

# Decolonizing Western Conducting: Gospel Music Conducting Practices in Twenty-First Century Southern Nigeria

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## Abstract

At the initial stages when Western conducting was introduced to Nigeria, it was mainly used to direct European art music. This was the practice from nineteenth century to late twentieth century. However, in twenty-first century, Western conducting is utilized to direct gospel ensembles, especially in Southern Nigeria. Although some of the nuances used to conduct gospel music in the locale predates twenty-first century Nigeria, literature is scant on how gospel music is conducted; and how such practice decolonizes Western conducting in Southern Nigeria. In this paper, I purposively selected eighteen (18) gospel music conductors, utilized non-participant observation, interview; and the theories of decolonization and conducting dynamism to descriptively discuss gospel music conducting practices and how the conducting practices are decolonizing Western conducting in twenty-first century Southern Nigeria. Findings indicate that gospel music conducting in the region rarely engages basic conducting beat patterns, lavishly utilizes audible counting and fingers snapping, feet stamping, clapping; and dance/kinetics that are traceable to popular music traditions to remove the restraints of conducting classicism, and to elicit kinetics in tandem with gospel music performance tradition in Southern Nigeria. These decolonize Western conducting, produce a form of conducting that combines Western and popular music idioms; that is predominantly opposed to the restrains of classical conducting. These warrant canonization for conducting taxonomy and education in Nigeria and beyond.

**Keywords:** Conducting Theory, Gospel Music Ensemble; Nigerian Conducting Practices.

## Introduction

Conducting as an art export of European cultural promoters has been presented as a patterned and restrained corpus of body languages used in directing ensembles. These perception and promotion of conducting are in tandem with the restrained, formal, and simplistic spirits of classicism in Western art history and practice. This paper argues that the formalization of conducting around the Classical era in European art history is responsible for the affinity between classicism and conducting conventions, even in Nigeria where Western art music in twenty-first century Nigeria is conducted in line with Western

classicism. Recent studies on conducting in Southern Nigeria indicate conducting and the professional development of the female gender, in spite of male's dominance of the terrain (Abidiak, 2022), the practices, techniques, and ensemble management styles of church-based conductors in Delta State, irrespective of their music education status (Igbi, 2022); and the affinity between Western art music conducting and Western classicism (Ossaiga, 2024a). While standard conducting literature holds conducting to the bounds of classicism, conducting has grown beyond the bounds of classicism. Its export to Africa, including Southern Nigeria, where conducting interacts with gospel music forms, has brought about artistic transmutations that are in tandem with gospel musicianship in twenty-first century Southern Nigeria. The transmutation of Western conducting when applied to gospel music is outside the grasp of standard conducting literature. Thus, standard conducting texts sustain the promotion of conducting in line with its colonial percepts of Western classicism, in spite of the changes evident in the conducting when applied to gospel music, especially in Southern Nigeria. This disregards the decolonizing practices that now characterize gospel music conducting in twenty-first century Southern Nigeria. Furthermore, the lack of scholarly discourse on how gospel music conducting practices are decolonizing Western conducting in Southern Nigeria creates a lacuna on the development of conducting in the area. These create misalignment between conducting literature and conducting practice. This paper engages non-participant observation of select conductors to discuss gospel music conducting nuances in Southern Nigeria; and how gospel music conducting is decolonizing Western conducting in Southern Nigeria. The study is crucial for continued discourse on the development of conducting in Southern Nigeria towards the alignment of conducting texts and conducting practice in Southern Nigeria.

### **Concept of Conducting**

Hukporti (2023) provides a comprehensive guide ensemble conducting, noting the import of gesture, communication and interpretation in conducting. To him, conducting is the use of gestures to start an ensemble, establish and maintain clear and uniform tempo, and aid proper interpretation and execution of dynamics. It is note-worthy that conducting transcends gestures; and is thus, responsible for Maiello (2007) exploration of the nuances, such as non-verbal cues and movement, that conducting engages to convey musical ideas, and interpretation. His concept of conducting as conveyance, communication and interpretation of musical ideas underscores that conducting is a musical communication in force. I note that conducting as a musical communication is based on the fundamentals of score study and rehearsal techniques. According to Ossaiga (2023), conducting is premised on certain music ensemble directing fundamentals which include score selection, score study; and rehearsal techniques. It is worth noting that in addition to the fundamentals of score selection, score study, rehearsal techniques, and personal practice, mutual

familiarization between the conductor and ensemble is fundamental to conducting. It is worth noting that literature indicate that conducting has been conceived in concept in tandem with European art music; how is conducting conceived in tandem with gospel music?

