

Musical Analysis of Nollywood's "Eniola"

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Abstract

This paper analyses the music of Eniola Ajao's Eniola, a Nollywood film. Over the years in the movie industry, the application of music has been wrongly utilized; this has reduced the supposed value of music in most Nigerian movies. The paper employs descriptive method and draws on empirical knowledge based on meticulous note-taking on the musical theme while secondary data were collected through books, journals and the internet. The notational score of the musical theme was done for the purposes of analysis and documentation. The paper applies prefiguring theory as its theoretical framework which entails the use of music to predict dialogue and scenes in films as against the suspense factor. Findings show that, the musical theme in Eniola present viewers with no suspense factor. This enables viewers to be able to predict on the events in the film before they take place. The study concludes that the bane of prefiguring in the Nigerian film industry should be taken care of by the producers and directors in other to meet international standards. The study recommends that producers must be encouraged to have proper budgeting for the Musical aspect of their films, in order to enable them employ professional personnel for this part.

Keywords: Musical theme, Nigerian movies, notational score, Nollywood, prefiguring theory

Introduction

Music has proven to be an indispensable tool in the art of film production and it "began not as a result of any artistic urge, but to stimulate the audience with the storyline and action from a dire need of something which would drown the noise made by the projector" (London, 1936). Okafor (2005), describes music as a system of expression, which uses sound, rhythm and time. Ogunrinade (2016), states that "music serves many purposes such as orientation, appeal, entertainment and education and because of its high level of penetrative power; music seems to play a vital role in human socialization and in film making, stage plays and theatre arts production."

A soundtrack plays an important role in carrying the story of a film. The movie soundtrack typically refers to the music recorded for a film. It can be a score (orchestral music played over the action), songs performed as part of the film (such as in a musical) or songs heard by characters in the background (such as on the radios in their cars or in the restaurants where they eat). Adekogbe (2013), states

that Film scores encompass an enormous variety of music which depends on the nature of the film they accompany. He states further that the majority of the scores are rooted in western classical music but a great number of scores draw influence from Jazz, rock, pop, blues and a wide range of ethnic and world music styles.

Film started as a product of late 19th-century technological innovation, historically traced to a dramatic art form, with a musical practice that has undergone almost continual development and changes from that time to the present day. The advent of sound in theatrical motion pictures precipitated an adaptation in silent film accompaniment, such that techniques were developed to combine it with onscreen music performance, dialogue, and sound effects, while also placing increased value on original composition over the use or adaptation of existing music. The tradition and techniques of this practice carried over into radio, television, computer, and other communications media.

There are two distinct approaches to collecting sound for films: Sync and Non-sync. Sync sound is sound recorded with a camera as it is rolling on-location or on the soundstage; it is also referred to as production sound. Non-sync sound is recorded at other times and includes effect that the location mixer collects, effect recorded later in a sound studio, library effects, and music pre-recorded or specifically designed for the film. Sound involvement in film is mainly summarized in what is called the soundtrack. Makhu (2011), opines that the soundtrack can be divided into three components: Speech Sound, Music and Sound Effect. Technically, the three components constitute film soundtrack which complements each other to achieve the desired communication between actors and audience. Speech dialogue is the lines or words said by characters in a film. Music is a specially arranged sound in an order proportion to achieve a particular ideal. Sound effect, on other hand, presents in most cases artificially engineered sound which is recorded as part of ongoing activities to stimulate a realistic portrayal of that event. The methods used for this study include ingathering of the data, close watching and listening to the discography of the selected film with the descriptive method. Also, books and journals were parts of the materials used. The paper utilized the prefiguring theory propounded by Sylvanus (2019), which entails the use of music to predict dialogue and scenes in films.

Nigerian Film Industry: An Overview

There is a need for us to briefly discuss the Nigerian film industry before we discuss further the use and the function of music used in the film, 'Eniola'. Although the aim of this paper is not centered on the history of the Nigerian film industry, we need a little understanding of its history. Film, as a medium, first arrived in Nigeria in the late 19th century and in the form of the peephole viewing camera. In 1926, 'Palaver' produced by Geoffrey Barkas was the earliest feature film made in Nigeria and the first film to feature Nigerian actors in speaking roles, Ekenyerengoz (2004). The term 'Nollywood' was defined by Eyengho (2004) as the totality of activities

taking place in the Nigerian film industry, be it in English, Yoruba, Igbo, Hausa, Itsekiri, Edo, Calabar, Ijaw, and in any other of the over 300 Nigerian languages. The name 'Nollywood' was coined by a non-Nigerian and first appeared in the *New York Times* in 2002 (Okon, A. 2010 and Haynes, J. 2005).

