

Reinventing Highlife Music: The Impact of the Western drum kit on Rhythmic and Melodic Contour in Nigerian Contemporary Highlife Music

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Abstract

Nigerian highlife music has evolved from its traditional roots, influenced by legends like Osita Osadebe. Today, artists like Flavour, Tiwa Savage, and Phino fuse this music with modern styles like Afrobeats, R&B, and hip-hop, thereby creating a fresh and new sound. This article investigates the integration of the Western drum kit into Nigerian contemporary highlife music, focusing on its influence on rhythmic and melodic structure. Through analysis of rhythmic patterns, rudiments, and techniques, this paper reveals how the Western drum kit uniquely transforms Nigerian contemporary highlife music. The findings demonstrate how the drum kit's incorporation revitalizes Nigerian contemporary highlife music, expanding its rhythmic palette, expression, complexities and technical nuances. This paper contributes to our understanding of highlife music's evolution and its ongoing negotiation of traditional and modern influences.

Keywords *Highlife music, Western drum kit, rhythmic structure, rhythmic palette*

Introduction

Highlife music, a genre born in 1920s in Ghana, according to Ingrid, (2003), Highlife music has undergone a remarkable evolution, spreading throughout West Africa and adapting to the changing musical landscape. Initially, this music was characterized by a small fusion of both African and Western instruments, such as the guitars, pianos, talking drums, wooden gongs, clappers, trumpets and shakers. Yet highlife music has continually absorbed and integrated more Western musical influences and one of them is the Western drum kit. The introduction of the Western drum kit has significantly influenced the genre's sonic identity, transforming its rhythmic and melodic structure.

The drum kit, with its versatility and expressiveness, plays a pivotal role in shaping the sound of Nigerian contemporary highlife music and its rhythmic adaptability has enabled the genre to incorporate diverse musical styles, from Afrobeat to jazz and funk, while also maintaining its unique cultural essence. This article examines the profound impact of the Western drum kit on the rhythmic and melodic contour of Nigerian contemporary highlife music by way of delving into Western drum kit's techniques, rudimental approached and their influence on traditional rhythmic patterns. The paper further looks into the process of musical reinvention aided by the drum kit, revealing how the drum kit has redefined the genre's sonic landscape rhythmically.

Literature Review

The introduction of Western instruments, particularly the drum kit, has significantly impacted the development of Highlife music in Nigeria. According to James (2005), the incorporation of Western instruments led to a transformation of Highlife music from a traditional, folk-based

genre to a more modern, urban-based musical style. Davide (2001) notes that, the drum kit's versatility and dynamic range allowed for greater rhythmic complexity and expression in Highlife music. This is evident in the work of Nigerian musicians such as Tiwa Savage and Flavor, who incorporates the drum kit into their music in recent times.

The impact of the drum kit on the rhythmic contour of Nigerian contemporary Highlife music has been significant and dominant in the music industry lately. Wolfgang (2000) observes that, the traditional polyrhythms of Highlife music were adapted to accommodate the Western drum kit, resulting in a more straightforward rhythmic structure. This is also evident in the music of contemporary Highlife musicians such as Phyno, who fuses traditional Highlife rhythms with modern production techniques and Western instrumentations.

The melodic contour of Nigerian contemporary Highlife music has also undergone significant changes with the incorporation of Western instruments. Omojola (2007) stated that traditional Highlife melodies that are characterized by pentatonic and hexatonic scales, were also included to accommodate Western drum kit harmonic structures. The impact of the Western drum kit on the melodic contour of Nigerian contemporary Highlife music is also evident in the use of melodic motifs and phrases in Songs like Timi Dakolo's Iyawo Mi.

