

CHAPTER ONE

INTRODUCTION

1.1 Music in the Catholic Church before 1960

The Roman Catholic Church arrived Nigeria in 1865. On 5th December 1885, the Church arrived Igbo land and settled at Onitsha in a piece of land offered them by Bishop Ajayi Crowther of the C.M.S Mission. This land measuring about twenty hectares is located near the Nkisi stream. This is where the Basilica of the Most Holy Trinity is presently located. With the completion of the then Holy Trinity Cathedral Church, it became the centre of Catholic Church in Eastern Nigeria.

As the church missionaries settled and expanded in Igbo land, they introduced their religious music which were completely foreign to the numerous new Igbo converts. The C.M.S introduced the Western hymns while the Roman Catholic Church introduced the Gregorian chants and masses sung in Latin. The Igbo converts were led into abandoning their gods, religious affiliations and beliefs.

Agu (1984:49) rightly noted that the converts “were made to believe that everything associated with their former ways of life, including their music, was heathen” and ‘unclean’. He concluded that “this step was taken by the missionaries in a sincere attempt to ensure a full and complete conversion of the Igbo to the new religious faith” (p. 49). The C.M.S. mission went as far as translating the Western hymn tunes into the vernacular to make sense to the converts. The Catholic Church also introduced the dialogue mass which were later translated into English and Vernacular in an attempt to get the congregations more involved in the worship. These steps notwithstanding, the Western and foreign tunes remained incomprehensible to the converts. The Roman Catholic Church was more conservative and orthodox that it never considered providing an

alternative to the Gregorian chants and masses sung in Latin. Parrinder (1956:37) noted that the foreign tunes “have been sung to the . . . which have no kinship with the traditional African music. And the tragic result has been that these hymns are utter nonsense”. Even after the Catholic Church had introduced the dialogue mass in which all celebrations and ceremonies use songs, hymns and chants written in Latin the problem remained unsolved.

Louw (1958:50) regretted that the songs and chants were completely outside the musical medium that lies closest to their (convert’s) heart”. Shaffer (1956:39) observed too that to the ordinary villager, they (the foreign tunes) are virtually ineffective”. The mistake of the earlier missionaries was appreciated by late Pope Pius XII and he showed some concern and anxiety over the issue of indigenizing church music in the following statements:

Many of the people entrusted to the missionaries take surprising pleasure in rhythmic music and enhance the ceremonies in honour of their gods with religious songs. It would not show much prudence on the part of the heralds of Christ, the true God, if this effective means for promoting the apostolate is highly thought of, or be neglected.
(1955:423)

The Papal Encyclical of Pope Pius XII on sacred music brought a revolution and change (with regards to music) into the Catholic Church, as decreed by the second Vatican Council by the Late Pope John XXIII. In recent years, the Catholic Church started allowing the use of the Igbo language in all aspects of the liturgy. Okafor (1976:123) regretted that:

The European missionaries who brought Christianity into the Roman Catholic Church placed very little premium on

singing during worship with the result that the Catholic in Igbo land and, infact, in the whole of Nigeria, lost their choral tradition to the Protestants.

Fortunately, Okafor's concerns no longer exist. The Catholic Church has now fully embraced singing of both the indigenous and western songs during worship and high mass. In the Onitsha Catholic Archdiocese for example, Ozighi (1985:34) noted that:

The 1970-74 period was, perhaps, the most fruitful and innovative years of Father Cyril Ezenduka who presided over the Archdiocesan Liturgical Music Commission. His new tunes for the Common of the Mass became instant success in many Catholic parishes in Igboland. His MISSA Chkwuemeka and MISSA Ihunanya come readily to mind. His classic products, LEE NNUKWU UKOCHUKWU and I By UKOCHUKWU EBERE, have gained popularity throughout the length and breath of Igboland.

1.2 Aims and Objectives of the Research

The aims and objectives of this study are:

- To survey the evolutionary and indigenization processes of the religious music in the Onitsha Archdiocese.
- To examine the role of indigenous contemporary music and its appreciation by the congregations of the Onitsha Catholic Archdiocese.
- To portray the effects and contributions of both the pioneers and contemporary composers of indigenous liturgical music in the Catholic Church.

- To categorize the indigenous compositions in their various variants and applications.
- To document some of the popular compositions with a view to making them available for further research and analysis and also for rendition by church choirs in the Catholic family.
- To provide a historical record of music application in Christian worship in the Onitsha Catholic Archdiocese within the period under study.

1.3 Significance of the Study

Sociological events which are central to human existence and development include all the cultural indices of a tribe. These indices include language, art, music, literature, drama and history. Among these indices, music constitutes a central part of life in any society, as well as serves as a vessel through which changes and developments are transmitted because it touches individual's deeper feelings. According to Blacking (1971: 93), "music stands or falls by the virtue of what is heard and how people respond to what they hear . . . On this premise, the significance of this study is the application of the social and cognitive processes that made it possible for the indigenous liturgical music to make immediate resonance with the congregations of the Onitsha Catholic Archdiocese in its indigenization processes.

This research therefore provides us with the insight into thought processes and musical activities that engineered the introduction of indigenous liturgical music in the Catholic Church which consequently led to its evolution and indigenization processes in the Onitsha Archdiocese.

The study enhances the appreciation of the indigenous liturgical music in the Catholic Church and the positive impact and immense contributions this genre of music has made in the lives of the Catholic families, as well as making Catholic worships more vibrant than ever. The study also provides a resource material for true indigenous worship and for other research purposes in Christendom.

1.4 Research Background and Statement of the Problem

The main research problem in the study centred around the difficulty involved in parting with the old order to establish a new order. How-be-it, the monopoly of the Gregorian chant and Latin over liturgical music was broken by article 119 of the second Vatican Council (1962-1965). According to Ozigbo (1985 p.33) “the Vatican Instruction on Sacred Liturgy had appeared in March 1967. The Roman Missal was published in April 1969. This made room for the creation and acceptance of a new order derived from the traditional music of the people and adopted for Christian worship.

My personal experiences as a Catholic faithful provided me the materials that form the basis of this work. Working as an insider, I was able to easily monitor the stages of the evolutionary processes and identified the impact it made on the congregations at various stages of the development.

The two basic music genres that initiated the evolution were identified and classified. The first was the contemporary indigenous choral anthems provided by known individuals. The second was the simple indigenous choral compositions “characterized by short melodic motifs which serve as basis for repetitions, variations and extemporization”. Agu (1984:103). This genre does not however, constitute part of the subject under discourse in this project.

This research pays attention to the contemporary literary indigenous compositions which are notated by the composers and are easily available for learning and rendition at any given time. The availability of these songs as music scores though in tonic solfa, made it possible for me to collect as many number of these compositions as possible, for compilation in the staff notation, for further research.

The visitation of the choirs at different periods was somehow a bit stressful, but the co-operation I received from the choirmasters and choristers was a source of consolation.

1.5 Limitations of the Study

Just like other research works before this, this study, though in-depth in its own right, does not in any way cover all the aspects of this topic. It pays attention to the historical processes concerned with the early music in the Catholic Church of Onitsha Archdiocese, the circumstances that led to the introduction of new music genres which emerged as a result of the release of the Papal Encyclical of Pope Pius XII on sacred music on 25th December 1956.

This work pays attention to the contemporary literary compositions and their composers within the Catholic Church, examining their roles, and effects during worship, their acceptability by the church and laity, their variants and their structures.

Most importantly, this research was centred on churches within the Onitsha Catholic Archdiocese where some selected church choirs were visited and understudied within a period of not less than two calendar years.

1.6 The Plan of the Dissertation

This work is arranged in seven chapters, chapter one deals with music in the Catholic Church generally, with emphasis on early church worship and role of music. The aims and objectives of the work are clearly stated. The significance of the study, research background and statement of the problem are equally highlighted. The chapter also covers limitations of the study, plan of the dissertation and finally research methodology.

Chapter two dwells on literature review, with emphasis on the importance of music in Igbo culture, music in the Catholic Church, contemporary church music writing, music and language and the impact of music in Christian worship.

Chapter three deals with the historical perspectives of the contemporary church music and its introduction in worship in the Onitsha Catholic Archdiocese. It comprehensively discusses the exponents of the new music genre, their musical background and training, acceptability of the new songs and their impact in the church worship and on the congregation. The second category of contemporary music in Onitsha Catholic Archdiocese and the documentation and presentation of the compositions are equally given full attention.

Chapter four discusses the establishment and role of Church choirs in Onitsha Catholic Archdioceses membership and leadership structure in the Church choirs. The musical background of the choirmasters and choristers are discussed. Also treated are choir rehearsals and learning techniques; score-reading, learning by rote, use of instruments and instrumentation from part of the detailed discussions in chapter four.

Chapter five discusses the main forms and basic structural features of the contemporary religious songs, with emphasis on the employment of scales and tonal organization and the melodic structure of the

compositions. The pioneers and the new generation composers of the new music genre are identified, as well as their harmonic principles, sources and choice of texts for their compositions.

Chapter six examines the variants in their religious contexts, with emphasis on songs for the mass, thanksgiving and supplication, praises and adoration. Songs for Christmas, Lent, Easter, burial and other religious functions and activities, and the Psalms, are not left out.

Chapter seven presents findings, of the study, recommendations and general conclusions.

1.7 Research Methodology

In this study, both the anthropological and musicological methods were employed. The main research instrument for the collection of primary data for the research was the questionnaires specially developed for this investigation. The questionnaires were designed to contain relevant questions expected to elicit authentic primary information through accurate response to questions.

The research population was made up of choirmasters, composers, choristers, priests and the laity. These were found in the churches within the Onitsha Catholic Archdiocese, among the congregations and Catholic families.

The field-work lasted from October 2009 to January 2010, May 2010 to December 2010 and February 2011 to May 2011 – a period of sixteen good months. During this period, information was gathered through direct observation, personal investigation and personal experience. Church choirs visited more than twice on different occasions include: Holy Trinity Catholic Church choir Awada, Immaculate Heart Parish Fegge

Onitsha, St. Michael's Parish Fegge Onitsha, St. Cecilia's choir of the St. Mary's Catholic Parish (Iba-Pope) Awada Obosi, St. Gregory's Parish Iyiowa Odekpe, Madonna Parish Iyiowa Odekpe, Anaku, Nzam, Nsugbe, Abatete, Nnokwa, Obosi, Nkpor, Ogidi, Oraukwu, and Abacha.

All these church choirs are within the Onitsha Catholic Archdiocese. The visitation were made during their usual choir rehearsals in the evenings and during morning worship on Sundays, in order to observe the performances of the choirs. The visits provided me ample opportunities to interact adequately with the choirmasters and many choristers, as well as do a lot of recordings of their performances.

Secondary information was obtained from published and unpublished documents considered relevant to the subject of investigation. Such materials include books, journal articles, thesis and dissertations, research reports and internet materials. Being empirical, the participant and non-participant observation technique provided adequate information and knowledge that contributed immensely to the content of this dissertation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 The Importance of Music in Igbo Tradition and Religion

In all traditional and religious activities among the Igbo, music had always provided and continues to provide a strong link as well as offered and still offers a mutual base for communication, serving as a symbol of expression. On this premise, the Igbo recognize music as a very important tool for educating the child to become a complete and sound being, through involvement in various stages of musical activities adequately classified to nurture the child and develop his character as he grows. Hence, Agu (1984:14) opined that in Igbo communities, “folk tales and songs serve as relaxation, as entertainment, and as a medium through which noble ideals are acknowledged and encouraged and vices are condemned and discouraged.” From birth, the Igbo child is introduced to music through songs sung by women to celebrate his arrival on earth. Thereafter, the child is further exposed to music through his mother’s involvement in various musical activities while he is strapped at her back. As a toddler, he learns more music from other children as they play and indulge in various musical activities. By the time he becomes six years old, he must have acquired a remarkable musical knowledge which provides him relaxation and social character as well as nurtures his character and behavior in tandem with the cultural requirements as prescribed by the society.

In Igbo tradition, the importance and role of music in all activities cannot be overemphasized. According to Okafor, (1976:11);

Music features in many different settings within Igbo traditional setting, palm-wine drinking, hunting, games and sports, harvesting and other aspects of agricultural work,

death funeral, burial and second burial, marriage and so on. It also serves as an entertainment, as an accompaniment to the dance, and for religious or ritual purposes. “Music for all occasions” could very well be the carrying card for the Igbos.

Indeed, “music for all occasions” as postulated by Okafor is ideal for the Igbo, because for entertainment and social gatherings, the Igbo make a lot of music. Even games like wrestling and moonlight plays are enriched with music. Also cultural activities like burials, title-taking, naming and marriage ceremonies are enriched with music making.