Okon (2010) wrote that the origin of Nollywood, the Nigerian films and movie industry, can be traced to the 1960s when great filmmakers like Late Hubert Ogunde, Late Jladu (Adio's family fame), Ola Balogun, Moses Olaiya *aka* Baba Sala, Adeyemi Afolayan *aka* Ade Love and Eddie Ugboma produced the first set of films. Adesokan (2012), adds that Late Chief Hubert Ogunde, producer of 'Aiye' and 'Jaiyesimi', pioneered the Nigerian opera with the Ogunde Theatre in 1945. The movie 'Living in Bondage' produced by Kenneth Nnebue in 1992 set the pace for the emergence of Nollywood (Servant, 2001; Mbamara 2004; Haynes, 2005; and Onuzulike, 2007). The Yoruba travelling theatre companies started recording their stage production performances on video for sale in the 1970s and 1980s. This developed to celluloid for exhibition in cinema houses. Then from the different film producers, the idea of expansion started and metamorphosed into different businesses all over the country.

According to Jonathan Haynes (1997), Nnebue Kenneth saw the prospects in that business so he attempted packaging Yoruba films for sale when he produced 'Aje Ni Iya Mi' for Isola Ogunsola. Doing this with the sum of two thousand naira, he made some profits. The business possibility of the Nigerian film industry received good attention when Kenneth Nnebue produced 'Living in Bondage'. The positive influence of the early video films in Nigeria was as a result of the way the Nigerian film audience had received the local soap opera film productions. Film artistes like Kenneth Okonkwo, Late Francis Agu, and Bob Manuel Udokwu who featured in 'Living in Bondage' had positive influences for the film audience reception. The success of 'Living in Bondage' made people abandon their businesses. It brought in resources to produce Igbo Language based films. Due to the development, the industry became jammed packed. It became where anything could happen as long as those who sponsored the film production were making profits. Nollywood therefore, started as an experimental business venture.

Mbamara (2004), states that Nollywood is the highest-grossing movie-making industry behind the United States of America's Hollywood and Indian's Bollywood. Nigeria produces more than 2000 films per year. As of 2013, Nigerian cinema was rated as the third most valuable film industry in the world based on its worth and revenues generated (Brown, 2013). Edum (2011), observes that

Nollywood remains one of the entertainment wonders of the world. Its rapid growth has continued to attract the attention of government, entrepreneurs, entertainment experts, scholars and critics into the content, form and the economic business of the industry.

Ezeajugh (2011), writes that “Nollywood industry has continued to enjoy a wide range of audience across the world”. According to her, Nigeria video films have become popular not just amongst the Nigerian audiences but have had an international and multi-cultural mix of audiences in recent years.

The films are being marketed and consumed all over the African continent and have attracted the attention of cable television networks in different parts of Africa. These cable networks which include Africa Magic, Nollywood TV, HiTV and Iroko TV are now broadcasting Nigerian video films on a daily basis. Ihunwo (2014), notes that “Nollywood has come under harsh criticism centered on modes of production, quality, and professionalism.” These criticisms are, however, indications that the industry has been able to gain relevance for it to attract such attention. Onuzulike (2007), writes that most early Nollywood films are shot in Pidgin, Igbo, Yoruba or Hausa - the main languages of Nigeria’s over 250 ethnic groups and then subtitled in English. Owens-Ibie (1998), writes that ‘Amadi’, a 1975 product of Ola-Balogun demonstrated the beauty of the Igbo language. ‘Ajani Ogun’, also by Ola Balogun demonstrated the richness of the Yoruba language while Sheu Umar by Adamu Halilu showed that of the Hausa language. The transition from Igbo to English language films opened a wide vista for artists of other ethnic extractions, apart from Igbo and Yoruba, to gain prominence in the industry. The Igbo filmmakers provided the economic base for the industry to thrive so it has been easier for artists of Igbo origin to gain stardom.