### **The Development of Conducting**

Conducting evolved with the music it directed (Demaree and Moses, 1995). They aver that changes in the development of music were also accompanied with changes in the development of conducting. Thus, as music became more complicated around the Classical era, requiring more interpretation, the presence of a conductor became momentous. By the eighteenth (18th) century nearly all ensemble music required a conductor; however, the first set of conductors came from the ranks of composers (Demaree and Moses, 1995). Their report reflects conducting as a discipline that emerged with adoption, experimentation, evolution, and standardization up till the eighteenth century.

Thus, the nineteenth (19th) century conductor emerged through diverse practices in different parts of Europe (Jensen, 1991). He notes that between 1800 and 1850, opera performances were collaborative as many players led different sections of the opera. Thus, the principal violinist led the orchestra section, while the choral director led the chorus. This made the strongest personality among the leaders to dominate the opera. The conductor emerged in the Romantic era to be a sole director of music sections of the opera, with or without baton in different parts of Europe. Although the romantic conductor had many collaborators, the conductor was usually in charge of all aspects of the music. It is noteworthy that the use of diverse practices prior to the reported emergence of the conductor in the Romantic era underscores the process of experimentation that the art underwent before its formalization. However, it is noteworthy that the indices of the conductor during the romantic era do not differ significantly from those of the conductor during the classical era.

During the nineteenth (19th) century, the practice of having a non-instrument playing conductor was established. As the size of the orchestra expanded during this period, the use of the baton became more common among conductors. Guillaume-Alexis Paris (1740-1850) is said to be among the earliest conductors to use the baton. Among the earliest notable conductors were Louis Spohr (1784-1859), Carl Maria von Weber (1786-1826), Louis Antoine Jullien (1812-1860), and Felix Mendelssohn (1809-1847), all of whom were also composers (The New World Encyclopedia, 2013). Richard Wagner (1813-1883) promoted the conductor's as an interpreter who also ensured that entries were made at the right time with a uniform beat (Wagner, 1868). Conducting has been through continuous development while being a very effective musical language, and a means of communication used in

directing musical performance. Although, the universality of conducting language is significant to musical performance; however, not all conductors' gestures are readily understood by ensembles. This necessitates the practice of mutual familiarization between conductors and ensembles in rehearsals.

A fact in the development of conducting is the evolution of conducting in tandem with the music it directs. Thus, conducting evolved from the middle ages to the eighteenth century when it was standardized. Extending studies to the music of the twentieth and twenty-first centuries is capable of unfolding further evolution of conducting in tandem with the centuries' music from part of the world to another.

### **Gospel Music in Nigeria**

Gospel music in Nigeria reflects the features and performance practices of gospel music in other parts of the world. Although there are regional slurs and intonations that mark singing styles in the Nigerian sub-genres of the music, gospel music in Nigeria is essentially similar to gospel music in America. Efforts have been made to differentiate Nigerian gospel music from that of the world through historical, and typological studies (Adedeji 2004a, and 2004b). It could be observed that gospel music in America and elsewhere is an offshoot of negro spirituals (Legg 2008) that features performance practices that are traceable to the history, and music tradition of Africans (Legg 2010). In a study on the compositional techniques of gospel music in Nigeria, Forchu (2010) observes that gospel music in Nigeria is a type of popular music with Christian ideology. He states that gospel music in Nigeria is musically, and textually communicative; thus, meet the material and spiritual needs of its patrons. He argues that the dual musical background of its practitioners results in the music being influenced by both traditional and European musical idioms. His view brings the impact of traditional, and foreign music cultures on the composition of gospel music in Nigeria to the fore. It is noteworthy that the influence of the Western, and traditional music cultures transcends gospel music composition to its conducting in Southern Nigeria.

In a study on gospel music in Nigerian orthodox churches, Agu (1991) observes that while gospel music was practiced in Nigerian Pentecostal churches, it was later introduced into some orthodox churches' services. He states that gospel music in Nigeria is characterized by free transmission, aesthetic, and functional values that are evident in Nigerian ethnic societies, call and response, chorus and mixed patterns, simple, short and repetitive melodies, speech-song melodies, and western and traditional instrumental accompaniments. His study provides a framework towards the conceptualization of gospel music in Nigeria.