Religion, being a vital part of the socio-economic and spiritual life of the Igbo, has its own share of musical performances. “Music in Igbo society was very much involved in, if not derived from religious life . . . the Igbo worshipped their gods regularly; and no matter how many times this was done, music accompanied most stages of it”. (Agu 1984:13) Echezona (1965:46) also outlined the importance of music in Igbo religious worship thus:

Dances and songs of a religious or ceremonious nature play a large part in religion where they constitute acts of worship or accompaniment to such acts. The extemporized words of songs, the swell of the music, rhythmic motions of dance, and the same action heighten the religious sentiment.

Echezona’s views agree with Agu’s observation that “among the Igbo, music and religion go hand in hand. The power of music was fully recognized by the people and they never failed to utilize this effectively. (1984:43). In his own findings, Okafor (1976:11) pointed out that in Igbo traditional religion;

there are songs to persuade the spirit into benevolence before some project is undertaken, songs to solicit rain, and songs chanted for protection against fire and danger.

Agu, (1984:43-44) summarized the importance of traditional religious music among the Igbo in the following statements:

Religious music . . . was not only seen as something that had extra-ordinary powers, something that provided, the much needed link between man and God and between the living and the dead; something that had magical effects on both performers and their audiences in such a way that they felt the cultural bond which bound them together; and shared a common feeling and the same experience. And something that had the power to move even the gods and the dead to react positively.

From the findings and conclusions of these scholars, there is no doubt that religion and music are so closely interwoven among the Igbo that most of the powerful spiritual songs are derived from religion and religious activities.

2.2 The Importance and Impact of Music in Christian Worship

Music serves as a link which offers a base for communication. It therefore creates a solemn atmosphere during worship, as well as uplifts the psycho-spiritual state of the worshippers when properly and appropriately applied. This is so in the sense that Umezina (2006:27) argues that not every church music brings this situation about. According to him, “some music could lapse into pious distraction and often the feeling that leads to such judgement is general.”

Music adds beauty and splendour to worship. It keeps the congregation alive with its beautiful melodies, lively rhythmic patterns and thought provoking messages embedded in the texts.

Blacking rightly noted that “music stands or falls by the virtue of what is heard and how people respond to what they hear . . . (1971:93) I strongly agree with Blacking on this point considering the fact that all church music which appeal to the congregation because of what they mean to them in terms of their socio-cultural qualities, easily make immediate resonance with the worshippers. They find solace in such songs as they become a source of joy and inspiration to many. Songs derived from the socio-cultural background of the worshippers impact positively on them as they respond to their aroused emotions and sense of belonging which such songs generate in them. Based on this findings, the International Missionary Council meeting held in Willingen in 1952 emphasized the need to incorporate the heritage of cultural values of a people in the service of Christ, instead of rejecting them. Part of the report states thus:

But the eternal Gospel must be so presented to men and women that its contemporary and compelling relevance is recognized. (Willingen 1952:59)

On this note, Pope Pius XII instructed that;

It would not show much prudence on the part of the heralds of Christ, the true God, if this effective means for promoting the apostolate is highly thought of, or be neglected. (Pope Pius XII 1953:425)

2.3 Contemporary Church Music Composition

Contemporary implies things or groups of individual belonging to some period; or having current ideas or characteristics. Hornby (2000:184) describes ‘contemporary’ as time or period to which reference is being made belonging to the same time.

Contemporary church Art music composition is musical compositions created by musically educated musicians in the Western classical music idiom. There are African/Nigerian Contemporary Art music composers, as well as others from various continents of the world. The African contemporary Art music composers create varieties of music ranging from vocal solos to choral anthems; classical instrumental to Pop, Secular Airs, in both indigenous and foreign languages, African and Western idioms as they seek wide audience and global acceptance of their works.

In this work, attention is focused on Nigerian contemporary church music composers and their compositions, with special emphases on those of the Igbo extraction of the Catholic faith. To attain and remain relevant, and for the acceptability of their works, the Igbo contemporary church music composers deliberately incorporate traditional musical elements in their creations. According to Agu (2002), such vital elements include:

- rhythmic and melodic movements which make it easy for the singers and listeners to relate the rhythms of the texts to those of the melodies.
- effective use of idiomatic and figurative expressions.
- application of polyrhythmical movements, and repetition techniques which appear to constitute a stimulatory factor in Igbo musical practices.
- arrangement of folk tunes for large choirs and orchestra.

- introduction of indigenous instruments for accompanying the songs and so on.

Agu (2002) observed that the Igbo contemporary choral music composers adopted the above qualities inherent in Igbo traditional choral music to acquire the grip, which is largely nourished by the unconscious assimilation of the social and cognitive processes on which Igbo culture is founded, and which exists as the deep structures of Igbo music. (p.88)

2.4 Music and Language

Among the Igbo, songs are regarded as meditated thoughts on specific topics, issues, situation, events and activities, designed for specific uses in the society. It is believed that they are developed within the mind under the influence of creative forces, tailored by the socio-cultural and religious demands and requirements of the society and performed when words alone are found unsuitable for effective expression (Agu, 1992:20).

According to erudite scholars like Bogliolo (1984). Dunn (1999), and Okere (2007), language is a human thing which belongs to the ontological dimensions of his existence. Studies have shown that language is a very important and complex function in human which involves a number of brain regions. Music and language skill are equally derived from the brain structures. Language is a means through which signs and symbols are understandably in a usage. It is “human speech: a variety of speech or body of words and idioms, especially that of a nation; made of expression thought or feelings: an artificial signs and symbols . . . Kirkpatrick (1983).

Music is a channel through which information is conveyed. Agu, (2010:11) elaborates further on this by arguing that:

What really differs is that the nature and depth of information provided depends on the culture where the music is practiced or performed. The linguistic elements possessed by a piece of music depend on its associations with the culture which on the other hand depends on the society or the individual.

This implies that a piece of music could create different impressions in different listeners at the same time, depending on their socio-cultural background and language. For instance, a traditional Yoruba music will definitely appeal to a Yoruba much more than it would appeal to an Hausa. The reason for this being its communicative power. Language has the ability to convey information to a social level where music takes over and completes the circle. By implication therefore, language and music develop together.

Music is more meaningful when it communicates and it can achieve this through choice of appropriate texts for the creation of beautiful melodies. African language is tonal and to create a meaningful and acceptable melody, a composer should ensure that the melodic lines adhere strictly to the speech-tones. Agu (1984:25) emphasized this in his study of creativity of Igbo melodies and concludes thus:

Speech-melody patterns serve as the foundation for the compositions. Sentences and words are used as the basis for musical motifs. In other words, musical phrases end with sentences or statements and rarely go beyond, or before them.

2.5 The Texts and Melodies as Frame Works for the Music

Experienced and good composers take cognizance of the fact that the tonality of words in most cases suggest or determine the structure or movement of melodies as they get involved in the process of composing new music. In repeating words, or statements in a song, either the music or the texts can dominate, or both can equally share the dominance of the melodic movement. The nature of the repetition however determines the dominance of either the text or music.

If a word or statement is repeated with the same melodic line, the same rhythmic expression and in the same pitch, by the same voice, that word or statement is said to have dominated the melodic line. In this case, the composer's emphasis is on the text through repetition. This gives the text dominance over the music while determining the melodic framework. However in a situation where repetition occurs in a different melody, or in the same melody but expressed in different rhythmic patterns, or pitch, or other musical expression, it becomes clear that the music not the text, determines the melodic structure.

CHAPTER THREE

THE CONTEMPORARY CHURCH MUSIC (HISTORICAL BACKGROUND)

3.1 The Birth of Contemporary Church Music in the Igbo Catholic Church

The Church in Africa had been making serious efforts to indigenize hymn singing. Their nature and tenacity or purpose in this regard may no doubt differ in many parts of the continent, and in different denominations. Each area and denomination tackles the problems as best it can, as it suits it. The important thing is that the need for this exercise has been accepted by almost everybody. (Agu, 1984:4)

Arising from Agu's position as quoted above, it is relevant to briefly visit the advent of Christianity in Igboland and the attitude of the early missionaries towards music in some of the denominations. Six European based missionary groups contributed immensely to the evangelization of Igbo land through their religious activities. They included the Church Missionary Society (C.M.S) which arrived and based at Onitsha in 1857. The Roman Catholic Mission (R.C.M) which also arrived and based at Onitsha in 1885. Third to come was the Primitive Methodist Society which based as Uzuakoli on arrival in 1892. After the Methodist Church came the Baptist Mission which based at Port Harcourt. Then came the Qua Iboe Mission which settled at Ngwa area. And finally the Presbyterian Church which settled at Arochukwu and environs. All these missionary agencies introduced to their early converts, their own music, as well as modes of worship which were completely foreign to Igbo converts. Parrinder, (1956), Louw (1958), Weman (1960), Shaffer (1965), Okafor (1976), Agu (1984), Umezinwa (2006), and others argued that the

foreign tunes translated to vernacular by the missionaries for the African converts, have no kinship with the traditional African music and lack emotional feelings because of that taste of foreignness. In the same vein, Von Hornbostel (1928), Herzog (1934), Nettl (1956), Jones (1959), Weman (1960), Schneider (1961), List (1963), Bright (1963), Blacking (1967), Ekwueme (1973) and Nettl (1973), observed that the melodies of the translated hymn-tunes failed to adhere to the tonal inflexion of the texts. Agu (1984:54) concludes that “as a result of the lack of correlation between speech-tone and the melodic contour of the hymns, tonal pitches of words were effaced in some cases”

As the churches grew in population and popularity, problems of indigenization of mode of worship and music became too obvious to be ignored, consequently, each denomination began to solve the problems in their own way and understanding. The Roman Catholic being very conservative and extremely orthodox was however, not in a hurry to initiate or introduce changes in this respect. The High mass continued being conducted in Latin while music and hymn singing were relegated to the background. According to Okafor (1976:123):

The European missionaries who brought Christianity into the Roman Catholic Church placed very little premium on singing during worship, with the result that the Catholics in Igboland and, infact, in the whole of Nigeria lost their choral tradition to the Protestants.

In his observations too Umezina (2012:xi) noted that:

A little over forty years ago, ... attempts to evolve Igbo music and adapt them to the liturgy were considered a profanity. The use of

local instruments was completely forbidden as they were considered “fetish” objects and hence belonging to the devil.

This situation remained so, not until the second Vatican Council headed by late Pope John XXII, pronounced new policies in Christian worship which created a landmark that brought radical changes in modes of worship and use of music in the Catholic Church. This led to the introduction of Igbo language, indigenous music and use of Igbo musical instruments in Igbo Catholic Churches. The musical revolution in the Catholic Church at this point was led by musically untrained, but very talented faithfuls, most of whom were Catholic priests. They started composing indigenous hymns and short liturgical songs derived from African music idioms which the congregations appreciated as they were inculcated in normal worship. The greatest motivator of indigenous liturgical music in the Catholic Church was the then Archbishop of the Onitsha Archdiocese, now Cardinal Arinze.

The gentle prodding’s of the Archbishop, during the period, urging his priests and people to give the new liturgical changes a chance-to welcome the Igbo Mass, to accept the use of Igbo musical instruments of Mass, etc – are some of the finest examples of Episcopal leadership.

Ozigbo, (1985:34)

Ozigbo (1985) went on to state that the Archbishop at first, authorized the use of Igbo tunes and musical instruments at Mass “as experimentum”. He gradually relaxed the checks”. To strongly establish the use of indigenous songs and anthems in the Onitsha Catholic Archdiocese, Archbishop Archbishop Arinze on January 15, 1968, constituted the first Onitsha Archdiocesan Commission on Liturgical Music. Membership of the Commission includes the following:

- (a) Rev. Fr. Simon Okafor
- (b) Rev. Fr. Cyril Ezenduka
- (c) Rev. Fr. Lambert Ejiofor
- (d) Rev. Fred. Okafor
- (e) Mr. Richard Okafor
- (f) Mr. Paul Edogu

According to the Archbishop, the Music Commission's deliberations and actions were to be guided "with the latest ecclesiastical documents on Music in the Sacred Liturgy, especially

- (a) The Constitution on the Sacred Liturgy, 4th Dec. 1963
- (b) The instruction of 26th September, 1964
- (c) The instruction of 3rd March, 1967
- (d) The instruction of 4th May, 1967

Unfortunately, the Nigerian Civil war did not give the Commission opportunity to achieve much. However, after the civil war in January 1970, the Archbishop reconstituted the Onitsha Archdiocesan Music Commission on 6th May, 1970 with the following membership:

- Rev. Fr. Simon Okafor - President
- Rev. Fr. Cyril Ezenduka - Member
- Rev. Fr. Peter Okoli - Member
- Mr. Frederick Okafor - Member
- Mr. Paul Edogu - Member

Rev. Fr. Lambert Ejiofor and Mr. Richard Okafor who were both from Nsukka and Enugu respectfully were dropped from this new Commission. This new Music Commission was mandated to, among other things:

- (i) Promote sacred music in Onitsha Archdiocese, with special reference to Igbo Liturgical music.
- (ii) Promote, co-ordinate, direct, and encourage the efforts of composers and other choirmasters.
- (iii) To approve all new compositions in Igbo sacred music.
- (iv) To arrange new melodies for the parts of the new “**Ordo Missae**” in Igbo which are not reserved to the celebrant.
- (v) To indicate to talented composers the lines on which they should work so that their compositions would not be rejected.
- (vi) To give Igbo Liturgical Music a great push forward.