In 2003, *Osoufia* in London starring Nkem Owoh (Ukwa), the famous Nollywood comedic actor, became the first film to get international fame, Okon (2010). Since then, Nollywood has set international standard with the emergence of professional actors and actresses like Olu Jacob and Joke Silva-Jacob, Patience Ozokwor, Genevieve Nnaji, Funke Akindele, Ramsey Noah, Kunle Afolayan, Sadiq Daba, Desmond Elliot, Mercy Johnson, Iyabo Ojo, Mercy Aigbe, Fathia Balogun, Sola Sobowale, Nobert and Gloria Young, Omoni Oboli, among others. Recently, the Nigerian film industry has been given various names like ‘Old Nollywood’ and ‘New Nollywood’. The rise of Old Nollywood and New Nollywood in the Nigerian film industry is due to the fact that the new generation of filmmakers wanted to make a difference in producing films in Nigeria more than the way the first filmmakers who started producing films in Nollywood. Haynes (2014), quoted by Sylvanus (2019) corroborates this where he declares that:

“New Nollywood” is a phrase being used to describe a recent strategy by some Nigerian filmmakers to make films with higher budgets, to screen them in cinemas both in Nigeria and abroad, and to enter them in international film festivals. This is a major structural shift in the Nollywood model of film production and distribution. Kunle Afolayan exemplifies this trend: his restless experimentation as a director and producer reveals the current structure of opportunities and his situation as a filmmaker informs his films culturally and thematically. There are

practical limits to the current possibilities of New Nollywood, and there is less to its apparent convergence with the rest of African (celluloid) cinema than meets the eye, but New Nollywood is likely to prove to be an invaluable preparation for coming transformations in the Nigerian film industry as Internet streaming and the construction of movie theatres in Nigeria displace the sale of films on discs as the central mode of Nollywood distribution. (Haynes, 2014, p. 53)

In line with the above assertion, the New Nollywood refers to those who trained abroad and acquired knowledge. They are supposed to make a difference in the quality, distribution, storyline and professionalism of their films. The distribution network, camera quality and storylines are way different from that of the former films produced when the Nigerian film industry first started.

Diegetic and Non-Diegetic Modes

Sound is a powerful film tool and sound in film can actively shape how we perceive and are touched by the image. There are two modes through which music is used in films: diegetic and non-diegetic modes. Diegetic music occurs within the narratives aspect of films. It is attributable to some sources seen in films such as radio, a record player, a musical instrument or an orchestra in a concert hall or atmospheric sound wave. Non-diegetic music is music that is not part of the film and is not heard by the characters in a film. This type of music is usually used to add effective colour to a film and it is intended to play on the emotions of the audience. ‘Eniola’ features only non-diegetic mode throughout. The music was used to build up tension within the audience to flag an approaching disaster or signal a love affair.

Relevance and Irrelevance of Music to Different Scenes in Nigerian Movies

Music can literally make or mar any narrative film, commercial project or documentary purely by the way that it is used. The specific way in which music is creatively tied to a film can evoke powerful emotions in the viewer. A good film editor must know when and what type of music to use at any point of editing a film. This can be an extremely efficient way to work if s/he knows what music is and what message s/he wants to pass to the viewers. Like any other creative element, music needs to be balanced in a way that allows for contrast. When there is a constant stream of music playing, there is s no breathing room to allow the viewer to sink into a different mood and then appreciate the musical score when it comes back in again. Instead, the music simply becomes background noise and any potential emotion that may have been evoked as a result of the score becomes diminished by its over-usage. Music used in Nigerian movies is most time culturally bound. Sylvanus (pp.186), corroborates this fact by establishing that:

Mainstream Nollywood film music processes bear important creative expectations, which its composers deal with. These include (a) the primacy of the singing voice, which requires the film music composer to be a singer (Sylvanus, 2017); (b) the primacy of language and texted

(vocal) music, which emphasizes the use of both Nigerian languages and Pidgin English as soundtrack lyrics (Sylvanus, 2018a); (c) the primacy of the strophic musical form and use of local musical instruments, as well as genres of Nigerian popular music (Sylvanus, 2018b); and (d) the primacy of prefiguring, that is the use of vocal music to predict dialogue and scenes.