According to Adedeji (2009), the principles of vocal aesthetics in Nigerian gospel music are talents, leadership, ear factor, societal acceptability, convenience, and imitation. He states that Nigerian gospel songs are arranged for males, females, and mixed voices; and in solo,

chorus, call and response. He notes that these arrangements are in tandem with African traditional practice. He concludes that vocal techniques in Nigeria gospel music are largely drawn from traditional models; thus, their analysis should be based on objective knowledge of Nigerian vocal qualities, and arrangements; not on European aesthetic parameters. His contributions to knowledge reflect the influence of African music traditions on gospel music. However, the influence of African music tradition and/or culture on gospel music in Nigeria transcends sonic nuances.

Legg (2010) observes that gospel music is one of the most articulate expressions of history, culture and community. He observes that gospel music is an unparalleled social phenomenon of the 20th century and a major influence in the development of contemporary popular music in the 20th and 21st Centuries. He states that performance practices of gospel music drive popular music all over the world. According to Reagon (1992) the structure and content of African-American music drive mainstream popular music worldwide. He states that the manner of voicing, instrumentation, acoustics, audience-participation, and performer-audience dialogue in African American music are traceable to African American worship tradition that was created within the Black church. His view reflects the development of popular music from the music history, tradition and activities of Africans in America through the negro spirituality. Just as gospel music in America evolved from the activities of Africans in America, in Africa, gospel music performance practice reflects the music history, culture, and tradition of Africans.

According to Williams-Jones (1975) there are six (6) vocal techniques known with gospel singing, namely: moans, grunts, wails, shouts, gliding pitches, and song-speech techniques. Even though his view is in the context of African American gospel music, the exportation of African music to America which provided basis for the evolution of gospel music in America, and the importation of African-American gospel songs into Africa through the forces of globalization impact African gospel music. Hence, gospel music in Nigeria reflects trends in gospel music all over the world. According to Boyer (1979) there are eight (8) major gospel singing techniques, namely: vocal timbre, vibrato, melodic ornamentation, rhythmic improvisation, and textual interpolation. Boyer (2000) observes additional gospel vocal techniques, namely: simultaneous improvisation, development of the 'high who' between chorus and section, and rhyming.

In a study on gospel music conducting in Warri, Nigeria, Ossaiga (2014) reports the use of extended gestures, verbalization, feet stamping, and clapping by conductors in the study area, to elicit singing, dance, and swaying from church-based choral ensembles. Underscoring the affinity between gospel music and religion in Nigeria, Ayorinde and Ajose (2022) explored the interception between gospel music, spirituality and everyday meaning

making in Nigeria. Their study brings to the fore the interplay of music, religion and daily living in Nigeria.

Also, Ossaiga (2024b) explored the performance aspects of gospel music artistry in Nigeria, noting the intersection of singing, dancing, preaching, prophecy and prayer in the performance, calling on gospel music directors to study Christian Worship, Preaching and Theology for effectiveness in gospel music directing, especially in the church. His study brings to the fore interlay of religion and music in the performance in music artistry in Nigeria. Furthermore, Ibude and Ossaiga (2024) investigated how gospel music directors engage technology to source, distribute, practice, rehearse, and perform gospel music, noting the use of technology in gospel musicianship. Their study underscores the impact of technological developments on music directing in Nigeria. While literature indicates the concept, history, directing, spirituality, analysis, and performance practices of gospel music in Nigeria, literature is scant on how gospel music in Southern Nigeria is being conducted; and how that decolonizes Western conducting in the region.