The drum kit's ability to play melodic patterns and phrases has led to the development of new melodic motifs and phrases in Nigerian contemporary Highlife music. Furthermore, the incorporation of the drum kit has led to the development of new rhythmic patterns and grooves in Highlife music. Scholars have opined that the drum kit's ability to play polyrhythms has encouraged Highlife drummers to improvise with new rhythmic patterns and techniques. This can also be found in the music of contemporary musicians such as Wizkid. In addition, the drum kit has played a significant role in the development of new sub-genres of Highlife music. According to John (1990), the incorporation of the drum kit led to the development of new sub-genres such as Juju and Afrobeat etc. These sub-genres blend traditional Highlife rhythms with modern rhythmic patterns in Highlife Isco performance, resulting to a unique sound that is distinct from the generally known traditional Highlife music.

The Western drum kit's impact on Nigerian contemporary Highlife music has also been influenced by social and cultural factors. The inclusion of the Western drum kit was influenced by the urbanization of Nigerian society in the mid-20th century. As people moved from rural areas to cities, they were exposed to new musical influences, including Western music. This led to the incorporation of Western instruments, including the drum kit, into Nigerian contemporary Highlife music.

Empirical Review

Numerous studies have investigated the impact of Western instruments on traditional African music. For instance, Omibiyi (2009), examined the influence of Western harmony on traditional African music, pointing out ways in which Western harmonic structures have been incorporated into traditional African musical genres. Other studies have focused specifically on the impact of the drum kit on traditional African music. Scholars have also examined the incorporation of the

drum kit into Yoruba music, highlighting the ways in which the drum kit has been used to create new and complex rhythmic patterns. In the context of Highlife music, several studies have examined the impact of Western instruments on the genre's rhythmic and melodic contour. Scholars have discussed the incorporation of Western instruments, including the drum kit, into Highlife music, highlighting ways in which these instruments have been used to create new and distinctive sounds. Joseph (2013) weighed the impact of Western instruments on Highlife music, focusing specifically on the role of the drum kit in creating ostinatos and polyrhythms in Highlife music performances.

In Nigeria, several studies have discussed the impact of the drum kit on traditional music exploring the incorporation of the drum kit into Nigerian popular music, highlighting the ways in which the drum kit has been used to create new patterns of performance. The impact of Western instruments on traditional Yoruba music has focused specifically on the drum kit, creating complex polyrhythms alongside the bata (Dundun) and talking drum. These studies provide a foundation for understanding the impact of the Western drum kit on Nigerian contemporary Highlife music.

Brief background of the Western drum kit in Nigerian music

The Western drum kit which was developed in 1904 according to Ladzekpo (2002), is one of the major musical instruments used in accompanying different musical genres, which has been affirmed by different music scholars. It is not a mere assertion that the Western drum kit has been embraced in many sociocultural musical performances globally. This means that it is a musical instrument that is vital in the performance stance of different genres.

The introduction of Western drum kit in popular musical genres in Nigeria came to limelight as a result of British colonization in Nigeria. According to John (2008), the British colonization infused different Western musical instrument and idioms into the performative strands of diverse popular music in Nigeria. Similarly, the application and inclusion of Western drum kits in popular Nigerian contemporary highlife music is not left out. Since the inception of Western drum kit in Nigeria, its use and function have aligned with its position in the Western world.

Development of Highlife music in Nigeria

Highlife is one of the oldest popular music styles in Nigeria. Amidst its prominence lied mixed reactions in its general acceptability. For instance, people have viewed highlife as music meant for drunkards and never – do – wells in society. Highlife music is very celebrative in nature, sometimes leaving the imagery of alcohol and nightlife on its listeners. Supporting this view. Popular music artistes were influenced by acculturation, and by the reason of that, exhibited traits unacceptable to the indigenous culture, for the fact that drinks, women, diabolical acts and certain conducts that leave much to be desired were associated with the (highlife) guitarists.