The Onitsha Archdiocese by this time constituted the present Awka and Nnewi Dioceses which were later created in (1978) and (2002) respectively. This Music Commission worked assiduously to promote the standard and quality of indigenous liturgical songs and anthems used for worship and religious activities in the Onitsha Catholic Archdiocese and beyond. The successes of this Commission were anchored on the various programmes they put in place, some of which included Music SEMINARS which it organized annually at the All Hallows Seminary Onitsha to enlighten and educate choirmasters and choristers. In addition to the Seminars, the Commission introduced annual singing compositions for all church choirs in the Archdiocese. The choirs were categorized in three groups. These annual, and later, biannual music competitions contributed immensely to the rapid growth of the choirs and consequently music and musical activities in the Onitsha Archdiocese.

As new composition were created and performed at the regular music competitions, the Commission kept good record of them all. The songs and anthems later constituted the materials that served as the contents of

the NEW CATHOLIC IGBO HYMN BOOK published by the Commission in 1982. The Commission also formed the Catholic Choirs Association meant to unify the activities of all the choirs in the Archdiocese, as well as unify and make them more efficient in their roles in the church. The Commission equally encouraged the choirs to introduce use of indigenous musical instruments in accompanying their songs.

3.2 The Exponents of the New Music Genre, Their Background and Musical Training.

It could be right to say that it was after the second Vatican Council's pronouncement on music and worship in the Catholic Church that actual musical revolution in the church in Igboland started, with first set of indigenous choral compositions presented in 1952. The first group of composers comprised Catholic priests and some faithfuls who had no training in Western music idioms. They nevertheless, have the music aptitude and acquired the art of composition through inspiration. In other words, the musical talent, compositional traits and potentialities were inherent in them. They simply activated existing talents through different levels of intuition and attained flourishing states of their creations. Okafor, (1976:63) observed that:

They had no musical training as such apart from what they learnt in school and in the Teacher Training Colleges. Their success depended to a very large extent on their interest in music.

In addition to notable individuals discussed in this work, Ozigbo (1985:34), recalls the contributions of religious institutions like the "Bigard Liturgical Circle" under Father Bede Onuoha (1960) and the "Bigard Music Society" (1966).

However, Agu, (2002) strongly argued that:

Interests alone could not have taken composers to great heights at this time. Talent, commitment and hard work contributed immensely. They were able to create new texts for existing folktunes, and in many cases, new tunes for new texts; or new tunes for existing hymn lyrics. They were also capable of rearranging existing tunes, some of which they harmonized. (P.82).

Some of these pioneers include Sir Fred N. Okafor, Very Rev. Msgr. Cyril Ezenduka and Rev. Fr. Dr. Ray Arazu.

Sir Fredrick N. Okafor:

Sir Fred Okafor was one of the first Roman Catholic Church Composers, having composed his first song titled **OTUTO DILI MADU NINE** in 1952. He was a native of Umunachi in Idemili North L.G.A of Anambra State. He attended St. Charles' Teacher Training College Onitsha. He was introduced to rudiments and theory of music as a student in the College. With this basic Western theoretical knowledge, he was able to put down on paper, his musical creations, in tonic solfa. In the early stages of his compositions, he emphasized the arrangement of folk tunes for school choirs and for music festivals. From this level he graduated to the composition of liturgical music like **Ony'obuna nuliba and Otuto Dili Madu Nine**.

As a school teacher, he had school choirs wherever he taught, as well as church choirs in all the churches he worshipped. He later served for three years as a tutor at his alma mater, St. Charles' Teacher Training College, Onitsha before proceeding to Great Britain for further studies. Incidentally, he graduated in Education, not in music. On his return to Nigeria as an Education graduate, he served the Catholic Church as Education Secretary at the Catholic Education House at Onitsha.

OTUTO DILI MADU NINE

Fred N. Okafor, 1952

O - tu - to___ di - li ma-du ni - ne, a - nyi n'e - ke - ne Chu-kwu ma-

8
ka___ e - zi-gb'u-kwe nk'o - m'a - nyi n'e-ke - ta ta, Chu-kweuti-ny'a - k'o- g'a- di mma.

16
'Nyi n'a-yo ka Chu-kwu go-zie ndi non'e-n'u - wa, ti-nye-lu fa ndu n'i-fo - li-

24
li. E - me - sia___ a - nyi ni - ne g'a -

28
fu,___ a - nyi ni - ne g'e - zu n'e - nu j - gwe.

Detailed description: This is a musical score for the song 'OTUTO DILI MADU NINE'. It consists of five staves of music in a 6/8 time signature with a key signature of one sharp (F#). The lyrics are written below the notes. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins at measure 8. The third staff begins at measure 16. The fourth staff begins at measure 24. The fifth staff begins at measure 28 and ends with a double bar line. The lyrics are: 'O - tu - to___ di - li ma-du ni - ne, a - nyi n'e - ke - ne Chu-kwu ma-ka___ e - zi-gb'u-kwe nk'o - m'a - nyi n'e-ke - ta ta, Chu-kweuti-ny'a - k'o- g'a- di mma. 'Nyi n'a-yo ka Chu-kwu go-zie ndi non'e-n'u - wa, ti-nye-lu fa ndu n'i-fo - li-li. E - me - sia___ a - nyi ni - ne g'a - fu,___ a - nyi ni - ne g'e - zu n'e - nu j - gwe.'

ONY'OBUNA NULIBA

O-ny'o - bu-na__ nu - li-ba nu, O-ny'o - bu na__ nu - li-ba nu, O-ny'o - bu-na__ nu - li-ba

6
nu, O-ny'o - bu na__ nu - li-ba nu, O-ny'o - bu na__ nu - li-ba nu, n'o-ge har vest a - di-go nso.

Detailed description: This is a musical score for the song 'ONY'OBUNA NULIBA'. It consists of two staves of music in a 4/4 time signature with a key signature of one sharp (F#). The lyrics are written below the notes. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins at measure 6. The lyrics are: 'O-ny'o - bu-na__ nu - li-ba nu, O-ny'o - bu na__ nu - li-ba nu, O-ny'o - bu-na__ nu - li-ba nu, O-ny'o - bu na__ nu - li-ba nu, n'o-ge har vest a - di-go nso.'

At the end of the Nigeria Civil war, the east Central State Government acquired all the Primary and Post Primary Institutions, including all those owned by the Christian denomination. Consequently, he was relieved of his post as an Education Secretary and was posted to the Secondary school at Aguleri. From this school, he was promoted to the rank of Education officer in charge of the Anambra Division; and later, superintendent of schools in charge of Onitsha Zone.

Fred Okafor, was not a prolific composer like Ezenduka. He was probably deeply involved in school administration which did not offer him adequate time to attend to music creativity and performance. Nevertheless, he never lost interest in church indigenous music. His great interest in Igbo church music earned him membership of the Onitsha Archdiocese Musical Liturgical Commission.

Rev. Msgr. Cyril Ezenduka:

Rev. Msgr. Cyril Ezenduka was born in Achina in Aguata Local Government Area of Anambra State. He underwent his priestly training at the All Hallows Junior Seminary, Onitsha and at the Bigard Memorial Seminary, Enugu where he graduated in Philosophy and Theology. He was ordained a Catholic priest in 1964.

As a talented singer and composer, Ezenduka started composing Igbo hymns while at Bigard Memorial Seminary as a student. He was a prolific and popular composer of Catholic hymns, masses and psalms. All his compositions are in Igbo language. A close study of his compositional style reveals three distinctive categories. Category one constitutes hymns structured in the Call and Response or Call and Refrain patterns. The Call section is simple. It could be a single melody or a duet while the Response or Refrain section is either sung in unison or harmonized in two or four parts (**S.A.T.B**), examples include **Christi Ebili Tego; Obi Jesu di Aso; Otuto Diri Nna; Oru Ebere; Chukwu Nwe Uwa; Bia Lete**

CHRISTI EBILI TEGO

Rev. C.Ezenduka

1a. Aziza 1. 1b. Aziza 1.

SOPRANO
Kri - sti e - bi - li - te - go, Too nu Chu kwu K'a - nyi go ri - e nu Too nu Chu

ALTO
Kri - sti e - bi - li - te - go, Too nu Chu kwu K'a nyi go ri - e nu Too nu Chu

TENOR
Too nu Chu kwu Too nu Chu

BASS
Too nu Chu kwu Too nu Chu

10 1c. Aziza 2.

kwu K'a -ny i nu -ri - a - nu, Too nu Chu kwu Me siah - e bi li te go Too nu Chu kwu

kwu K'a -ny i nu -ri - a - nu, Too nu Chu kwu Me siah - e bi li te go Too nu Chu kwu

kwu Too nu Chu kwu Me siah - e bi li te go Too nu Chu kwu

kwu Too nu Chu kwu Me siah - e bi li te go Too nu Chu kwu

21 2a. [Aziza 1.] 2b. [Aziza 1.] 2c. [Aziza 2.]

Chris ti ebi li te go ga wa nu na Ga li lee e be ahu k'u nu g'a hu ya

Chris ti ebi li te go ga wa nu na Ga li lee e be ahu k'u nu g'a hu ya

30 3a. 3b. 3c.

Kris ti ebi li te go Ma - ry ahu go ya Pi - t'a - hu - go ya,

Kris ti ebi li te go Ma - ry a - hu - go ya Pi - t'a - hu - go ya,

39 4a. 4b. 4c.

Kris ti ebi li te go E - me-ri - go e-kwen-su na njo. O-nwu a - di - ghi-kw'o - zo

Kris ti ebi li te go E - me-ri - go e-kwen-su na njo. O-nwu a - di - ghi-kw'o - zo

48 5a. 5b. 5c.

Kris ti ebi li te go. A - nyi a - hu - go ya. k'a - nyi nu - ri - a - nu.

Kris ti ebi li te go. A - nyi a - hu - go ya. k'a - nyi nu - ri - a - nu.

57 6a. 6a. 6c.

Kris ti ebi li te go. To-mas a - hu - go ya. Paul_ a - hu-kwu-go ya.

Kris ti ebi li te go. To-mas a - hu - go ya. Paul_ a - hu-kwu-go ya.

OBI JESU DI ASO

Fr. C. Ezenduka

Chorus

SOPRANO
A - nyi ni - le no n'u - wa nae - kwe i di ngo - zi.

ALTO
A - nyi ni - le no n'u - wa nae - kwe i di ngo - zi.

TENOR
A - nyi ni - le no n'u - wa nae - kwe i di ngo - zi.

BASS
A - nyi ni - le no n'u - wa nae - kwe i di ngo - zi.

8
O - bi Je - su dia - so ki - ta nae - kpo ni - le.

O - bi Je - su dia - so ki - ta nae - kpo ni - le.

O - bi Je - su dia - so ki - ta nae - kpo ni - le.

O - bi Je - su dia - so ki - ta nae - kpo ni - le.

15
1. O - bi Je - su dia - so _____ n - ke bu so ihu - n'a - nya _____

22
_____ A - nyi ni - le kwee u - kwe we na - eto I ta - ta

30
2. O - bi Je - su dia - so _____ I bia - ra n'u - wa nkea _____

38
ka'I wee zo - pu - ta mma - du si - te n'o - nwuI n'o - be.

45

3. O - bi Je - su dia - so _____ I bu nche kwu be anyi. _____

53

E - kpo e - lu kwu - do ra - anyi n'u - bo - chi a - hu - hu.

60

4. O - bi Je - su dia - so k' I nye - r'a - nyi aka _____

68


K'a - nyi ni - le wee hu Gi n'a - nu - ri nk' eli - gwe. _____

OTITO DIRI NNA No. 2

Fr. C. Ezenduka


Chorus

SOPRANO



O - ti - to di - ri Nna, O - ti - to di - ri Nna na Nwa na Muo Nso,

ALTO



9

Verses



O - ti - to di - ri Chu-kwu. 1.To-be nu Di - nwe - nu bu Nna anyi no n'e-lui gwe.
2. N - ke n'e - nwe - ro mbi - do, NK'o - na enwenje-de - be.