However, soundtracks in Nigerian movies always predict the summary of the whole story from the beginning to the viewers which is one of the reasons so many people who have exposure to foreign films like Hollywood movies do not like watching Nigerian movies. (Sylvanus 2019), argues against this view where he states that:

Nollywood film music possesses different functions for its local and diasporic audiences. To some (local) viewers, the music epitomizes recognizable, symbolic, and discursive cultural tropes upon which they compare themselves with/to “Others.” This manner of comparison is clearly an enactment of identity. To some other (diasporic) audiences, the music invokes a sociocultural reality that its viewers have no actual experience of, and yet meets a yearning for “a home of their own” by simply filling the void of cultural dislocation. The ability to fill this void is also a testament to Nollywood’s development of a unique film music identity, which subsists in a blend of the lingual, structural, genre, and ethnic identity referents.

His view is not genuine because the process of film making is the same from Nollywood to Hollywood, but the content and audience may defer. The truth is that some of our Nigerian editors and producers still lack some knowledge when it comes to the concept of music in film. Although Nigerian filmmakers are improving when it comes to film shooting, good storyline and directory concept, they still need to work on prefiguring concepts about their films and their soundtracks which always expose the concept of the whole film to the audience from the beginning.

Vernon and Eisen (2006:41–59), suggest that the narrative of a film can be disregarded in order that the soundtrack may assume a life of its own. In other words, the soundtrack does not need to be loyal to the plot or moving image. With this argument, Nigerian movie producers should work on the prefiguring bane in their productions, especially in relation to how music functions in mainstream Nollywood films wherein the lives of the music and the storylines are inseparable.

Sylvanus (2019:188), provides a framework showing the different concepts of Film Music between Hollywood and Nollywood. The following table is his comparison:

S/N	Hollywood	Nollywood
1	The singing voice is not critical to film music.	Film music must be sung. As such, all composers are required to be vocal performers.
2	Music is fluid in the tonal and formal organization and completed over several months.	Music is completed in a few days, and the long-form narrative tonal construction is not considered.
3	Music is homogeneous and develops both thematically and seamlessly throughout the entire film.	Music is strophic, so the integration of music into the narrative and visuals of films is not seamless.
4	Music is not hyper-explicative because of the emphasis on picture composition and movement of the camera.	Music remains hyper-explicative because dialogue and drama are stressed above picture composition and movement of the camera.
5	Music is used both aesthetically and rhetorically to connect scenes where there is no dialogue.	The aesthetical and rhetorical power of music is significantly underused in scenes without dialogue.
6	The strong attraction for music without words makes the soundtrack very gestural with emphasis on diegetic and non-diegetic narratively.	There is little or no appeal for purely instrumental music. Music is rarely in synchronization with the moving image, and diegetic music is often very scant.
7	There is a strong tradition of reliance on source music.	Owing to issues of royalties, copyright infringement, and litigation, the use of source music is strongly discouraged
8	Prefiguring is not critical to the narrative construction of the film score.	Prefiguring is the norm, and its understanding and use is not the exclusive preserve of the film music composer.
9	The composer works closely with the film's director to decide the "appropriate" music for the film.	The film's director is totally ignored in the collaborative process. Instead, the composer works to the specifications of the executive producer/marketer (EPM).

10	Soundtrack reveals a significant preference for underscoring.	The soundtrack is linguistically marked by the use of texted (vocal) music in local languages—a behaviour that is culturally informed.
11	When there is texted music, the soundtrack does not normally reference the specific storyline.	Texted music is a sung synopsis (abstract or verbatim) of the storyline, and usually in a local dialect and/or Nigerian Pidgin English.
12	Music seems well budgeted for and in terms of logistics and personnel.	The budget for music is quite minimal because the composer is considered a dispensable rather than strategic constituent of the film.
13	The creative environment and production line for soundtrack always involve a network of individuals from lyricists to arrangers, orchestrators, performers, and copyists.	Production remains a single-artist endeavour. As such, the cost of additional personnel is borne solely by the film composer.
14	Film music draws materials from Anglo-American pop and art music culture.	Soundtrack materials draw mainly from Nigerian pop music culture.
15	Musical scores are produced for rehearsal and recording purposes.	There are no musical scores. Instead, songs are learned and recorded by rote.
16	The cue sheet is an important component for the production team.	The cue sheet is an unknown term/concept. Instead, composers create what they call a “log sheet,” which shows how sound samples are matched with moods.
17	Temp tracks are indispensable and vital for initial presentations and polling of audience reception to the soundtrack.	Temp tracks do not exist. Instead, the EPM’s intuition guides his or her assessment of what will appeal to the audience.
18	The term “score” does not refer to spotting (i.e., where to place music on a film).	The term “score” refers strictly to decisions about where to place music on a film.