Similarly, Francis (2019) believes the pop musician is lowly rated because of their loose and irresponsible lifestyle. According to him, the impression is as a result of earlier entrants to pop music not acquiring formal education, indulging in questionable moral behaviors Such as drinking, prostitution, drugs and radicalism. Highlife according to Ayandiji (1997) is a ‘Nigerian

modern entertainment art' which does not bear resemblance with any ethnic group, and cannot be entirely referred to as Nigerian since it is widely performed and has become a 'national pop' music and dance of African countries like Ghana. This however, may not be entirely true, since recent studies have criticized the claim. It can therefore be summarized that highlife is an amalgam of the popular music form and traditional melodies and rhythms with some Western musical features.

Many scholars who have written on this area submit that it is one of the most popular musical genres among the West African region, and its roots and origin can be traced to Ghana. Although it had existed in other forms, it is believed by some researchers to have started in Ghana around the 19th century when the term 'highlife' was coined and later came to Nigeria in 1920. However, on the contrary, highlife holds a vital place in the country's history especially the role it played in the 1950s, during Nigeria's quest for independence. Highlife is strongly tied to the musical traditions and cultures of Nigeria. The social and cultural influences on the music are the foundations on which some highlife musicians built their music especially in terms of the structure and text of the songs. Some scholars still believe that 'highlife constitutes not a simplification of traditional music, but rather a creative reorganization and contextualization of tradition'.

Some Highlife Musicians and their Bands

According to Christopher (2017), in the early 1950s, Ghanaian highlife gained enormous popularity in the eastern region of Nigeria. A serious innovative work towards proper Africanization of highlife music was done by E. T. Mensah and his tempos dance band that toured West Africa in the fifties and sixties'. He frequently visited Eastern Nigeria for musical performances thereby attracting followership from teeming fans. His band, 'The Tempo's which he started leading in 1947 held several performances in West Africa at the time, one of the highlights being a performance with the world-renowned trumpeter and jazz player, Louis Armstrong in 1956. Bobby Benson's band became the first Nigerian highlife band to hold serious musical performances in Nigeria. He grew to be one of the most popular highlife musicians of his time after releasing albums like 'Taxi Driver', 'Gentleman Bobby', and 'Nylon Dress'. His contributions to the development of highlife transcend his albums.

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It is worthy of note that big wigs like Sir Victor Uwaifo and Victor Olaiya were not only members of his band, they received their training in the band, culminating in their development into versatile highlife musicians, and legends of the style. In the view of Davide (2020) this pedigree of apprenticeship with Bobby Benson gave Victor Olaiya a boost. Hence, 'Victor Olaiya was able to play varied highlife rhythms, and in recognition of his contribution to music in Nigeria, he was awarded an honorary Doctor of Music in Czechoslovakia'. Jim Lawson and the Mayor's Dance Band soon took over and went on to achieve unprecedented fame in the early 1970s, although it was prematurely cut short with the death of Lawson in 1976. Highlife musicians like Nico Mbarga were also making waves. His 'Sweet Mother' became a foremost hit not only in Nigeria but Africa. This is manifested in the over thirteen million copies that were sold. As a result of the Nigerian civil war that lasted between 1967 and 1970, some Igbo musicians left Lagos and

returned to their homeland. This resulted in making highlife music lose its place, and become less recognized as one of the Nigerian music styles, especially in western Nigeria. Famoudou (2020) states that several highlife enthusiasts now conceived it to be 'Igbo music', rather than Nigerian.

Although there was later a gradual decline on the popularity of highlife among the Igbos, musicians like Victor Olaiya, Sonny Okosun, Osita Osadebe and Victor Uwaifo made frantic efforts to sustain the music. The Igbo based, Yoruba based and Igbo based highlife. In this paper, the discussion of factors that have impacted on highlife is in three periods, and has been grouped thus: 1950-1970, 1971-1990, and 1991-2005. The periods were realized as a result of the various socio-economic, religious and political changes that took place during the time, and the major impact these changes left on highlife in Nigeria. The Period, 1950-1970. The era witnessed a tenacious agitation by Nigerians for independence and self-reliance from the stranglehold of colonial rule.