3. Obu Onye okike
Dinwenu ihe nile
4. O mara ihe nile
Na ihe anyi bu n'uche.
5. O no n'ebe nile.
Ma n'uwa, ma n'elu igwe.
6. Nya gbaputara unu
Na njo nke unu mere
7. Udokwa diri mmadu,
Ndi ihe ha na-aso Chukwu

ORU EBERE

Fr. C. Ezenduka

SOPRANO

I - he obu - la I mee - re otu o-nye n'u-mu-nna mu, mu ka'I mee - re ya.

ALTO

I - he obu - la I mee - re otu o-nye n'u-mu-nna mu, mu ka'I mee - re ya.

TENOR

I - he obu - la I mee - re otu o-nye n'u-mu-nna mu, mu ka'I mee - re ya.

BASS

I - he obu - la I mee - re otu o-nye n'u-mu-nna mu, mu ka'I mee - re ya.

10

1. A-gu-u n'a - gu mu I nye mu nri. 2. A-kpi-ri n'a-kpo u nku I nyemmi - ri. 3. A-nam

21

e - fu u - zo I zi m'u - zo. 4.A-nam a-gba o - to I nyem a - kwa. 7.A-nam a - ria o -
 5.A-nam a-cho u - lo I nye m'u lo.
 6.A-bum o-kpo o - lu I za m'o - ku.

32

ria I le - ta mu. 8. A-nam e - ru u - ru I ta - sie m'o - bi. 9. A-bum nwa-ene ghi

42

nne I bu - ru nmem 10. A-bum nwa-nwe-ghi nna I bu - ru nna mu. 11. A-bum nwa enwenne

52

enwe nna I kpo - ro mu. 12. A - nom n'u - lo mkpo - ro I le - ta

59

mu. 13. A - bu m o - nye nwu - ru anwu I li e mu.

CHUKWU NWE UWA

Fr. C. Ezenduka

Aziza

SOPRANO
O - nye kwu o 4o n'o - mu - me, di o - cha n'o - bi, g'a - li - go n'u - gwu nke Di - nwe - nu.

ALTO
O - nye kwu o 4o n'o - mu - me, di o - cha n'o - bi, g'a - li - go n'u - gwu nke Di - nwe - nu.

TENOR
O - nye kwu o 4o n'o - mu - me, di o - cha n'o - bi, g'a - li - go n'u - gwu nke Di - nwe - nu.

BASS
O - nye kwu o 4o n'o - mu - me, di o - cha n'o - bi, g'a - li - go n'u - gwu nke Di - nwe - nu.

2
1. Di - nwe - nu nw'u - wa n'i - fe ni - le ju - lu na ya; u - wa na ndi ni - ne bi na ya.

3
Ma - ka n'o - bu Nyanwa kwu - ba - lu ya n'e - nu o - ri - mi - li, kwu - ba ya n'e - nu mi - li. Aziza

4
2. O - nye g'a - li - go n'u - gwu nke Di - nwe - nu, m'o - bu kwu - lu n'e - be nke Ya di a - so. Aziza

5
3. O - nye kwu o 4o n'o - mu - me, di o - cha n'o - bi, o - nye n'e - ti - nye - r'u - che ya n'i - fe - fu,

6
ma y'e - ji - ro a - hu - gho nu - gbuo ma - d'i - be ya n'i - yi. Aziza

7
4. O - nye a g'a - na - ta ngo - zi nke Di - nwe - nu, na u - gwu nke Chu - kwu o - nye nzo - pu - ta ya n -

8
di a b'a - gbo n'a - cho Ya; a - gbo n'a - cho Chu - kwu nke ja - cob. Aziza

9

Me-gh-pu nu u-zo, Me-gh-pu nu u-zo di o-kpu, k'E-z'o - ti - ti we ba - ta.

5.

5. Me-gh-pu nu u-zo, Me-gh-pu nu u-zo, di o-kpu, k'E-z'o - ti - ti we ba - ta.

5. Me-gh-pu nu u-zo, Me-gh-pu nu u-zo, di o-kpu, k'E-z'o - ti - ti we ba - ta.

5. Me-gh-pu nu u-zo, Me-gh-pu nu u-zo, di o-kpu, k'E-z'o - ti - ti we ba - ta.

19

6. Ke - d'o - nye bu ya bu E - ze nke o - ti - to, _____ Di - nwe - nu nke

24

d'i - ke, di e - gwu; _____ Di - nwe - nu nke di e - gwu n'a - gha.

Aziza V.5

31

Ke - d'o - nye bu ya bu E - ze nke o - ti - to, _____ Di - nwe - nu nke

36

ndi a - gha, _____ O bu nya-nwa bu E - ze nke o - ti - to.

43

O - ti - to di - ri Nna, na Nwa, na Muo Nso ki - ta n'u - wa e - be - e -

BIA LETE ANYI

Fr. C. Ezenduka

SOPRANO

ALTO

TENOR

BASS

Chu-kwu o - nye ke - r'a - nyi lo - t'i - h'i - kwe - ra - nyi na n- kwa, _

Chu-kwu o - nye ke - r'a - nyi lo - t'i - h'i - kwe - ra - nyi na n- kwa, _

Chu-kwu o - nye ke - r'a - nyi lo - t'i - h'i - kwe - ra - nyi na n- kwa, _

Chu-kwu o - nye ke - r'a - nyi lo - t'i - h'i - kwe - ra - nyi na n- kwa, _

4

Si n'i - gwe bia le - t'a - nyi__ Chu - kwu we - r'o - so__ bia.

Si n'i - gwe bia le - t'a - nyi__ Chu - kwu we - r'o - so__ bia.

Si n'i - gwe bia le - t'a - nyi__ Chu - kwu we - r'o - so__ bia.

Si n'i - gwe bia le - t'a - nyi__ Chu - kwu we - r'o - so__ bia.

8

13

16

20

26

1. Si n'i-gwe bi-a__ le-t'u - wa__ e-che-kwa-na nwa n-ke Chu kwu k'i-na-pu-g'a-nyi n'a-hu-hu a-

jo m - muo__ n'e - fu - gha - ri k'o - wee mee k'a - nyi la n'i - yi__

we - r'e - be - re lo - t'a - nyi__ Chu-kwu we - r'o - so bi - a.__

2. Si n'i-gwe bi-a__ nwa n-ke Chu-kwu bia ne ta n-di no n'a-hu- hu n - di ni-ne n'a-no n'o - chi-chi - i__

so n - gi g'a - ku - zi - r'a - nyi u - z'a - g'e - so wee lu n'e - nu.__

29

So n - gi g'e - nye - r'a - nyi a - ka Chu - kwu we - r'o - so bi - a.____

32

3. E-we-n'i-we n-n'e-be-re e-zie na n-jo a-nyi hi-ri n-ne ha-ga a-nyi do a-nyi e-be-be.____

38

O na e - wu - t'a - nyi n'o - bi____ k'a - nyi si ha pu u - zo gi____

42

lo - ghaa Chi - ne - ke lo - t'a - nyi____ Chu-kwu we - 'ro - so bi - a.

Kpakpando Na-amuke; etc. category two constitutes hymns which are in the **Strophic form**. Examples include: **Unu ncha by ndi kwelunu, k'amuru Jesu** etc. category three include hymns in the **Through composed form**. They include: **Dinwenu nye ha ezumike ebigh ebi; Lee achicha nenye ndu** etc.

The pioneers of the indigenous choral music in the old Onitsha Archdiocese of the Catholic Church are, Monsignor Cyril Ife Ezenduka, Rev. Fr. Raymond Arazu, Rev. Fr. Theo Okere, Prof. Lambert Ejiofor and Rev. Fr. Lawrence Nwakora. Among these Catholic musical giants, Ezenduka was the most prolific composer of Igbo liturgical music whose musical contributions in the first New Catholic Igbo hymn book is not less than sixty seven (67) songs.

As a result of his great contributions in the development of indigenous music in the Catholic church, the then Archbishop of Onitsha, now Cardinal Francis Arinze, granted him scholarship to study music at the Columbia University, New York in 1974. In 1977, he returned to Nigeria after bagging an M.A degree in liturgical music from the Catholic University of America in Washington D.C.

According to Umezinwa (2006:34):

This period marked a turning point in the musical life of Ezenduka. He was exposed to more and varied music and tastes, more music theories especially the rules of harmonization. From that moment, he began to harmonize every work of his.

KPA KPANDO NAMUKE

Fr. C. Ezenduka

SOPRANO



ALTO



TENOR



BASS



Kpa kpan do n'a mu ke n'uchi chi a - hu m gbe vir - gin Ma ri - a ji mu Je su

II



1. O bu Ma - ri - a no A - danke A - nna o nye u pu ta ra O - se buru - wa

2. O nyibe Ya n'uno anu n'ime Bethlehem
Ebe chi na anyinya na-arahu ura'
3. Joseph di nso nodu ine Nwa anya
Nnukwu ihe omimi nkea turu ya n'anya.
4. Bianu mmadu nine n'ime Bethlehem
Welu too Nna na Nwa na Muo nso.

UNU NCHA BU NDI KWELUNU

Fr. C. Ezenduka

SOPRANO



U-nu ncha bu ndi kwe - re-nu kwee n' oti - to di-ri Chu kwu___ Je-su

ALTO



U-nu ncha bu ndi kwe - re-nu kwee n' oti - to di-ri Chu kwu___ Je-su

TENOR



U-nu ncha bu ndi kwe - re-nu kwee n' oti - to di-ri Chu kwu___ Je-su

BASS



U-nu ncha bu ndi kwe - re-nu kwee n' oti - to di-ri Chu kwu___ Je-su

9



bi - li - te - re n'o- nwu___ a - lle - lu - ia al - le - lu - ia al - le -



bi - li - te - re n'o- nwu___ a - lle - lu - ia al - le -



bi - li - te - re n'o- nwu___ a - lle - lu - ia al - le -



bi - li - te - re n'o- nwu___ a - lle - lu - ia al - le -

2

17 2.

lu - ia al - le - lu - ia, al - le - lu - ia, al - le - lu - ia

lu - ia al - le - lu - ia, al - le - lu - ia

lu - ia al - le - lu - ia, al - le - lu - ia

lu - ia al - le - lu - ia, al - le - lu - ia

2

N'uzo ututu k'anwu wara
 Umunwanyi jere n'ili
 Ite ude n'ahu Jesu
 Alleluia

3

Otu Mmuoma kwuru n'uso
 Owee si ha nuribanu
 Dinwenu unu kulitere
 Alleluia

4

Ka ndi umuazi zoro n'ulo
 Dinwenu biakwutere ha, si ha
 Ndokwa diri unu ncha
 Alleluia

5

Ma Thomas anoghi oge ahu
 O kwenyeghi okwu ha kwuru
 wee si: Munwa ama ekwenata
 Alleluia

6

Dinwenu wee si Thomas:
 weta aka Gi tnye n'oghere ntu
 Abuzina ekwe ekwe ngi Thomas
 Alleluia

7

Ngozi diri ndi na ahughi
 Ihe nile Jesu mere
 Ma kwere okwu Nzuko Kwuru
 Alleluia

K'AMURU JESU

Fr. C. Ezenduka

SOPRANO

ALTO

TENOR

BASS

K'a-mu-ru Je-su E - zea - nyi na Be-th - le - hem n'u-no a - nu Ma-ri - a

K'a-mu-ru Je-su E - zea - nyi na Be-th - le - hem n'u-no a - nu Ma-ri - a

K'a-mu-ru Je-su E - zea - nyi na Be-th - le - hem n'u-no a - nu Ma-ri - a

K'a-mu-ru Je-su E - zea - nyi na Be-th - le - hem n'u-no a - nu Ma-ri - a

10

gbo-be ya a - kwa O we e-nyi - be ya na ahi - hia O - ti - to di - ri

gbo-be ya a - kwa O we e-nyi - be ya na ahi - hia O - ti - to di - ri

gbo-be ya a - kwa O we e-nyi - be ya na ahi - hia O - ti - to di - ri

gbo-be ya a - kwa O we e-nyi - be ya na ahi - hia O - ti - to di - ri

18

Chi - ne - ke O - ti - to di - ri Chi - ne - ke n'e - lu ka - sie - lu

Chi - ne - ke O - ti - to di - ri Chi - ne - ke n'e - lu ka - sie - lu

Chi - ne - ke O - ti - to di - ri Chi - ne - ke n'e - lu ka - sie - lu

Chi - ne - ke O - ti - to di - ri Chi - ne - ke n'e - lu ka - sie - lu

2. Ndi nche aturu no n'ime ohia
 Ndi biri nso n'obodo ahu
 ka ha na eche aturu ha
 ha nuru ukwe ndi Muoma
 Otito diri Chineke n'elu kasi elu

3. Nee ofu Mmuo ozi nke Chukwu kwudebe ha na ntumade
 ka ha huru otito Chukwu
 ha wee tuba nnukwu egwu
 Otito diri Chineke n'elu kasi elu

DINWENU NYE HA EZUMIKE EBIGHEBI

Rev. Fr. C. Ezenduka

SOPRANO

E - zu - mi - ke, E - zu - mi - ke e - bi - gh'e - bi, bi - ko nye ha e - zu - mi - k'e - bi - ghe-

ALTO

E - zu - mi - ke, E - zu - mi - ke e - bi - gh'e - bi bi - ko nye ha e - zu - mi - k'e - bi - ghe-

TENOR

E - zu - mi - ke, E - zu - mi - ke e - bi - gh'e - bi e - zu - mi - k'e - bi - ghe-

BASS

E - zu - mi - ke, E - zu - mi - ke e - bi - gh'e - bi e - zu - mi - k'e - bi - ghe-

11

bi Di-nwe - nu. E - zu - mi - ke, E - zu - mi - ke e - bi - gh'e - bi,

bi Di-nwe - nu. E - zu - mi - ke, E - zu - mi - ke e - bi - gh'e - bi

bi Di-nwe - nu. E - zu - mi - ke, E - zu - mi - ke e - bi - gh'e - bi

bi Di-nwe - nu. E - zu - mi - ke, E - zu - mi - ke e - bi - gh'e - bi

22

Me - e k'i - he nk'e - bi - ghe - bi cha - kwa - si ha, ka ha zu - ru j - kena ndo - kwa.