19	Film working titles are decided early and seldom change from script to final release.	Film titles get changed as many times as the EPM decides, often without informing the composer.
20	Film music is practiced and refined within “an open system model of social structure” (Faulkner, 2005, p. 11).	Film music is practiced and refined within a Non-institutionalized vertical integration.

Source: Sylvanus (2019:188)

The above table shows the concept of film music in Hollywood and Nollywood which considers instances of international co-productions between Nollywood, Hollywood, and British cinemas. It shows that the ways in which the Nollywood film music are been composed, produced, structured, managed and set into films do not conform to international standard. This soundtrack problem must be looked into if Nollywood wants to be well ranked globally, like the Nigerian music industry. Nigerian film music must be expanded to accommodate many hands like music experts with good budgeting if they want to achieve a greater level.

‘Eniola’ Parts 1 & 2 (2019)

‘Eniola’ is the story of a young lady whose life turns from the unfortunate to the fortunate though she lost her life at the end due to favour she received from an old man she gave food to at her place of work. This caused her to lose her job and at the end to also lose her life. The film was produced by Eniola Ajao and directed by Odunlade Adekola. The soundtrack was composed by Odunlade Adekola. The film features Eniola Ajao, Odunlade Adekola, Peju Omobolanle, Fausat Balogun, Ronke Adesanya, Moses Omilani, and Tunde Owokoniran amongst others.

The film is in two parts. The part one from the opening credit to the closing credit is one hour twenty minutes (**1:20:00**) of twenty-one (21) scenes. On the other hand, the part two from the opening credit to the end is one hour thirty minutes (**1:30:00**) of twenty-five (25) scenes. The film altogether is for two hours and fifty minutes (**2:50:00**).

Analysis of Music in Eniola

‘Eniola’ parts 1 and 2 feature five different soundtracks (one composed vocal song, one traditional instrumental, one highlife beat, one piano plus strings instrumental and one sustained strings sound effect to depict sorrowful mood). These have been labelled 1, 2, 3, 4 and 5. The song 1 is a piece of composed vocal music which is in solo and chorus. The song features two verses, but the opening credit features chorus and verse 1. The following is the musical score of the opening credit.

ENIOLA SOUNDTRACK

Song A

Odunlade Adekola

Andante ♩ = 76

E - ni - o - la, E-ni ta pe s'o-la toun je, E - ni o-lo-ki E-ni-o-la,
 E-ni i-yi ni ko se-mi o. o. La-ti ke-ke-re n'i-ma-le ti'n ko-mo re la-soo,
 o-hun ta o ba fe E-nu e-ni la fi nko me je, ki n lo-wo ki n de ni nla ni - le
 a - ye mi, so mi de ni o la o, la - ye ti mo wa.

The tonal center of the song is on B major and it employs $\frac{4}{4}$ time signature. The song explicitly employs only foreign instruments such as Drum set, Konga, Keyboard and Guitar. This was sequenced with basic computer programming and software. The chorus features two-part harmony. The harmony is mainly done with the interval of 4th and 3rd with the duet been polarized to create a 3-part harmony. This signifies a contemporary harmony. See the following excerpt for the example:

Andante ♩ = 76

E - ni - o - la, E - ni ta pe s'o - la toun je,
 E - ni o-lo-ki E-ni-o-la, E-ni i-yi ni ko se - mi o.