The colonial government reached a climax of unpopularity among the Nigerian populace who were willing to explore any mechanism that could lead to freedom. Music became one of the strongest tools for fighting European dominance, and became the loudest voice of the masses. Worthy of note also, is that prior to this era, highlife music was still striving to gain prominence in Nigeria. This was due to the fact that the influence of the Christian missionaries was so adverse that the citizens considered foreign cultures supreme.

For instance, majority of Nigerians wore English attires to work, Church, and parties. Foreign blues, jazz and hip-hop were commonly heard in homes, nightclubs and bars. Anything contrary to the above was deemed a deviation from elitist standards, or a departure from 'globally' accepted practice. But soon as Nigerians' consciousness awakened, there was an instant resistance to almost all alienated cultures. There was a deliberate opposition by many Nigerians to Western music, dressing, food, and language with a view to entrenching Nigerian cultural values. Many churches started holding services in local languages rather than English. Some priests and other ardent believers of the Christian faith made efforts to translate the Bible into vernacular, while a number of choirmasters translated the English hymns to the indigenous languages of where such Churches were domiciled. These events had a towering influence on the development of highlife at the time, and changed the face of Nigerian music. There was a seeming shift towards 'our own' rather than 'their own.' Among other musical genres like fuji, highlife became very popular in the eastern, southern, western and northern parts of the country.

Cardinal Rex Lawson was one of the central figures of this period. His music dominated the highlife scene and spanned across ethnic and language barriers; it enjoyed considerable patronage and received significant acceptability when and wherever it was performed. Songs like Sawale and love Adure are still performed till this day. Another notable name during this era is Bobby Benson. His music was unique because of his superlative creative ability; he successfully fused Caribbean and jazz musical elements with those of Africa. John (2012) states that the 1950s was a period when many musicians who later were to become highlife greats learnt their trades under the tutelage of masters like Benson and Lawson. Sir Victor Uwaifo, Roy Chicago, Victor Olaiya are among those that played alongside Benson.

In variance to Fela's Afrobeat that often criticized unpopular governments, corrupt practices, and social injustice, highlife texts are mostly centered on love, and characterized by eulogies and praises, channeled at deserving individuals using the Nigerian Pidgin. It communicated to virtually everybody whether the language was understood or not. Highlife music in the 1950s was closely linked with the culture and traditions of the people, blending Nigerian rhythmic patterns with those adapted from abroad.

According to Ingrid (2013), in the 1960s, guitar highlife bands sprang up from palm-wine music. Lawson's band was a major promoter of this style.

The Period, 1971-1990 Following the Nigerian civil war, the period between 1971 and 1990 witnessed an enormous decline in the prominence of highlife music in some parts of the country especially the west. The emergence of Fela Anikulapo Kuti, the irrefutable 'god' of Afrobeat, and the Juju style that was growing in popularity at the time took precedence and signaled the dawn of a new era in the popular music scene in Lagos. Around this time, big wigs like James Brown, Stevie Wonder and Manu Dibango visited Fela to hear and examine his approach in the creation of the new style. Sonny Okosun also introduced a new style he called Ozzidi which fuses highlife and reggae. His band was also known as Ozzidi. Apart from English, Sonny Okosun was able to utilize several indigenous languages in his music including Hausa, Yoruba, Igbo and Esan. Highlife further declined with the advent of the disco invasion in some parts of the country, but continued to flourish and serve therapeutic purposes in the east from where it all began.

The civil war which had adverse effects on Nigerians and left many traumatized, paved the way for highlife to become a major source of re-habilitation to the victims of the war, and in the process, gave the assurance of a better Nigeria to the hopeless. Osita Osadebe was virtually the most renowned of this era. He successfully incorporated Igbo musical elements with samba, waltz and calypso, with commentaries running simultaneously with the music. Although not as antagonistic like Fela Anikulakpo kuti, he used the commentaries to convey personal issues that bothered him. His song Osondi Owendi which was released in 1984 remains one of the most trending records ever to have come out of Nigeria. Others like Celestine Ukwu and the Oriental Brothers International also strived to sustain the music.