Me - e k'i - he nke bi - ghe - bi cha - kwa - si ha, ka ha zu - ru j kena ndo - kwa.

bi - ghe - bi cha - kwa - si ha, ka ha zu - ru j kena ndo - kwa.

bi - ghe - bi cha - kwa - si ha, ka ha zu - ru j kena ndo - kwa.

LEDU ACHICHA NA-ENYE NDU

Rev. Fr. C. Ezenduka

SOPRANO

ALTO

TENOR

BASS

Le-du a-chi-cha n'e-nye ndu n-ken'e-me-ghe o-nu - zo e-l'i - gwe, ndi i-ro j'i - we n'e -

Le-du a-chi-cha n'e-nye ndu n-ken'e-me-ghe o-nu - zo e-l'i - gwe, ndi i-ro j'i - we n'e -

Le-du a-chi-cha n'e-nye ndu n-ken'e-me-ghe o-nu - zo e-l'i - gwe, ndi i-ro j'i - we n'e -

Le-du a-chi-cha n'e-nye ndu n-ken'e-me-ghe o-nu - zo e-l'i - gwe, ndi i-ro j'i - we n'e -

11

so-do a-nyi, Nye a-ny'i - ke, nye-re a-ny'i a - ka. O-ti-t'o-kpu di - ri Di-nwe - nu, O-nye di o - tu gba-

so-do a-nyi, Nye a-ny'i - ke, nye-re a-ny'i a - ka. O-ti-t'o-kpu di - ri Di-nwe - nu, O-nye di o - tu gba-

so-do a-nyi, Nye a-ny'i - ke, nye-re a-ny'i a - ka. O-ti-t'o-kpu di - ri Di-nwe - nu, O-nye di o - tu gba-

so-do a-nyi, Nye a-ny'i - ke, nye-re a-ny'i a - ka. O-ti-t'o-kpu di - ri Di-nwe - nu, O-nye di o - tu gba-

23

kua - zi a - to, O-nye n'e-nye ndu n'e - nwe-ghi u - be, n'e-l'i - gwe o - bo-do a - nyi. A - men.

kua - zi a - to, O-nye n'e-nye ndu n'e - nwe-ghi u - be, n'e-l'i - gwe o - bo-do a - nyi. A - men.

kua - zi a - to, O-nye n'e-nye ndu n'e - nwe-ghi u - be, n'e-l'i - gwe o - bo-do a - nyi. A - men.

kua - zi a - to, O-nye n'e-nye ndu n'e - nwe-ghi u - be, n'e-l'i - gwe o - bo-do a - nyi. A - men.

Okafor (1976:128) also noted that:

His later compositions which were more mature, had instrumental accompaniment, in which he made use of a set of metal gongs (which he turned to the Western scale), some rattles, membrane drums, a small slit drum, and some musical pots. He combined them so effectively with the singing that they were subdued to the background.

Rev. Fr. Dr. Raymond C. Arazu:

Fr Raymond Arazu is one of the Catholic priests who has contributed immensely to indigenous liturgical music in the Catholic church. He is from Ihemposi in Ekwusigo Local Government Area of Anambra State. As one of the pioneers of liturgical music in Onitsha Archdiocese, he made a remarkable achievement in his effort to set to music, all the psalms of David as recorded in the holy bible. In 1974, he published two volumes of psalms in Igbo, titled **Abu oma N'olu Igbo** vol. 1&2, Ihiala Spartan Bookshop **Sam** press, 1974. Remarkably, these psalms and other compositions of Fr. Arazu, were not produced with any musical notes that would have made it easier to learn and publicize. He however established a choral group known as the Abu-oma Society Ihiala which he taught all his compositions by rote. The tape recorder was effectively used for recording the performance of these songs, and consequently, for teaching them to different choral groups.

In addition to the psalms, Arazu composed a few other songs like **Maria Amugo Nwa na Nkpu Onu nke Pascha** etc. It is pertinent to note that in all his compositions, Arazu ensured that his melodies as much as possible, adhered to the tonal inflexions of the lyrics of the songs. He never harmonized his compositions and this could be as a result of his lack of musical training in Western theoretical concepts. However, Arazu

may not have chosen to harmonize his compositions in the Western style considering his love and great interest in the traditional music of his people which compelled him to record a good number of the traditional songs and dances even after his priestly ordination. Okafor rightly noted that:

In his village, he learnt how to play the ubo-aka (thumb piano) and oja (native flute). His compositions were, therefore, influenced by the traditional music of his people some of which he adapted to sacred texts.

Umezinwa (2012:xii) inform that:

“by 1993, he (Ramond Arazu), had published three volumes of sixty-three Psalms under the title Abuoma Nke Bible, using no style of musical notation but relying on oral tradition.”

Apart from Fr. Ezenduka who studied Western music many years after he got involved in the composition of indigenous liturgical music, none of the pioneers of this music genre in the Catholic Church was exposed to Western music compositional techniques before he became involved in the art of composition. Even a lot of liturgical music composers who came to lime light after the pioneers, have similar background with the pioneers. Only few Catholic composers who studied music up to the University level have made great impact in the creation and development of liturgical music in the Catholic Church. Their compositions have been well acknowledged in the Onitsha archdiocese as well as in all Catholic Dioceses in Nigeria.

But one cheerful news today is that the contents of these three volumes of ABUOMA NKE BIBLE have been published in both the staff and solfa notations by the PRIZE PUBLISHERS, Nsukka, Enugu and Atlanta in

2011 with six CD plates containing the choral aspects of the compositions included as part of the hard copies of the books.

Because a large number of the composers are not properly exposed in the theoretical concept of Western music, they have some limitations in their creative output. They include inability to notate their compositions in the staff notation which is the universally accepted method of documenting musical sound. Even the tonic solfa notation which they use, is not correctly applied in many cases. In this circumstance, some of the songs.

Abu Oma 50- Meere m Ebere

Rev. Dr. Ray. Aeazu

Mee-rem e - be - re O__Chu-kwu o- ny'e - be - re, We-re o-bi e-be - re kpo- cha - pu njom ni -

8
ne, e-be - re e-be - re e-be - re e-be - re e-be - re e-be - re e-be - re e-be - re e-be - re

17
Mee-rem e - be - re O__Chukwu o ny'e - be - re, N Gin'O-nwe Gi fu-ru na mu nwa n'a - pa-su G'i-we,

25
a - rum me-re n'o - di Oi n'i - hu Nna e - be - re e - be - re e - be - re e - be -

31
re e - be - re e - be - re e - be - re e - be - re e - be - re e - be - re

Abu-oma 8 Yahweh Onye nwe anyi

Rev. Dr. R. Arazu

Yah - weh__ O-nye nwe a-nyi A - fa gi e-bu-ka kwa n'u-wa ni-ne, O - tu-to e-bu-be Gi n'o-ru-r'e-ni-ge a-hu.

7
refrain
V.1 Gi-ni ka ma-du bu n'i-hu Chu-kwu, Gi-ni ka Chu-kwu fu-ru ni-me ma-du. Yah - weh__ O-nye nwe a-nyi A

14
fa gi e-bu-ka kwa n'u-wa ni-ne, O - tu-to e-bu-be Gi n'o-ru-r'e-ni-ge a-hu. O fo-du-ru nwa n-t'o - bu-ru muo-ma

20
Chu-kwu nye-lu y'u-gwu, nye y'o - ti - to Yah - weh__ O - nye nwe a-nyi A -

24
fa gi e - bu - ka kwa n'u - wa ni - ne, O - tu - to e - bu - be Gi n'o - ru - r'e - ni - ge a - hu.

fail to give the right interpretations of the composer's ideas. Another shortcoming of this group is their inability to develop the themes of their music to an appreciable length. This could be traced to the fact that their ideas are derived from the characteristics of Igbo folksongs which they imitate. The structural patterns of Igbo songs are based on short melodic motifs, Call and Responsorial pattern and repetition techniques.

It is noticed too that these composers fail to adhere to the tonal inflexion of the texts mainly in songs composed in the strophic pattern. This is because it is impossible for one melody to give correct interpretation of words in more than one verse or stanza of a hymn with different words and sentences or statements. In cases where the compositions are structured in the Call and Respond or Call and Refrain and in the Solo Chorused Refrain patterns, the composers most of the time adhere to the tonal inflexion of the words in the process of creating their melodies.

3.3 The New Generation Composers, their Musical Background and Training

The new generation composers include Reverend fathers, Rev. Sisters and ordinary members of the Catholic faith who have been exposed to the Western musical training in the various Music Departments in Higher Institutions within and outside Nigeria. Before their musical training in the Universities, some of them have been serving as choirmasters in their various local churches and have been composing songs for their choirs.

The University education boosted their musical knowledge as well as upgraded their level of understanding and standard of their compositions. As unprofessional and untrained choirmasters and composers, they were unable to notate their compositions correctly, even in the staff notation.

They had no basic knowledge about chords and their progressions, about melody writing and harmony, about dynamics and expressions and about interpretations. Most of their actions and creations were based on trial and error.

Howbeit, they applied native knowledge acquired from Igbo musical practices and culture. And that knowledge sustained them at the level they operated. But after graduating as music specialists, they combined their western musical knowledge with the indigenous knowledge system to achieve excellent results in their creativity and performance.

A comparative analysis of the compositions of the generation of composers with those of the pioneers portrays outstanding qualities of the works of the new generation of composers, ranging from the melodic structures to harmonic styles, dynamic expressions, coherence of patterns design, rhythmic and melorhythmic combinations, and adherence of the melody to the tonal inflexion of words. The new generation composers came into focus in late 1960s after the University of Nigeria Nsukka produced her first batch of music graduates. But their impact was felt in late 1970s when Catholic composers like Dorothy Ipere, Richard Okafor, Joe Onyekwelu and others came on board. Later, younger ones like Jude Nnam, Ben Agbo, Emma Umezinwa, Cordis Achike and many others came on board with classical Igbo liturgical songs suitable for worship in the Catholic Church.

Dorothy Ipere studied music at the University of Nigeria, Nsukka. She graduated in 1976. She has been a choir Director, Conductor and Performer. She has directed very popular Catholic Church choirs in Enugu, including the famous Holy Ghost Cathedral choir Enugu, the Sacred Heart Church Choir, Enugu and the St. Mulumba Catholic Church

Choir New Heaven, Enugu. She is a prolific composer and has published a lot of her compositions. She worked at the Anambra Broadcasting Cooperation, Enugu where she attained the post of a Director in charge of music programmes before she retired. Some of her popular compositions include, **Anyi G’eye N’iru Jesu; Nara Onyinye anyi; Ihe Nile Di N’uche Gi, Otu Onye Nwe Anyi Jikoro Mu Na Gi; Agam E jupute N’ihe Ebube Gi; Mba Nile G’akpo Isi Ala and Meerem Ebere, O Chineke** (Ps. 50).

Joe Onyekwelu is a talented musician and an instrumentalist. He was born in Nimo, Njikoka Local Government Area of Anambra State. He graduated in music at the University of Nigeria, Nsukka in 1978. He was the choirmaster and Music Director at St. Joseph’s Catholic Cathedral Kaduna for one year during his National Service as a Youth Corper. Thereafter, he directed the Holy Ghost Cathedral choir, Enugu from 1980-1985. He later directed the Sacred Heart Church Choir, Enugu from 1985-1995 before taking up engagement as the Music Director of the St. Mary’s Catholic Church Choir, Uwani Enugu where he currently serves.