The text of the music narrates the storyline, telling the viewer the good destiny of Eniola apportioned to her from heaven. Here is an excerpt of the thematic focus transcribed and translated from the *Eniola* soundtrack. It serves as the main theme for the film.

Transcription

Chorus: E ni ola
 Eni taa pe sola to n je

Translation

A wealthy Person
 Called to honour and she
 answers

Eni ola, eni olokiki oo

Wealthy Person, Popular Person

Eniola Eni iyi ni ko se me oo

Make me a wealthy and respected person

Verse 1:

Lati kekere nimole ti n k`omo re laso oo

It is from childhood the Muslim teach their children to quarrel

Ohun taa ba fe, enu eni la fi nko meje

It is your mouth you will use to reject what you don't like

Ki n lowo, Ki n niyi, ki n deni nla nile aye mi

Let me get rich, respected, and valuable in my life

So mi deni ola o, laye ti mo wa

Make me a wealthy person in this life.

Verse 2:

Ma fiya dan mi wo

Don't test me with suffering

Ma fo si kan mi ni Kankan

Don't test me with poverty at anytime

Lojo aye ki j`eni ola, J`eni iyi

In my life make me wealthy and respected

Ipin aye mi ti ko da a

My bad fortune

Baba bami tunse o

Father correct it for me

Lojo aye mi, k`ire kan mi o e.

In my life let good things

locate me.

Song 2

Song 2 is a traditional instrumental which was played on a konga like instrument. The instrumental is on $\frac{2}{4}$ time. It was played as cue and background music for scenes 2, 6,17,18,20 and 21.

Example 3



Song 3

Song 3 is a slow highlife instrumental that was sequenced with basic computer programming and software. The beat was used as a cue and background music to scenes 3, 8, 10, 14, and 16

Example 4:

Song 3

Slow Highlife

♩ = 86

Hi-hat

Wood Blocks

Conga

Bass

Detailed description: This is a musical score for 'Song 3' in 4/4 time, marked 'Slow Highlife' with a tempo of 86 beats per minute. It consists of four staves: Hi-hat, Wood Blocks, Conga, and Bass. The Hi-hat part features a steady eighth-note pattern. The Wood Blocks play a rhythmic pattern of eighth notes with rests. The Conga part has a similar eighth-note pattern. The Bass part provides a simple harmonic accompaniment with eighth notes.

Song 4

Song 4 is an instrumental theme played faintly with an atmospheric sound mixed with a piano as background sound for scene 4. The instrumental is in 4/4 time signature with the tonal center on c minor.

Example 5:

Detailed description: This block shows two staves of musical notation for 'Example 5'. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes. The second staff starts with a measure rest labeled '6' and continues the melody, ending with a double bar line and the word 'etc.'.

Song 5

Song 5 is a sustained string instrumental, which serves as a sound effect for the film. It was used throughout the film to reflect any sorrowful mood scene. For example, the song was used at the latter part of scene 5 as background sound effect to reflect the angry mood of Eniola against Kolade Adekola who intentionally double crossed Eniola's motorbike with his car just to collect a phone number from her.

Example 6:

Adagio

Am G C G7 C

Strings

Detailed description: This block shows 'Example 6' for strings, marked 'Adagio' in 4/4 time. The notation includes a treble clef and a key signature of two flats. Above the staff, the chords Am, G, C, G7, and C are indicated. The string part features a sustained chordal accompaniment and a melodic line in the upper register.

Conclusion

This article has specifically discussed what a soundtrack should be and it has argued that soundtrack should be a valuable tool to the Nigerian film director in creating suspense and specific moods. The bane of prefiguring in the Nigerian film industry should be taken care of by producers and directors in order to meet international standards. The musical score of songs from the reviewed film has shown the standard and professional way Nigerian films are documented and packaged for international purposes. Producers are encouraged to have proper budgeting for the Musical aspect of Nigerian films, in order to enable them employ professional personnel for their productions.

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Filmography

Eniola (2019). Director Odunlade Adekola. Producer: Eniola Ajao. Eniola Ajao Film Production and Gemini film & Marketing Nig. Ltd. Nigeria.

Youtube Link:<https://www.youtube.com/watch?v=D5wUKcvLNOg&t=587s>
<https://www.youtube.com/watch?v=zC6tM850F-s&t=27s>