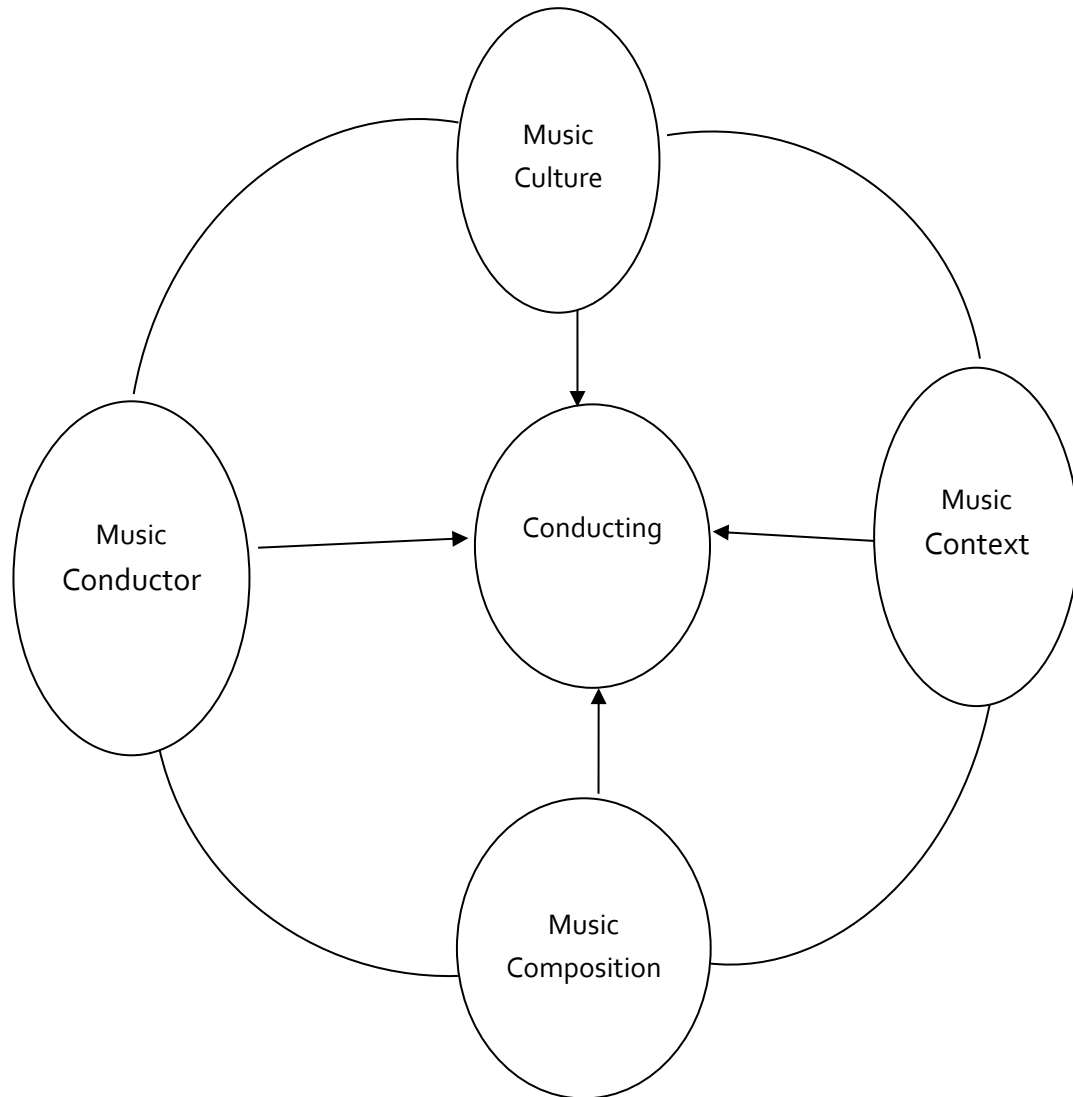
### **Theoretical Framework**

This study is based on the theories of decolonization and conducting dynamism. Decolonization is the undoing of colonialism, which in itself, is a process wherein imperial nations dominate foreign territories. Scholars of decolonization focus on independence movements in colonies and the collapse of foreign colonial systems. It is worth noting that to decolonize implies the assertion and insertion of indigenous systems in areas previously dominated by foreign systems and ideas. Thus, Herbst, Nzewi and Agawu (2003), Bradley (2012), Rosabal-Coto (2014); and Hess (2018) call for the decolonization of music education in Africa by highlighting the violence of colonialism on music curricula, pedagogy, teacher education; and philosophies, among others. Beyond music education, conducting is an aspect of colonial music that should be decolonized. Thus, gospel music conducting in Southern Nigeria calls for the decolonization of conducting in its theory and practice.

In the theory of conducting dynamism, Ossaiga (2020) explains the dynamics of conducting in Southern Nigeria, stating that conducting manifests dynamics when executed in different music cultures, contexts, with different compositions, and by different conductors.

