalized sometimes with experience. Pulse establishment is done by the conductor in a western ensemble or the mother musician in an African ensemble either through the use of his instrument, tapping of the feet or nodding of the head. If the musicians have played together for a long while, the rhythm will be felt and internalized.

Performance Composition: In a typical African music performance or public presentation, some factors determine the nature of delivery. These factors are not always the same at different times. The re-composition of a known piece with an existing structure at every given public presentation is the act of performance composition. Factors like Environment, Mood, and audience participation are mentioned in (Nzewi, 2007, p.18), as being some of the determinant factors to performance composition. He further outlines the difference between improvisation and performance composition, stating that “Improvisation being a jazz music concept is one in which the thematic development is purely musical while performance composition deals with the spontaneous re-creation of a known piece or format which takes into consideration the exigencies of each performance situation such as; Audience, event, atmosphere etc.

Space in Music: In African music, space deals with the ability to share in a given theme, accommodating and respecting the input of other musicians in the ensemble (Nzewi, 2009). Each

member's contribution is highly important to the wholeness of the ensemble. The African Philosophy for communal living has in no way been boycotted in its music. A performer is given an opportunity in performance to perform self (improvisation space) in the confidence of solid ensemble or group support (Nzewi, 2007, p.43).

Melodic Structuration in Highlife Music Art

Onyeji (2002) distinguishes indigenous music as one of the creative arts of indigenous African by which the people express themselves and their culture through sound. He goes further to state that such music utilizes the tool of oral compositions. In lay man's terms it could be described as Music for the people, by the people and with the people. Music that does not emanate from the oral traditions of African society does not fit into this category. It is however pertinent to note that every member of the community is a contributing partner in the creation and structuring of indigenous music. Africa's indigenous music is social and primarily human oriented, and as such, draws theoretical structure from a socio-cultural point of view. This is to say that the Melodic rhythmic and harmonic confines are determined by the general acceptance of the society at large as to what quite represents the culture. As an art form, indigenous music of Nigeria reflects Nigerian cultural form in its own right (Onyeji, 2002, p.5).

When talking about Nigerian popular music, the presence and use of chord (I7) when moving from chord one to chord four (I-IV) is considered an identity. This is most time usually spelt out by the melody.

Melodic Structuration in Nigerian Art Music

The Nigerian art music is obviously structured directly after European art music and obviously started out by following virtually everything from its source as well. Compositional techniques applied at early stages were initially not considerate of any form of African artistic qualities.

A major factor that betrayed the altruist nature of the adaptation was tonal inflection. Nigerian Languages are predominantly tonal in nature as against (in this case) that of its model (European languages). Most lyrics could not absolutely represent their true meaning in a piece of music due to irregular representation of their correct tonal properties as it were in speech. Nevertheless, as composers saw that their indigenous compositions had little or no recognition before the natives of the language, they composed in because of this factor among others not covered within the scope of this work, the need for adjustment in this area was glaring. Be it as it may, tonal languages must as a matter of importance maintain the tonal contours of lexemes even in music, or else, perversion of meaning is inevitable. Thus, Linguistic determinant is a major factor that conditions melodic compositions in Nigerian art music even till date. Onyeji (2002) endorses ethno-musicological procedure also known as Composition research as a creative path to African art music (p.8).

Melodic Structuration in Afro-Pop Music

The assertion that African music is often classified into just a scale pattern or confined to the European diatonic scale as defined by some scholars earlier pointed out in this work would be opposed in this area of research, as a lot of Afro-popular musical works have varied their use of scales in different instances. A perfect example of such is the chromatics and modal play overtly present in the works of the Late Fela Kuti and the use of the Harmonic minor scale by contemporary afro-pop artists like Rema, Fire boy etc. The music scene here seems to be unrestrained in its melodic compositions. However, they somehow seem to retain the Melodic properties of African origin, this

is evident in the rhythmic nature and often downward directions in most melodic constructions of contemporary category.

It is however pertinent to note that a very important component in African melodic composition and indeed African music as a whole, Nwankpa (2013) terms this controlled improvisatory freedom” and intentional randomness is still widely in retention as regards this type of Nigerian music (p.47).

The saxophone though originally not a Nigerian instrument enjoyed for the first time since invention, a wide exposure to the Nigerian entertainment mainstream from the inception of Olufela Olusegun Oladotun Ransom-Kuti also known as Fela Anikolapo Kuti’s affiliation with it. He usually played it alongside his singing. He had a brass section in his band with multiple saxophones including the not so popular Baritone saxophones. His mastery on the instrument was top-notch after all he studied music in Trinity College of Music, London. Saxophone was always an integral part of his music and it helped establish the Afro-beat, and over the years has been an integral Afro-beat instrument Ever since Fela’s appearance to the scene a lot of indigenous saxophonists have emerged from the likes of Peter King, Lagbaja, Orlando Julius, Mike Aremu, etc. all as solo performers.