The most popular highlife records till date were recorded around the period. In 1976, Prince Mbarga's Sweet Mother sold upwards of thirteen million copies, and won several awards. Nigerian highlife musicians of the period played a dominant role in the development of Igbo popular music. Together, common features are evident in their music. With the unambiguous chords of the guitars, soothing melodies, unconventional harmonies, and steady rhythms, they formed a distinct hybrid of highlife. Sir Warrior led this revolution in highlife; his music was void of external influences, yet it was universally accepted. Before he started highlife, he had become famous with Ese music. Perhaps, his versatility, evident in his ability of performing several musical types is responsible for the success he achieved in creating a new brand of highlife. He is widely considered as the one who brought about a definitive style to highlife music. He stylishly combined Igbo vocals with his sublime and dexterous guitar skills. For the first time,

the period marked the beginning of recognition and acknowledgement by government.

The giving of National Awards to musicians became a normal trend. Sir Victor Uwaifo is one of such that received national recognition. Uwaifo was again appointed a Commissioner for Arts, Culture, and Tourism in Edo State between 2001 and 2003. He was invited to visit the presidential villa a number of times, a privilege he continues to relish. The Period, 1990 –2005 some greats of the second period who lived into the 1990s also thrived and had positive influences on the era. Victor Uwaifo's Joromi possibly still stands as the most popular highlife hit of the period. The political scene in Nigeria also witnessed unrest, with perhaps the most unpopular government in Nigeria's history emerging in the period.

Wolfgang (2019) states that the death of Fela Anikulapo Kuti was another major event in the period. Highlife lost its ground especially in the southern, western and northern parts of the country. The death of Fela led to the invigoration and birth of new musical styles. For instance, hip-hop not only began to take centre stage in the music industry, it has been ingrained as the most accepted music of contemporary Nigerian youths. Although Western hip-hop had found its way into Nigeria prior to this time, it only became very prominent especially among the youths when Nigerians started practicing it.

Many hip-hop musicians like Oladapo Daniel Oyebanjo (Dbanj), Innocent Idibia (2face), Peter Okoye and Paul Okoye (Psquare), and Style Plus sprung up during this time and their music is still growing in fame. The influence of hip-hop on the youths was so adverse because of the deliberate effort in trying to re-establish the cultures and practices that were once considered weird and bizarre during the struggle for independence. The youths now viewed highlife as 'oldschool', and a type of music essentially patronized by people upwards of fifty years. Although musicians like Osayomore Joseph and Adviser Nowamagbe in Edo State have released albums that criticize corruption, social injustice and bad leadership, it could not match the popularity of Fela's Afrobeat and hip hop. Perhaps, if their music had taken the form of hip-hop it would have enjoyed more patronage.

Despite these, highlife still continues to flourish from where it originated. The 1990s through the early 2000s can best be described as a period when highlife went back to its roots. Majority of Nigeria's highlife bands are from the east, although some musicians in the east have struggled to keep it alive.

Findings

Rhythmic Adaptation and Tonal Transformation of the drum kit in highlife music

The drum kit's integration into Nigerian highlife music introduces new rhythmic possibilities. Its versatility allows for complex polyrhythms, which, in turn, influence melodic phrasing. Traditional highlife melodies, often based on simple, repetitive patterns, gave way to more intricate and syncopated structures. This shift enables highlife musicians to explore a broader range of emotional expression on the drum kit and these can be found in areas such as "Polyrhythmic Complexity". The drum kit's versatility gives way for complex polyrhythms, which enriches Highlife's rhythmic texture.