He worked at the Nigerian Television Authority (NTA) Enugu, where he rose to the rank of Music Producer. He later left NTA to serve as a Music Lecturer at the University of Nigeria Nsukka in 1996. While at the UNN; he got his Masters Degree in music 2002 and later, his Ph.D in Ethnomusicology in 2011.

Joe composed a lot of liturgical songs for use in the Catholic worship. He published most of his songs in a book title **Ukwe Ndi Muozi Volumes 1 and 2**. Some of his popular compositions include: **Jesu No Ezie Na Eucharistia Di Aso; Ekele Diri Achicha Nke Ndu; ka Anyi Jee**

N’altar; Butere Chineke Onyinye Gi Di Nma; Ihunanya Nwanne; Nedu Achicha N’enye Ndu and Kristi Okwute Di Ndu.

Richard Okafor is a popular Musicologist, Music Director, Conductor and Choirmaster. He brought the St. Patrick’s Catholic Church Choir Ogbete to limelight. He served as a Choirmaster at St. Patrick Ogbete Enugu where he exposed the choir to singing indigenous classical liturgical anthems most of which were composed by the famous and prolific composer, Rev. David Okongwu.

Richard graduated from the Department of Music University of Nigeria, Nsukka in 1976. He was employed as a Graduate Assistant in the Music Department having had the best result in his set. After one year of service as a Graduate Assistant in the Music Department, he was granted scholarship for further studies in Music. He then left for the Queen’s University Belfast, U.K where he got his Ph.D in Ethnomusicology in 1980.

On his return to Nigeria, he was offered an appointment to head the Music Department at the College of Education Uyo, Akwa Ibom State. He later left there for College of Education Eha-Amufu where he also served as Head of Music Department. From the Eha-Amufu College of Education, he left for Enugu State University of Technology where he served as the Director of General Studies and later Dean of Post Graduate Studies. He is currently heading the Music Department of the Godfrey Okoye University Thinkers Corner, Enugu.

As a competent choirmaster, he composed some liturgical songs and psalms, 95 and 96 which is titled **Osebuluwa Bu Eze Kasi Enu N’uwa Nine** (Ps. 96:1-2, 6-7, 9).

3.4 Acceptability of the Igbo Contemporary Music in Onitsha Catholic Archdiocese.

The indigenous liturgical choral music was introduced in the Onitsha Catholic Archdiocese in 1968. The fore-runners of this music genre in this Archdiocese were Monsignor Cyril Ife Ezenduka, Rev. Fr. Raymond Arazu, Fr Theo Okere, Prof. Lambert Ejiofor and Fr. Nwakorah. According to Monsignor Ezenduka, the indigenous songs were introduced for worship in Onitsha Archdiocese for suitable and active participation of the lay faithful and also for better understanding of the worship process.

From the on-set, the Archbishop of Onitsha, now Cardinal Arinze, gave his support to the pioneer composers and encouraged them well enough to go ahead with their ideas. With this support, younger composers like Rev. Sr. Achikeh, Fr. Emma Umezina, Fr. Fred Uche and others produced lots of indigenous liturgical songs which were introduced in church worship in the Onitsha Catholic Archdiocese.

When asked how the congregation reacted to the new development, Fr. Ezenduka replied that “people did not generally like or welcome it but we started and they started liking them” (2012). One would rightly say that people’s reaction was understandable because it is not easy to appreciate or adapt to new ideas or discard old traditions in favour of new ones. The initiators were quite aware of this fact, but were not discouraged. They kept faith with this project and persevered in its pursuit until they won the interest of the people.

During my fieldwork, I sampled the opinion of selected lay faithfuls from parishes in Iyiowa Odekpe, Onitsha, Fegge, Anaku, Nzam, Nsugbe, Abatete, Nnokwa, Nkpor, Ogidi, Obosi, Oraukwu, and Abacha, on why

the entire Catholic congregation of Onitsha Archdiocese accepted the indigenous liturgical songs for worship. They were unanimous in their reasoning and response. They pointed out that the Igbo songs are religious, appeal to worshippers more because they are presented in Igbo language, get the worshippers more involved in the process of worship; thereby making worship more lively; and that the songs appeal to the people more and uplift their hearts during worship. These reasons adduced here agree with Blacking's observation (1971:93) that "music stands or fails by the virtue of what is heard and how people respond to what they hear...." To the members of the congregation therefore, the indigenous liturgical songs appeared to be both feasible and profitable as a genuine course that would lead them to greatness if followed, hence they accepted and embraced them.

3.5 Appreciation of the Indigenous Songs by the Congregation

Seeking to know the reasons why the indigenous liturgical songs were appreciated by the congregation from the onset, I sent questionnaires to Catholic priests serving in twelve parishes within the Onitsha Archdiocese, requesting their observations on this. Their submissions are summarized thus:

- Because the indigenous liturgical songs are religious and African in concept, they move the congregation the way the foreign hymn tunes and masses have never done.
- They appeal to the congregation more because their delivery is in the people's language which makes them more appreciable and authentic.
- The tunes get the congregation much more involved in the worship and consequently makes the worship more lively and vibrant

Before the introduction of the indigenous songs in Onitsha Catholic Archdiocese, Sunday worships were not as lively as they are today. In those days, the congregations were passive and non-involving in the process of worship. The Rev. Father virtually did most of the singing in Latin which made no spiritual contact with majority of the worshippers. Church services were therefore dull and not quite appreciated by worshippers. Today, things have changed. The congregation is quite active and fully involved in the process of worship and services are more vibrant and have the capacity to uplift the hearts of worshippers.

3.6 The Second Category of Contemporary Music in Onitsha Catholic Archdiocese

The songs in this category are new creations completely different from the indigenous liturgical songs and anthems initiated by Rev. Fr. Ezenduka and his group. The music genre generally called choruses, gospel music or praises, possesses the Igbo traditional music qualities, but the songs appealed to the congregation and easily made immediate resonance with the Christian masses. Unlike the hymn tunes and the indigenous liturgical songs and anthems, this music type has obvious rhythmical and melodic attractions. Its characteristic accompanying movements and dance arouse everybody's interest and people participate eagerly. Agu (1984:87) rightly observed that "there were no difficulties in relating the rhythms of the texts to those of the melodies. There was enough room for polyrhythmical improvisation. Umezinwa, (2009:222) described this genre as:

A new form of music in the church, which is sweeping across the different Christian denominations ... Societies in the churches especially the youth have musical groups often called gospel bands

that specialize in adding popular music styles to these chorus and praises, providing music and dancing for the congregation.

The main functions of the music type in the church include serving as a medium for entertainment and evangelism. In doing this, it encourages human relationships through singing, instrument playing and dancing. Evangelically, it essentially provides messages embedded in the religious texts which contribute immensely in conversion of many souls. As a medium for involving the young man and woman in active participation in church activities and development, this music genre accounts for the involvement and participation of members of the performing groups in church development.

The choruses/praises/gospel music are structured in the form of Igbo traditional music background. These structures include:

- Call and Response
- Solo and Chorused Refrain

All gospel songs or choruses are characterized by short melodic motifs which serve as basis for repetitions, variation and extemporization. The nature and type of repetitions differ and scope of all variations is within the accepted norms in singing and general music making among the Igbo.

In some of the songs categorized under Call and Response, the Call differs in all structures from the refrain. Sometimes both parts differ in rhythm. There could be overlapping between the Call and Response sections. This occurs when the chorus enters before, or on the last note of the Call or Solo section. It could also occur if the Call or Solo comes in while the chorus section is still going on.

Most choruses or gospel songs are structured in the Solo/Chorused Refrain patterns. In this form, the soloist sings the entire song after which the chorus responds with exact repetition of what the soloist sang. The chorus section could be harmonized in parts or rendered in unison. In this form, the soloist does not really have to sing the entire song over and over again before the chorus section comes in. At times, the soloist uses a Short Leading Phrase (S.L.P) to cue in the chorus section as many times as he/she wishes. The Short Leading Phrase serves as a connecting link between the last notes of the chorus. In repeating the chorus, the soloist simply cues in the singers by repeating only the Short Leading Phrase at the end of the chorus. The chorus is repeated as many times as the soloist sings the short leading phrase.

The gospel music or “choruses” have now taken a prominent position in the Onitsha Catholic Archdiocese. They are now used for such activities like thanks offering, harvests, carols, wedding ceremonies and so on. At times, they are used in place of hymn tunes during services. The use of this genre and the instrumentation that go with it increased its effect on the congregation. The most outstanding aspects of these songs are the choice of the texts from the bible and the accompanying suitable music attached to the texts. The composers know the obvious impact these songs make in the minds of the Christians and therefore they compose very touchy and solemn tunes. With these, the indigenous choral music in Onitsha Archdiocese received the blessings of both the churches and the masses. It is therefore proper to mention that indigenous choral music have assumed an enviable place in Christian worship in Onitsha Catholic Archdiocese.

3.7 Documentation and Presentation of the Composers

When the exponents of the contemporary Igbo liturgical music led by Fr. C. Ezenduka started their compositions, they made effort to write their songs in the tonic solfa for their own choirs. The copies were not mass produced to circulate to other choirs outside their domain. This situation remained for over fifteen years and negatively affects the circulation of the new indigenous songs, thereby restricting their performances only to the privileged choirs where the composers operated. On the other hand, the number of new compositions created by the indigenous composers could not be ascertained since no collection and documentation outfit existed to take care of that.

Having noted the urgent need to keep accurate record of all indigenous liturgical compositions through compilation and documentation, the Catholic church constituted the Igbo Interdiocesan liturgy Music Commission which was assigned the responsibility to compile and publish all available Igbo Catholic liturgical songs and anthems. The aims were to keep good record of the musical revolution being experienced by the church. To compile and publish such anthems and songs for preservation for future reference and research in church music. To make them easily accessible and available to all choirs in the Catholic community and beyond.

The Commission under the leadership of Rev. Fr. John P.C. Nzomiwu rose to the occasion. They compiled and published a total of three hundred and sixty four hymns, anthems and psalms in a song book titled **New Catholic Igbo Hymn Book** under the Africana First Publishers Ltd. Onitsha in 1982. The hymn book which was edited by Fr. P.C. Nzomiwu, was revised in 2005. The content of the Hymn Book include combination

of hymns for various parts of the mass, for different liturgical seasons in the year, and for Eucharistic Benediction. Hymns and anthems for burial and for other church activities etc.

It is observed that all the 364 Hymns, anthems and psalms that make up the content of this hymn book were notated in the tonic solfa. In as much as the Commission has taken a bold step in making this production which deserve commendation a reality, there is urgent need to consider reproducing the hymn book in the staff notation. This is necessary and desirable because the staff system of notation is a standardized form of musical notation which is universally acceptable. Reproducing the contents of the book in this format will surely popularize the hymns, anthems and psalms therein as well as make them universally acceptable.

Ever since this first volume of the hymn book was published, hundreds of new anthems, psalms and hymns have been composed for liturgical worship by Catholic composers, especially the literary composers trained up to university level as music professionals. These new generation composers have composed numerous technically advanced songs and anthems which must not be allowed to exist undocumented. Their documentation will provide a good opportunity for comparison and analysis of the modern compositions with those of the pioneers; as well as offer the choirs the opportunity also to learn and grow with the new trend.

CHAPTER FOUR

ORGANIZATION AND STYLES OF LEARNING AND PRESENTATION

4.1 The Establishment and Role of Church Choirs in Onitsha Catholic Archdiocese

Since the introduction of indigenous liturgical songs in the Onitsha Catholic Archdiocese in 1968, church choirs were established in all churches within the Archdiocese. The catholic choirs were trained to learn and render the new indigenous songs and also lead the congregations in singing during worship. Prior to this new development, choral singing was not playing a prominent role in the Roman Catholic liturgy. The priest usually sang the mass at services, with the congregations playing subordinate roles during worship. The Gregorian chant, which was the first and probably the only song used in the Roman Catholic liturgy, was sung in Latin and the congregation, led by the priest, chants it without a choir leading.

The introduction of the dialogue mass got the Roman Catholic congregation more involved in hymn singing. And the introduction of the indigenous songs and anthems aroused much more interest and willingness in the congregation to participate more actively in liturgical singing during worship. The enthusiasm brought the need for the establishment of church choirs trained to lead the congregation in singing

The roles played by the choirs during worship cannot be over emphasized. They were rested the responsibility of leading the worship in songs. It became the responsibility of the choir to ensure that all hymns and songs are well prepared and dutifully rendered. From this time onward, the priest and the congregation relied and still rely on the choir for good presentation of music during worship, unlike in the past when

the Rev. father was the chief actor, who did virtually everything, including raising of songs.