Thus: firstly, choral conducting in Southern Nigeria results from music cultures, contexts, compositions, and conductors; secondly, dynamics in music cultures, contexts, compositions, and conductors affects conducting; thirdly, dynamics in music cultures, contexts, compositions, and conductors is vertical, and horizontal. Vertical dynamics is historical, and time-based. It speaks of changes that conducting experiences as it evolves with music cultures, contexts, compositions, and conductors from one era to another. The horizontal dynamics is geographical. It speaks of changes that conducting experiences as it engages different music cultures, contexts, compositions, and the experiences of

conductors in different parts of the world. Fourthly, conducting conventions point to the history, and evolution of conducting with due regard to different music cultures, contexts, compositions, and conductors, from one part of the world to another, and from one era to another. Thus, choral conducting practices in Southern Nigeria point to conducting conventions in Southern Nigeria.



**Figure 1.1:** A diagrammatic presentation of "*theory of conducting dynamism*"

Source: Ossaiga, 2020.

The theory of conducting dynamism is also applicable to other performance studies in music, and allied disciplines where conventions are interacting with traditions, and innovations to create evolution.

From the preceding, it is worth noting that literature indicate studies on the concept of conducting, theory of conducting, development of conducting prior to the twentieth century, and the application of Western conducting to ensemble performances in Southern Nigeria by church based conductors, female conductors, and formally musically trained ensemble conductors. How gospel music conducting decolonizes Western conducting in Southern Nigeria is scant in literature. This study contributes towards filling this lacuna by exploring the decolonization of Western conducting through gospel music conducting practices in Southern Nigeria.

### Research Methods

This study is practice-based research in which I used non-participant observation and interview of eighteen (18) select gospel music conductors from six states in Southern Nigeria. Ethical standards, such as informed consent, confidentiality, fair compensation, and avoidance of harm were observed through apt communication of research purpose, obtainment of respondents' consent, anonymity of the informants, effective use of short observation and interview schedules. To avoid bias, neutral language was used; to ensure diverse representation, the study used three gospel music conductors from each state; and two states from each of the three (3) geopolitical regions in Nigeria. Thus, from: South-South six (6), South-East six (6); South-West six (6) gospel music conductors were observed and interviewed. The states are Delta, and Rivers States; Imo and Anambra States; Lagos and Oyo States, from South-South, South-East; and South-West, respectively.

The selected gospel music conductors; with their gospel choirs were respondents used to investigate how gospel music conducting is decolonizing Western conducting in Southern Nigeria. The study was executed in three stages, namely: Pre-field, field, and post field stages. At the pre-field stage, contacts were made with gospel music conductors who were purposively selected based on the following criteria:

- a. equal representation of all geo-political zones;
- b. directorship of a gospel choir in Southern Nigeria;
- c. regular conducting rehearsal with the choir in the past five (5) years;
- d. periodic performance with the gospel choir in the past five (5) years.

The conductors were observed during their rehearsal and performance sections in Warri, Delta State; Port Harcourt, Rivers State; Owerri, Imo State; Awka, Anambra State; Ikeja, Lagos State; and Ibadan, Oyo State. The selected conductors were contacted at pre-field for field schedule. At the field stage, camera and jotters were used to record observed conducting nuances. Also, interviews were conducted on how gospel music conducting



decolonizes conducting in Southern Nigeria. The responses obtained through the non-participant observation and interview formed primary data in respect of the study. The data were collated, accurately reported, qualitatively analyzed, and discussed as findings.

### **Discussion of Findings**

This section discusses the study's findings. Findings in respect of the study are discussed under two subheadings, namely: Gospel music conducting nuances in Southern Nigeria; and gospel music conducting decolonizing conducting in Southern Nigeria.

#### **Gospel Music Conducting Nuances in Southern Nigeria**

The gospel music conducting nuances in Southern Nigeria is discussed under the following sub-headings: conducting techniques, unrestrained conducting, conducting fusion, synthesis of assorted music cultures, and the dominance of popular music culture.

#### **Conducting Techniques**

Observing the techniques that are utilized to conduct gospel music in Southern Nigeria, conductors combine applicable beat pattern with number counting, and/or clapping to establish its metre and tempo, and to bring in the accompanists. Once the instrumental introduction is accomplished, the conductors use gesture, and feet-stamping to move the ensemble in tandem with the music. Diverse musical behaviours are used to motivate and encourage ensembles. Although the beat pattern returns towards the end of the conducting to bring the performance to a close, the conducting de-emphasizes the use of beat patterns in its most parts.