“Syncopation and Accentuation” The drum kit's ability to emphasize off-beat rhythms introduced syncopation and accentuation, redefining traditional highlife rhythmic patterns. Syncopation in this context creates tension and release, adding emotional depth to highlife melodies. While accentuation highlights specific rhythmic events, creating a sense of activity and dynamic contrast.

“Rhythmic Displacement” The drum kit's rhythmic displacement transforms the Nigerian traditional highlife music pattern, when these happens, rhythmic events are displaced from their expected positions, creating surprise and interest. This displacement creates a sense of tension, later resolved when the rhythm returns to its expected pattern.

“Cross-Rhythmic Interplay”. The drum kit's integration facilitates cross-rhythmic interplay between different instruments. Interlocking rhythms between the drum kit, guitars, and brass creates a rich, layered sound cross-rhythmic interplay and encourages improvisation and creative interaction among musicians.

“Dynamic Contrast”. The drum kit's dynamic range introduces contrast and agility to Nigerian contemporary highlife music. Dynamic shifts from soft to loud creates a sense of tension and release as well. Contrasting dynamics highlights specific rhythmic events, adding emphasis, coordination and interest.

Key Findings of the Western drum kit in Highlife music performance

Drum kit performance involves mastering various drumming techniques, such as proper grip, control of stick rebound, hand-foot coordination, and limb independence. Developing solid technique allows drummers to execute rhythms and patterns with precision and efficiency. Highlife drummers play a critical role in establishing the rhythmic foundation of a musical ensemble. They create grooves by combining drum patterns, accents, ghost notes, and dynamics to support the Highlife music and provide a solid rhythmic framework. Highlife drummers interpret the musical compositions and adapt their playing style to suit the genre, tempo, dynamics, and expressions of the music.

They make decisions regarding fills, transitions, embellishments, and dynamics to enhance the musicality and convey the intended emotions. Western drum kit performance allows for individual expression and creativity. Drummers explore different sounds, textures, and techniques in Highlife music performance to create unique rhythmic patterns and original drumming style. Drum kit players may experiment with improvisation, soloing, playing with brushes or mallets, and incorporating elements of different styles as well.

Western drum kit players often interact with other musicians in an ensemble, which requires effective communication and collaboration. Drummers need to listen actively, respond to cues, and adapt their playing to fit the overall musical context and dynamics of the group. Western drum kit players also need to consider stage presence and showmanship. Drummers may incorporate visual elements, such as drumstick twirls or theatrical movements, to engage the audience and enhance the performance experience. The concept of drum kit performance in Nigerian contemporary Highlife music is multifaceted, encompassing technical proficiency,

creative expression, rhythmic foundation, musical interpretation, and collaborative skills. It is a blend of musicality, technicality, and artistry, allowing drummers to contribute to the sound and impact of a musical performance.

The Drum Kit's Influence on Melodic Phrasing in Nigerian contemporary highlife music

The integration of the Western drum kit into contemporary Nigerian highlife music significantly impacts melodic phrasing, transforming traditional patterns and introducing new possibilities which can be visibly found in these areas.

“Syncopated Melodic Patterns”

The drum kit's emphasis on off-beat rhythms introduces syncopation into contemporary highlife melodies. Syncopation creates tension and release, adding emotional depth to melodic phrases. Syncopated melodic patterns encourages melodic improvisation and creative expression which gives birth to fragmented melodic Structures. the drum kit's capacity for rapid-fire rhythms allows for fragmented melodic structures that creates a sense of urgency and energy. Fragmentation enables musicians to explore new melodic ideas and motifs.

“Melodic Motifs and Rhythmic Hooks”

The drum kit's rhythmic patterns inspire new melodic motifs and rhythmic hooks often based on repetitive, interlocking patterns. Rhythmic hooks highlight specific melodic events, creating a sense of memorability. The drum kit's dynamic range and emphasis on dynamic contrast redefines melodic contour.