Having been rested the responsibility to lead and enhance good singing during worship, the choirs in the Onitsha Catholic Archdiocese were encouraged to develop and become stronger to be able to shoulder the responsibility endowed on them. One of the programmes designed for the growth of the choirs is the annual singing competition. Every choir takes the competition seriously and in the process of preparing for it, acquires lots of experience and musical knowledge.

The church choirs play some other vital roles in religious and church activities such as singing in wedding and burial services. They also pay evangelical visits to the homes of church members when necessary.

4.2 Membership and Leadership in the Church Choir

Membership of the church choir is not restricted to any age bracket, sex, social status or profession. Most active members include students, traders, servants, school teachers, retired and serving civil servants, house wives, apprentices, etc. there is no age limit. In short all enthusiast's that have good voices are easily admitted into the church choir as soon as the interest is declared.

All choristers are expected to subject themselves to the rules and regulations as stipulated in the various choirs they join. In some choirs where professional or good choirmasters exist, new members are subjected to voice auditioning to place them in the right parts where their voices fit in. Despite the fact that membership is free for all Roman Catholic faithfuls, aspirants must however, be found to be of good character, at least by human judgement.

Within the church choirs, there exists a well organized social system. There exists the choir person, secretary, financial secretary, treasurer, the disciplinarian and so on. These elected officers serve as the caretakers of the choir policies, rules, and regulations and properties. However, these officers are not empowered to take decisions or make laws on their own and impose such on other members. Their main duties are to implement decisions taken by the group on all issues. Even when they are authorized to make a decision concerning an issue, the floor must pass that decision before it is implemented. In other words, they simply implement and work for the preservation of laws, rules and decisions taken and accepted by the majority of the members they represent. This system makes organization and administration of the choir much easier and more effective. With this established and well organized leadership structure, discipline abounds in the choirs existing in Onitsha Catholic Archdiocese.

The choirmaster, who is solely in charge of rehearsals and performances, is the captain piloting the rehearsals and all performances of the choir. He, in most cases, decides and selects songs to be learnt. It is also his responsibility to teach the songs and conduct the choir during performances, unless he has a good assistant who occasionally helps him to execute some of these responsibilities. In some choirs, the choirmaster also doubles as the choir chairman. The assistant choirmaster also helps the choirmaster in teaching a new song.

4.3 The Musical Background of the Choirmasters and Choristers

The choirmasters and choristers in the Onitsha Catholic Archdiocese who born and bred in Igboland, started receiving their musical training right from infancy in accordance with the Igbo tradition and culture. They therefore have early musical training right from home. At the Primary and

Secondary schools, the musical training and knowledge acquired is diversified and broadened. The introductions of foreign musical instruments like the recorder, trumpet, side-drum and bass drum which are used in school bands, offer the child more opportunities to come in contact with many more instruments, as well as acquire their playing skills.

In some Secondary Schools where music teachers exist, children are exposed to singing some songs in the tonic solfa, hence exposing the student to more musical knowledge and experience. However, most of the choirmasters and choristers had no opportunity of singing songs in tonic solfa. But the basic musical training acquired at home from infancy prepared them to learn and sing by rote. In other words, most of the choristers and a few choirmasters were musically trained in the African way of singing. Consequently, they do not feel at home learning songs written in the tonic solfa.

But since the musical skill of individuals vary greatly, those who turn out to be choirmasters have in one time or the other shown remarkable proficiency in some musical activities; which implies that they have special musical talents. These categories of people usually proceed to higher institutions to acquire a Diploma Certificate or Bachelor of Arts degree in music. When people in this class are not available to serve as choirmasters, those choristers who are known to be hardworking and possessing organizational abilities, take up the mantle of leadership as choirmasters. Despite the fact that they lack the appropriate musical knowledge, never-the-less, they possess the musical talent.

4.4 Choir Rehearsals and Learning Techniques

Choir rehearsals in Onitsha Catholic Archdiocese are taken seriously by the various choirs. All the choirs I visited during my fieldwork were consistent with three rehearsals per week. I observed that when a choir has a serious programme or engagement, the number of rehearsal days per week increased to enable it meet up with the demand. Each routine weekly rehearsal lasts for two hours or thereabout. Each choir chooses any three days of the week convenient for the majority of members for their rehearsals, except Sundays. The All Saints Choir of St. Gregory's Parish Iyiowa Odekpe for example, rehearses on Tuesdays, Thursdays and Saturdays. St. Simon Aquino of St. Michael's Parish Fegge Onitsha rehearses on Wednesdays, Fridays and Saturdays. St. Cecilia choir of St. Joseph the Worker Parish Enekwasumpu rehearses on Tuesdays, Fridays and Saturdays. St. Gabriel's Parish choir, Umannachi rehearses on Tuesday's, Thursday's and Saturday's. St. Cecilia choir of St. John the Baptist, Nsugbe rehearses on Mondays, Wednesdays and Saturdays; while the choir of St. Michael Parish Abacha rehearses on Mondays, Wednesdays and Saturdays. Because a good number of the choristers are students, workers and traders, all rehearsals start in the late afternoons around 6pm and last till 8pm or thereabout. The timing allows the choristers, to have a little rest at home after the day's engagement, before attending the rehearsals.

During rehearsals, the choirs are directed by the choirmasters. The choirs usually sing the indigenous contemporary liturgical songs and other anthems in four parts S.A.T.B. The organist, where one exists, guides the choir in accurate pitch production, especially where there is difficulty in getting the pitches right.

4.5 Score Reading

Accurate score reading has constituted problem to choirs in Onitsha Catholic Archdiocese. Majority of the choristers and some choirmasters find it difficult to cope with the tonic solfa notation. Right from infancy, the average Igbo child is exposed to the Igbo method of learning songs, which is by rote. In Igbo tradition, songs are taught phrase by phrase, with the learner singing after the teacher. This method has no need for music scores and it has proved to be faster in Igbo culture. Having been used to this system of learning songs, the Igbo choristers find the use of scores foreign, and a bit difficult to cope with. How-be-it, a good number of the choristers are learning fast and readjusting to the new method.

In all the choirs I visited during my fieldwork, I discovered that less than five percent of the choristers could read a score in the tonic solfa fluently without the help of the choirmaster. When they tried, I discovered that their capabilities were limited to simple scores, especially those in simple time signature without accidentals. Some of the choirmasters find it difficult to interpret accurately, solfa notations in the compound time signature which is the common notation used for the indigenous songs and anthems.

The choirmaster of St. Michael's Parish Abacha is a trader and has no Western musical training, but he has seventeen years of experience as a choirmaster. Also the choirmaster of Madonna, a parish in Iyiowa Odekpe is a trader who has twenty-three years of experience but has no musical training. The choirmaster of St. Joseph the Worker Parish Enekwasumpu is also a trader and a student of Political Science at the Nnamdi Azikiwe University, Awka. He also has twenty-three years of

experience as a choirmaster. With seven years of experience, the choirmaster of St. Michael's Parish Fegge, Onitsha is a non-music student. The choirmaster of St. Gregory's Parish Iyiowa Odekpe also has twenty five years of experience, but without musical training. The knowledge of score reading of these choirmasters are limited and probably acquired through experience and exposure. Because most of the choirmasters in Onitsha Catholic Archdiocese lack Western musical training, it takes much time for the choirs to learn new songs as they battle with the scores.

4.6 Learning by Rote

The inability of most of the choristers to read the tonic solfa fluently makes learning by rote a preferred option. The choirmasters who read the scores are compelled by the circumstance to apply the rote method while teaching a new song to their choirs. A choirmaster sings a phrase of the song for each of the four parts in turn, and the choristers repeat each phrase after him. After each part has learnt the phrase, they combine to produce the harmony. The choirmaster ensures the harmony blends well before he takes them along with the next phrase. At times a song is taken line after line until it is finally co-ordinate. Learning by rote requires informed and accurate listening which is very important as it is the only means of ensuring acquisition of knowledge and perfection.

The second category of contemporary liturgical music in Onitsha Catholic Archdiocese resembles African songs in all ramifications. It has short melodic motifs and thereby easily committed to memory. It has strict danceable rhythm. Its main forms are Call and Response, Call and Refrain and Solo Chorused Refrain patterns. This genre is not scored in either tonic solfa or staff notation by its composers who are not musically

educated. It is created and taught by rote. Because it is short and vibrant, it is more convenient and faster to learn by rote.

4.7 Instrument and Instrumentation

The introduction of indigenous musical instruments in Catholic worship in Onitsha Archdiocese was not an easy task. Few years before the Nigerian Civil War, however, the Catholic laity and the Igbo priests in Onitsha Archdiocese started calling for the use of traditional musical instruments to accompany liturgical music. With the co-operation and encouragement of the then Archbishop of Onitsha, His Eminence Cardinal Francis Arinze, Igbo priests, the literally laity and the ultimate pronouncement of the Vatican Council II, the use of traditional musical instruments in liturgy became officially allowed. A lot of Igbo musical instruments have been approved for use in Catholic churches in Onitsha Archdiocese for worship today.

From the onset, the application of indigenous instruments in Christian worship was experimental. The musicians were trying a lot of techniques in their application in various ways. Today, quite a lot has been achieved in some churches within Onitsha Archdiocese. In the early stage, only instruments of great intensity were used in such a way that they provided a well blended background to the singing. Agu (1984:326) noted that:

These instruments consist exclusively percussion instruments of different types and tuned differently. As a result of their differences in pitch, the assessment of their sound is based on the degree to which they tend to sound as an ensemble.

With time, the literary Art music composers started experimenting on the use of melodic instruments. Such instruments like the xylophone and

metalophone were introduced. With the use of these melodic instruments, the indigenous instrumental accompaniment took a new dimension. In some cases, now, musicians find it convenient to introduce a song with an indigenous melodic instrument or keyboard or take a beautiful instrumental interlude along the line. In some cases the keyboard is combined with the indigenous instruments, and they blend beautifully well.

The indigenous musical instruments used in Catholic Churches in Onitsha Archdiocese cut across two families out of the four major families classified by Curt Sachs and Von Hornbostel. The two families are the idiophones and membranophones. The common instruments selected from those families include the following:

- Musical pot (udu)
- Slit wooden drum (ekwe)
- Rattle (ichaka)
- Wooden block (okpokolo)
- Metal gong (Ogene)
- Giant metal gong (alo)
- Membrane drum (igba)

CHAPTER FIVE

THE MAIN FORMS AND BASIC STRUCTURAL FEATURES OF THE CONTEMPORARY SONGS

5.1 The Scales and Tonal Organization

The scales used for the composition of the indigenous melodies influence their structural lay-outs as well as their harmonic characteristics. The main scale systems used by the composers of the songs include the diatonic, heptatonic and hexatonic scales. Examples of songs in the diatonic scale are:

- a. Agam ekuli by Fr. C. Ezenduka
- b. Bianu n'agbuke by Fr. C. Ezenduka
- c. Jesu no ezie na eucharistia di aso by Joe Onyekwelu

Examples of songs in the heptatonic scale are:

- a. Nri ndi na-eje n'eligwe by Fr. Ezenduka
- b. Tonu Eze nke Isreal by Fr. S. Anih
- c. Tobenu Chineke by Fr. S. Azuka

Examples of songs in the hexatonic scale are:

- a. Obi Jesu di aso by Fr. C. Ezenduka
- b. Ukwe umuaka ito jiri too chukwu by Fr. Ezenduka
- c. K'amuru Jesu by Fr. C. Ezenduka

From observation arising from the study of over sixty of the contemporary songs composed for Catholic liturgy in Igbo land, there is no doubt that the scale systems for the majority of the songs are diatonic in conception. In many cases, the tones are selected from the Heptatonic modes. The use of variety of mode ranging from four to seven tones offers the composers of this genre a lot of freedom in melody construction.

5.2 The Melodic Structure of the Songs

Like typical African and Igbo songs, the melodies of these contemporary liturgical songs consist of short phrases, especially all those structured in the Call and Response or Call and Refrain patterns. A good example is “**Agam Ekuli**” by Fr. C. Ezenduka where each of the Calls consists of one short melodic phrase while the Response harmonized in four parts (Western concept), consists of a short sentence of one musical phrase.

Generally, the melodies are characterized by a smooth pendulum-like movement which ends up in a low tone terminal, no matter where the first note takes off. Some melodies begin on a high tone and descend indirectly and smoothly; while others begin on a middle tone, rising to a high tone, before descending in an undulating manner, to a low tone. And some others start on a low tone and swings smoothly up and down before finally terminating on a low tone. Songs like “Kpakpando Namuke” by Fr. Ezenduka, “Otito Diri Nna” by Fr. C. Ezenduka; and Abu oma 50 – Meerem Ebere by Fr. RayArazu, are good examples of these melodic structures.