Number counting in synthetic conducting refers to the verbalization of numbers which the conductors utilize in combination with other acts to establish metre, tempo, and to cue in their choirs. The utilization of number counting, clapping, feet-stamping, and other nuances to move the choir, motivate, and encourage their singing reflects the pursuit of sonic, and kinetic objectives in the conducting. These behaviours are in tandem with gospel music performance practices in Southern Nigeria, as could be seen in Ossaiga (2014).

#### **Unrestrained Conducting**

Gospel music conducting in Southern Nigeria is unrestrained in its use of techniques. Given its penchant for freedom, the author argues that the only rule in gospel music conducting is no rule. By nature, gospel music incorporates street-wise culture towards showmanship, emotionalism, and un-retrained freedom of expression. To conduct gospel music, the conductor must embody showmanship, emotion, and stage-man-ship. These are used to motivate (the) gospel choir to sing, dance, sway, clap and feet-stamp; and to add a

dimension to ensemble performance. Gospel music conducting is an emotive and explosive ensemble conducting mode, for it is unrestrained, and it involves much emotion and emotionalism between the conductor and the ensemble. The classroom conducting traditions of emotional restraint, simplicity; and adherence to forms does not apply in the terrain of gospel music conducting in Southern Nigeria. Rather than lawless, this view depicts gospel music conducting as a creative, street-wise, and a show-driven art. Although some of the practices associated with the conducting may be considered excessive, they are effective in expressing the music in tandem with its performance practice.

### **Conducting Fusion**

It was observed that the conducting is a fusion of sonic, dramatic, and kinetic materials. The afore highlighted nuances form a blend of sonic, dramatic, and kinetic nuances that constitute the conducting. Although the conducting is used to direct gospel music, however, the style of conducting is also applicable to other genres that share performance practices with gospel music.

Also, gospel music conducting in Southern Nigeria involves lead singing, especially in church choirs. The lead singer sometimes combines lead-singing with conducting; thus, supplements his/her conducting with singing, adlibbing, and slangs. Thus, singing, adlibbing, and the use of slangs are used to communicate in gospel music conducting. This combination of tasks enables the conductor to assume many roles; thereby help in managing shortfalls in group musicianship, while ensuring that the conducting objectives are realized as vocal nuances are used to communicate, enforce and re-enforce the musical intentions. Figures 1 illustrates gospel music conducting in respect of the study.



**Figure 1:** Mr. B. Amunye, the conductor of Port Harcourt Male Ensemble, clapping, and swaying in a gospel music conducting rehearsal.

**Source:** Ossaiga, 2020.

The figure of a gospel music conductor with evenly separated legs, clapping, swaying; and swaying does not display a singular act of conducting, it typifies gospel music conducting in the environ.

### **Synthesis of Assorted Music Cultures**

While Western conducting engaged materials from Western music culture, gospel music conducting in Southern Nigeria involves a synthetic adoption of materials from assorted music cultures, namely: Western, African, and popular music cultures. Thus, the gospel music conducting engages a corpus of material from diverse music cultures by synthesizing them into a form that reflects nuances in gospel musicianship. The conducting system, otherwise known as *synthetic conducting*, refers to the use of unrestrained, assorted, and hugely unregulated communicative acts to motivate, and/or direct gospel music performance. This is the form that is used to conduct gospel music in Southern Nigeria.

Thus, the nuances are traceable to the afore-stated music cultures: popular, African and Western; however, in un-equal proportion.

### **Dominance of Popular Music Culture**

Popular music culture is the dominant culture in the gospel music conducting. Thus, the kinetics, sawing, clapping, and feet stamping that are used in the conducting reflect nuances in popular music. The conductors utilize popular dance forms, swaying and feet-stamping, gestures, and facial expressions to motivate and direct gospel music in the area. Beyond the reflection of popular music culture in the conducting, popular music traditions provide templates for the conducting nuances. This development is explained by the relationship between gospel music performance practices and popular music performance practices. In voicing, and kinetics, popular music shares much with gospel music. In some cases, the difference between popular music and gospel music is in their texts: one deals with popular themes, while the other deals on religious themes.

From the foregoing, it could be deduced that gospel music conducting in Southern Nigeria is a form of music ensemble conducting, a fusion of idioms from different music cultures; and in many senses, the opposite of Western ensemble conducting, especially in its use of nuances in opposition to prescriptions in Western conducting traditions and/or conventions.