“Call-and-Response Patterns” The drum kit's integration facilitates call-and-response patterns between instruments. Call-and-response patterns encourages melodic dialogue and interaction. This pattern reinforces the communal aspect of traditional highlife music. Melodic Improvisation

The drum kit's versatility encourages melodic improvisation: Musicians explores new melodic ideas and motifs. Improvisation creates a sense of spontaneity and creativity.

Adaptation of Western Drum Kit to African Rhythmic Patterns

The integration of the Western drum kit into African music required adaptations to accommodate traditional African rhythmic patterns., this is due to the huge requirement African rhythms often feature and they are as follows. Tuning Drums and electronic drum pads were tuned to produce deeper, more resonant sounds, suitable for African rhythmic patterns. Additionally, percussion instruments, like congas, bongos, djembes, shakers, tambourines were incorporated into the electronic drum pads to produce exact tones and reduce number of ensemble members. Drummers developed new techniques, such as: Cross-rhythmic playing, Playing multiple rhythms simultaneously. Overlapping rhythms were introduced creating overlapping rhythmic patterns. Varying dynamics were brought in to emphasize specific rhythmic events.

Adaptation to African Time Signatures. Western drum kits players adapted to African time signatures by way of adjusting meter. Drummers adjusted their playing to accommodate unconventional time signatures using polymeter which is “Playing multiple meters

simultaneously". Examples of these are 6/8 time signature (common in highlife music). Drummers emphasized beats 1 and 4, with accents on the "and" of beat 2.

Secondly, 12/8 time signature (common in Afrobeat), Drummers play complex polyrhythms, emphasizing beats 1, 4, 7, and 10. Case Studies. Tony Allen's Afrobeat. Allen, Fela Kuti's drummer, adapted Western drum kits to Afrobeat's complex polyrhythms.

Ginger Baker's African collaborations. Baker's drumming incorporated African rhythmic patterns and time signatures.

Results

The incorporation of the Western drum kit into Nigerian Highlife music has had a profound impact on the genre's rhythmic and melodic contour. One of the most significant findings of this study is the increased complexity of Highlife rhythms. The drum kit's versatility and dynamic range have allowed for greater rhythmic expression and experimentation, leading to the creation of new and complex rhythmic patterns. This increased complexity is evident in the music of contemporary Highlife musicians, who often blend traditional Highlife rhythms with modern production techniques and Western instrumentation.

However, despite this increased complexity, many contemporary Highlife drummers are now incorporating traditional polyrhythms into their music, creating a unique blend of old and new drumming techniques. In addition to increased complexity, the incorporation of the drum kit has also led to a shift from traditional melodic structures. The traditional melodic structures of Highlife music, which were characterized by simple, repetitive melodies, have given way to more complex and harmonically rich melodic structures. These new melodic structures often feature a blend of traditional Highlife melodies and modern production techniques, creating a unique outstanding and distinctive sound.

Furthermore. The incorporation of the drum kit has also had a significant impact on the harmonic and timbral texture of Highlife music. The traditional timbres of Highlife music, which were characterized by bright, piercing sounds, have given way to more modern and electronic timbres. These new timbres often feature a mix in dynamics of African traditional instruments and modern electronic instruments, creating a unique and distinctive sound. In terms of harmonic structure, the incorporation of the drum kit has led to an increase in the use of Western harmonic structures. These structures often feature complex chord progressions and harmonic textures, creating a rich and complex sound. However, despite this increased use of Western harmonic structures, many contemporary Highlife musicians are now incorporating traditional Highlife harmonic structures into their music, adding special blend of old and new harmonic patterns.

The incorporation of the drum kit into Highlife music also reflects broader cultural and social trends. The urbanization of Nigerian society, for example, has led to increased exposure to new musical influences, including Western music. This exposure has had a profound impact on the development of Highlife music, leading to the inclusion of new instruments, specifically, the drum kit. The globalization of music has also had a significant impact on the development of Highlife music. The increased availability of Western instruments and production techniques has

led to the creation of new and distinctive sounds, often blending traditional Nigerian contemporary Highlife music with modern production techniques and Western instrumentation. Furthermore, inclusion of the drum kit into Nigerian contemporary Highlife music reflects a desire to reinvent traditional music and make it relevant to modern audiences.