Saxophone Techniques and Extended Techniques as Used in the Nigerian Songs

Saxophonists deploy a variety of techniques, both traditional and extended, to enhance their expressiveness and create unique sonic landscapes. Some traditional techniques include vibrato, staccato, and legato, while extended techniques push the boundaries of the instrument. The saxophone performances in Nigerian music draw from a rich array of musical idioms, including Afrobeat, Highlife, Yoruba, and Igbo traditions. This synthesis of influences showcases the saxophonists' ability to seamlessly blend traditional elements with contemporary expressions through specific techniques, ultimately contributing to the vibrant and evolving landscape of Nigerian musical artistry.

The first to be stated is the use of closely matching pitches by musical instruments in cases of speech like singing, where the pitches used are undefined. The talk music is a very common in Nigerian highlife music, mostly applied for dignitary praises, observations and awareness during the music, (the phenomenon could be said to be the equivalence of what operatic singing may sometimes sound like). In this case of course there is mostly a strict adherence to the progressive direction of a melody. Tonal inflection is dominant in Nigerian music given that most Nigerian languages are tonal. The researcher demonstrated this while performing a musical piece titled *Taxi Driver* by Bobby Benson & His Combo. It was observed that a reasonable portion of music sampled for performance by the researcher made use of note bending at one given point or the other. Most Nigerian saxophonists find this technique relatively easy to include to their idiom. A perfect example is heard from an excerpt from *Kusung kusung* by Rex Lawson, as well as, a part of *Taxi Driver* by Bobby Benson. Another important technique applied by the researcher of this paper, as he performed is the use of Bisbigliando, an extended technique on the saxophone earlier discussed. The technique is used to meet up to the rapid rhythmic requirements on a maintained pitch in melodies which Nigerian music readily adopts. *Game Changer* by Flavour is used by the researcher to demonstrate this technique. It is observed that equating a fast-progressing melody mostly in staccato, a saxophonist might readily apply either double tonguing technique or bisbigliando, depending on the structure of the melody. It is safe to conclude from observation that succession of notes maintaining same pitch is best represented using the bisbigliando technique while verities of pitches in rapid notes succession is best articulated using the double-tonguing technique. This technique is evident in Fela’s performance of “water”. Again, the saxophone finds it very easy to adapt to the very rampant downward melodic contours prevalent in Nigerian music.

Apart from the notated art music compositions, the researcher often delves into the art and act of performance composition prevalent in Nigerian indigenous music, with the application of some techniques and extended techniques of the saxophone at personal discretion, but confined to a pre-performance structure. Having applied a few extended saxophone techniques on melodic structures in Nigerian music, it is however worthy of note that an overwhelming amount of Nigerian art music compositions for the saxophone do not consider techniques such as circular breathing, altissimo, growling, flutter tonguing etc., when composing. Thus, the ultimate restriction in implementation of some of these extended techniques in Nigerian art music by saxophonists. Nigerian art music, with its fusion of Western classical elements and indigenous influences, provides a rich ground for the application of the Ensemble Thematic Cycle, allowing for a nuanced exploration of cultural intersections within a formal compositional context.

Multiphonics, where the player produces more than one pitch simultaneously, can add complexity and richness to saxophone performances. An example is depicted in Rascher's performance of 1969. The use of flutter-tonguing or slap-tonguing may capture the percussive elements reminiscent of Yoruba drumming traditions, adding a layer of authenticity to the saxophone just as reflected on the performances of Mule in 1981.

Circular breathing is another technique widely used by saxophonists, allowing for continuous playing without breaks. This requires inhaling through the nose while maintaining sound production, resulting in extended and seamless musical phrases. Typically, the Nigerian art music has not widely had compositions that include this particular extended technique, however, Femi Kuti, the Nigerian born Saxophonist and son of the late Legendary Saxophonist and composer Fela Kuti exhibited an impressive record-breaking long note played on the saxophone applying the technique. The performance took place in the DSTV Delicious show 2017 in South Africa.

In the realm of extended techniques, overblowing and growling alter the instrument's timbre. Overblowing involves playing with increased air pressure, producing harmonics and unique tones, while growling introduces a vocalized, gritty quality to the sound (Rascher, 1985). This technique has been widely represented in Fela Kuti's musical pieces. A typical example of such piece is *Palava* by Fela Kuti.

Contemporary saxophonists often explore unconventional methods (extended technique) such as slap-tonguing and flutter-tonguing. Slap-tonguing introduces percussive elements by slapping the reed against the mouthpiece, while flutter-tonguing involves rapid rolling of the tongue, creating a fluttering effect. A typical example of such representation is displayed in OluJazz, a Nigerian born Saxophonist's cover performance of Fela Kuti's *Water e no get enemy* in 2021.

Furthermore, is the use of multiphonic techniques, where players manipulate embouchure and fingerings to produce complex, layered sounds adding experimental dimensions to saxophone performance. Karlheinz Stockhausen, in his 1971 composition "Mantra" features the extensive use of this technique. These are among the techniques to be explored by the researcher during practical performances.

Summary and Conclusion

In summary, saxophonists employ a range of traditional and extended techniques to expand the sonic possibilities of their instrument. The exploration of these techniques contributes to the diversity and innovation within saxophone performances across various musical genres involving the Nigerian Musical Idioms. Studying how the instrument was played in different times and places in detail not

only helps us understand how flexible it is, but also helping to keep alive different musical traditions is the end goal of this paper.

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