### **Gospel Music Conducting Decolonizing Western Conducting**

The literature reviewed in respect of this study indicate the grip of Western classicism on conducting theory, in spite of the progress made by the art and its practitioners, especially in Southern Nigeria. While literature promotes conducting as a colonial art, gospel music conducting embraces non-Western conventions. From posture, time beating, to facial expressions, gospel music conducting in Southern Nigeria disregards Western conducting conventions, decolonizes the art and frees it to evolve with twenty-first century gospel music performance practices. In decolonizing Western conducting, the conducting features:

- a. rare use of basic conducting beat patterns
- b. audible counting and fingers snapping
- c. feet stamping in tandem with tempo, and metre
- d. clapping;
- e. dance/kinetics that are traceable to popular music traditions.

The role of popular music culture in the decolonization of Western conducting in Southern Nigeria is instructive. Gospel music as a manifest of popular music embodies popular music idioms. Thus, the practices that are prominent in popular music culture also infiltrate gospel music performance, including its conducting. Thus, the fusion of speech, clapping, expression of emotion, feet-stamping, and feet movement/dancing that is prominent in popular music culture is also deployed in gospel music conducting, in Southern Nigeria.

Thus, popular culture through popular music regulates gospel music conducting in the study area. From the foregoing, it could be deduced that gospel music conducting in Southern Nigeria, hereby called *synthetic conducting*, is predominantly an emotive, explosive, and a lively art that sparsely employs time beating. The conducting lavishly engages clapping, feet-stamping, kinetics, and dancing to elicit singing, movement, dancing, swaying, and other musical acts from the choir.

The decolonizing conducting practices in Southern Nigeria are not without broader implications on global conducting pedagogy and performances. Although the global conducting pedagogy has largely sustained conducting in its concept, techniques, and patterns as a Western classical art, the decolonizing gospel music conducting practices in Southern Nigeria challenge current conducting education, certification, and conducting practices in Nigeria and beyond; and provide materials for improvement in conducting education and practice.

The decolonizing gospel music conducting practices provide materials for music conducting canonization, stratification, and education. The gospel music conducting practices in Southern Nigeria provide gestural, kinetic and verbal nuances for conducting canonization. The nuances expand the body of knowledge in conducting in Nigeria and beyond. Thus, music conducting trainees can be exposed to classical and gospel music conducting practices, and techniques. Also, conducting education benefits from the study through the engagement of materials for the stratification and/or classification of conducting in Nigeria and beyond. Furthermore, music conducting educators can explore gospel music conducting practices for the expansion of their skills and knowledge collections. These broaden horizons in conducting education.

Furthermore, conducting as a specialty in music education has been limited to the duality of choral and orchestral conducting. This can be expanded through the infusion of gospel music conducting as a sub-conducting area and/or specialty. This is not without further implications on conducting certification as trainees can be awarded certificate in music conducting with emphasis on gospel music conducting. This brings conducting education and certification at pace with conducting practices in Nigeria and other regions of the world.

### Conclusion

This paper discussed gospel music conducting nuances in Southern Nigeria; and how the nuances decolonize Western conducting in Southern Nigeria. Although there is a measure of Western and African nuances in gospel music conducting in twenty-first century Southern Nigeria, the conducting belongs to popular music tradition for its idioms dominate the conducting. Gospel music conducting in Southern Nigerian expands the scope of conducting through the evolution of a conducting style that significantly differs from Western art music

conducting. The conducting decolonizes Western conducting through its provision of materials for conducting canonization, option(s) in conducting classification, depth in conducting education; and area (s) in conducting certification. Thus, gospel music conducting in Southern Nigeria provides materials for the progressive review and update of music ensemble conducting curriculum in tertiary institutions of learning. Furthermore, the study builds on the existing body of knowledge in music conducting. This development decolonizes the practical, theoretical, intellectual, educational; and certifying dimensions of conducting through the transmutation of Western conducting in Southern Nigeria.

## Recommendations

To realize the gains of this study, the following recommendations are made. I recommend the:

- a. review of conducting concepts to include the gospel music conducting nuances in Southern Nigeria,
- b. acknowledgement of the contributions of gospel music conductors to conducting development in Southern Nigeria,
- c. inclusion of gospel music conducting nuances as part of materials for conducting education in Nigeria,
- d. extension of studies to the history, and evolution of Western conducting in Southern Nigeria;
- e. execution of further studies on typologies of conducting in Southern Nigeria.

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