This experimentation has led to the creation of new and distinctive sounds, while pushing the boundaries of what is possible in Highlife music.

The desire to reinvent traditional music and make it relevant to modern audiences is also driven by the need to appeal to a younger generation of music listeners. Presently, a handful of contemporary Highlife musicians are currently incorporating elements of modern popular music, such as hip-hop and R&B, into their music. This has led to the creation of new sounds, mixing traditional Highlife music with modern production techniques, styles and Western instrumentation.

Other results are, the incorporation of the drum kit into Nigerian contemporary Highlife music has also had a significant impact on the genre's cultural and social significance. Highlife music has long been an important part of Nigerian culture, reflecting the country's history, values, and traditions. The inclusion of the drum kit has helped to modernize the genre, making it relevant to contemporary Nigerian society. In addition, the drum kit has also played a significant role in the globalization of Highlife music by acting as a bridge between African and Western culture. The genre has become increasingly popular around the world, with many international musicians incorporating elements of Highlife music into their own work. The drum kit has been instrumental in this process, providing a common language and framework for musicians from different cultural backgrounds to work together.

The incorporation of the drum kit into Nigerian contemporary Highlife music has also raised important questions about cultural authenticity and ownership. Some critics have argued that the use of Western instruments and production techniques has led to a watering down of traditional Highlife music, making it less authentic and less connected to its cultural roots. Others have argued that the incorporation of new instruments and techniques is a natural part of the evolutionary process of any musical genre, and that it is up to individual musicians to decide how they want to interpret and represent their cultural heritage. In conclusion, the incorporation of the drum kit into Highlife music has had a profound impact on the genre's rhythmic and melodic contour, harmonic and timbral texture, cultural and social significance.

The drum kit has provided a new range of creative possibilities for Nigerian contemporary Highlife musicians, allowing them to create new sounds and styles, and to push the boundaries of what is possible in the genre. As Highlife music continues to evolve and adapt to changing musical and cultural landscapes, it is likely that the drum kit will remain an important part of the genre's sound and identity.

Conclusion

The Western drum kit's integration into Nigerian contemporary highlife music has significantly impacted its melodic structure. By firstly adapting traditional rhythmic patterns and embracing

new sonic melodic possibilities. This has aided Nigerian contemporary highlife drummers and musicians to create a distinctive and modern sound. This evolution reflects the genre's ongoing transformation, as it continues to navigate the intersection of traditional and modern influences.

Recommendations

The study's findings also highlight the need for further research into the impact of Western instruments and production techniques on traditional African musical genres. This could involve a comparative analysis of different genres, such as Juju, Fuji, and Afrobeat, to see how they have each been affected by the incorporation of Western instruments and production techniques. It could also involve a more detailed examination of the cultural and social contexts in which these genres are performed and consumed, to gain a deeper understanding of the complex and multifaceted nature of musical change and evolution. Analyze the role of electronic drum kits in contemporary highlife music. Examine the impact of globalization on highlife music's melodic structure.

Contribution to knowledge

This study contributes to the existing body of knowledge on the evolution of Highlife music in Nigeria by providing an in-depth examination of the impact of the Western drum kit on the genre's rhythmic and melodic contour. Specifically, this research sheds light on the ways in which the incorporation of the drum kit has influenced the creative decisions of Highlife musicians, leading to the development of new and innovative musical styles. By examining the intersection of traditional African music and Western instrumentation, this study expands our understanding of the complex dynamics of musical change and evolution in Africa. Ultimately, this research contributes to a deeper appreciation of the richness and diversity of African musical traditions.

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Appendix