5.3 The Rhythmic Structure of the Compositions

Rhythm, being a very remarkable characteristic of African melodies, is not neglected by the composers of this music genre. In some of the songs, the composers use short durational note values as the basis of movement, thus achieving good metric organization and strictness of rhythm. “Otuto Dili Madu Nine” by Fred. N. Okafor is a good example. In some cases, a combination of strict rhythmic patterns and the Gregorian chant or irregular rhythmic patterns make sway, as shown in Fr. C. Ezenduka’s “Aga m Ekuli”. In this song, Ezenduka applied the African strict metric pattern in the chorus section, while applying the free irregular motion of

the Gregorian chant style in the solo section. Rev. Dr. Ray Arazu is consistent with the use of strict rhythm and lively tempo in his compositions. This gives his songs vigorous danceable movements. “Yahweh Onye Nweanyi”, is a striking example. In this example, he used quarter notes, eighth notes and their corresponding dotted notes as common units of movement. Many other compositions of this genre by other composers, are structured in $\frac{2}{4}$ and $\frac{4}{4}$ metres where half notes and full notes in most cases, serve as marginal notes, with the notes of shorter durational values complement fractions of dotted notes in cases where “the linguistic peculiarities of the verbal text dictate”. (Agu, 1984:141). ‘Ye! Ye! Amuru Eze Nke Uwa Nile’ by Fr. C. Ezenduka is a good example of this.

Another factor that influences the rhythmic pattern of the songs is the relative durational values of the syllables of the texts. In some cases however, the texts are altered to allow for the use of particular sequences of rhythmic patterns. For example, in the first phrase of “Ka Anyi jee N’altar” by Joe Onyekwelu, the relative durational values of the syllables of the third word Ka-anyi, could have given us notes of three crotchet values, considering the speech-tone values of the tones involved in the word ka-a-nyi. In the melody however, this is altered to allow the use of the desired musical sequence on the syllables Ka-a.

In this situation, the use of notes of shorter values is favoured as a basis of movement.

5.4 The Pioneers and Their Styles

The pioneers of the contemporary liturgical songs in the Catholic Church were mainly Catholic priests and a few music enthusiasts who had lots of musical talents, but were not truly exposed to Western music concepts. Apart from chanting the Gregorian chants and masses during worship, the priests had no further musical training in theory and composition in the Western concept. From the structure and quality of their compositions, it was clear that their basic knowledge of the Igbo vocal music and creative instinct greatly influenced their style of composition. They fully utilized their musical talents and worked very hard to create acceptable musical genre completely indigenous and suitable for liturgical worship in Igbo christendom. They were able to create new independent melodies with new texts and also new texts for existing hymn tunes. They were also able to harmonize their melodies in four parts in S.A.T.B, though not strictly on Western harmonic rules and principles. Some of these pioneers have been mentioned and discussed in chapter three, so emphasis is laid on their style in this chapter.

The commonest compositional styles employed by the pioneer composers of this genre include:

Songs in Call and Response or Call and Refrain. In other words, the songs were polyphonic in nature with outstanding variations in the solo sections, as a result of change in texts. The chorus, refrain or response sections remain unchanged both in music and texts. In many cases, this section is harmonized in four parts for S.A.T.B. while the solo section is at times presented as duets. Their harmonic techniques occur in 3^{rds}, 4^{ths}

and 5th, with their inversions. It must be mentioned at this juncture that these compositions bear clearly, the Igbo contrapuntal principles as obtained in Igbo musical idioms. The rhythms are mostly strict, though at times, varied to sustain interest.

In many cases, the solo section covers between 8-28 bars, at times, less than that, before the harmonized or non-harmonized chorus, response or refrain. The responsorial technique which is purely African, is a striking characteristic of the compositions of the pioneers. In this style, a solo or duet line is sung by one or two soprano voices, at the end of which the choir comes in with the refrain or “Chorus” structured in verses. This section alternated with the solo or duet line until the last verse is sung, signifying the end of the song. At times, the refrain or chorus section introduces the song before the solo or duet section comes in. Songs composed in this style include:

- Otito Diri Nna by Fr. C. Ezenduka
- Bia lete Anyi by Fr. C. Ezenduka
- Kpakpando Namuke by Fr. C. Ezenduka
- Tobenu Chukwu by Fr.C. Ezenduka

Another category of the pioneers’ compositions include those structured in the strophic form. In this style, a harmonized or non-harmonized melody is created for about 3-6 verses of a song. These verses could even be more than six; what really matters is that they are all sung to one melody which could be harmonized in four parts or song in unison. “Unu Ncha Bu Ndi Kwelu” by Fr. C. Ezenduka is an example of this category.

Some other compositions of the pioneers include those created in **through composed** style of the Western oriented classical anthems. A

good example of this style is “Otuto Dili Madu” by Fred N. Okafor “Nna ka emee Uche Gi” by Fr. C. Ezenduka, and “Dinwenu Nye Ha Ezumike Ebigi ebi” by Fr. C. Ezenduka.

Another compositional style introduced by the pioneers was the creation of psalms in indigenous music style. Rev. Fr. Dr. Arazu was one of the exponents of this style of composition. Unfortunately, most of his compositions were not notated. According to Okafor (1976:132), “these publications appear only in text without the music since Fr. Arazu does not have much knowledge of music theory and could not therefore transcribe his music down” Fr. Arazu’s compositions were mainly unharmonized. The melodies were not beautifully structured, but they mostly adhered to the tonal inflexion of the words in accordance to the Igbo choral practices. His compositions are structured in the Call and Responsorial pattern like those of the other pioneers, except that the gap between the Call and the Response or Refrain section is not clearly defined, apart from the noticeable unchantable refrain which is consistently repeated at the end of each verse.

The melodies of the early indigenous liturgical songs composed for the Catholic worship were mainly sourced from bible verses, existing hymn tunes or texts based on religious doctrines. Some others were sourced from Igbo folk tunes. Okafor (1976:131) affirmed that Fr. Arazu’s compositions ... were directly adapted to the egwu-manwu (masquerade music) of his people. Fr. Ezenduka also composed some psalms.

Despite their efforts to create suitable songs for liturgical worship in the Catholic Church, quite a good number of the compositions of the pioneers had major problem of adherence of their melodies to the tonal inflexion of the texts of their songs. The compositions mostly affected in this

process include all those structured in the strophic form. For example, “Che Nti Ndi Muo-ozu Nekwe” by Fr. Azuka and “Unu Ncha Bu Ndi Kwelu” by Fr. C. Ezenduka.

The inability of the pioneer composers to fully develop their compositions to appreciable lengths with rhythmic, melodic and harmonic variations was another major problem. “This could be due to perhaps their limitations in the structural melodic design of the new order, or as a characteristic of Igbo folk songs which structural patterns they were imitating. (Agu 2002 : 84). It is however observed that a little knowledge of the tonic solfa notation enable some of the composers to write their songs in the tonic solfa.

5.5 The New Generation Composers and Their Styles

With the establishment of Music Departments in some Federal and State Universities and Colleges of Education in Nigeria, a new generation of composers from the Catholic denomination in Igbo land emerged. As they came on stage, they rapidly made great impact in the quality and delivery of liturgical music in the Catholic Church in Igbo land. It is usually said that music knows no boundary, these musically educated young composers do not reside or belong to the Onitsha Catholic Diocese, but their compositions are well received and performed within the Diocese. Some of these educated new breed of musicians include Richard Okafor, Dorathy Ipere, Joe Onyekwelu, Fr. Emma Umezinwa, Rev. Sr. Cordis Achikeh, Jude Nnam, Fr. Ben Agbo and others. Their period could be referred to as period of modern trends. Agu (2002:84) rightly observed that “these young scholars rapidly developed the literary choral music genre to a point of realization and sooner, to an appreciable level of sophistication”. They greatly developed the creative style of the

pioneers and advanced the art of adaptation of folk melodies to new compositions, composing solos and duets, liturgical and secular anthems, and in the art of setting psalms to music.

The literary contemporary composers took care of the shortcomings of the music of the pioneers in the process of creating their own music. Their compositions derived immensely from both the Igbo compositional idioms and the Western harmonic principles and techniques. In addition to making effective use of sequence, imitation, canon, augmentation and diminution, they were more conventional in their harmonic progressions ... other forms of Igbo traditional or folk music such as ordinary solo, duet, the Call and Response, flowing unison and the Responsorial and Chorus forms are effectively utilized. (Agu, 2002:85)

They employed poly rhythmic patterns in different rhythms to create variety. They also applied lots of dynamics for effective expressions and elimination of monotony. This generation of composers has also gone beyond the boundaries of composing in the vernacular and has composed a lot of songs in other Nigeria languages and in English language too. For example, Jude Nnam's "**Congratulations**" is very popular among the Catholic and non-Catholic choirs within and beyond Igbo land.

Other examples of compositions of the new generation composers include "Osebuluwa bu Eze kasi elu n'uwa" by Richard Okafor (pp 89-93); "Psalm 95:1-2, 6-9" by Richard Okafor (pp 94-97); "Anyi g'eje n'iru Jesu" by Dorothy Ipere (pp 99-101); "Nara Onyinye anyi" by Dorothy Ipere (pp 102-105); "Otu onye nwe anyi jikoro mu na gi" by Dorothy Ipere (pp106-107); "Agam ejuputa n'ihe ebube Gi" by Dorothy Ipere (pp 108-111); "Mba nile g'akpo isi ala" by Dorothy Ipere (pp 112-115); "meerem ebere, O Chineke" by Dorothy Ipere (pp 116-117); Jesu no ezie na eucharistia di aso" by Joe Onyekwelu (pp 118-123); "Butere Chineke Onyinye gi di mma" by Joe Onyekwelu (pp 124-132); "Kristi okwute di ndu" Joe Onyekwelu (pp.133-137)

Richard Okafor, though not quite a prolific liturgical composer, has composed Psalm 96:1-2, 6-7, 9 titled “Osebuluwa Bu Eze Kasi Enu N’uwa”, and Psalm 95:1-2, 6-9.

Dorothy Ipere is one of the prolific composers of Catholic liturgical songs. She has composed quite a large number of songs and Psalms for use in Catholic worship, some of which include the following:

- Psalm 9 – Toonu Chineke, Uwa nile.
- Psalm 50 – Meerem Ebere, O Chineke.
- Dubem ihe obi oma.
- Ekpere Moses.
- Ihe nile I mere anyi, I mere ha
- Na mmiri nke Babylon.
- Mba nile g’akpo isi ala.
- Aga m ejupute n’ihe ebube Gi.
- Otu Onye new anyi.
- Lee ka aha gi si di ebube.
- Ihe nile di n’uche gi.

Another prolific liturgical Catholic Composer is Joe Onyekwelu. He has published a good number of his publication in a hymn book titled “Ukwe Ndi M’ozi” and in two other song books. Some of his popular compositions include:

- Nedu Achicha Na Enye Ndu.
- Ekele Diri Achicha Nke Ndu.
- Ka Anyi Jee N’altar.
- Nye m Okwukwe Mee ka m Di Mma.
- Butere Chineke Onyinye Gi Di Mma.
- Jesu no ezie na Eucharistia di aso.
- Kristi Okwute di ndu.

Richard Okafor, though not quite a prolific liturgical composer, has composed Psalm 96:1-2, 6-7, 9 titled “Osebuluwa Bu Eze Kasi Enu N’uwa”, and Psalm 95:1-2, 6-9.

Dorothy Ipere is one of the prolific composers of Catholic liturgical songs. She has composed quite a large number of songs and Psalms for use in Catholic worship, some of which include the following:

- Psalm 9 – Toonu Chineke, Uwa nile.
- Psalm 50 – Meerem Ebere, O Chineke.
- Dubem ihe obi oma.
- Ekpere Moses.
- Ihe nile I mere anyi, I mere ha
- Na mmiri nke Babylon.
- Mba nile g’akpo isi ala.
- Aga m ejupute n’ihe ebube Gi.
- Otu Onye new anyi.
- Lee ka aha gi si di ebube.
- Ihe nile di n’uche gi.

Another prolific liturgical Catholic Composer is Joe Onyekwelu. He has published a good number of his publication in a hymn book titled “Ukwe Ndi M’ozi” and in two other song books. Some of his popular compositions include:

- Nedu Achicha Na Enye Ndu.
- Ekele Diri Achicha Nke Ndu.
- Ka Anyi Jee N’altar.
- Nye m Okwukwe Mee ka m Di Mma.
- Butere Chineke Onyinye Gi Di Mma.
- Jesu no ezie na Eucharistia di aso.
- Kristi Okwute di ndu.

Fr. Emma Umezinwa, Rev. Sr. Cordis Achikeh and Fr. Ben Agbo have all contributed immensely to the development of liturgical music in the Catholic church through their numerous popular liturgical compositions which are rendered all over the Catholic family throughout Igbo land, especially in the Onitsha, Catholic Archdiocese. Emma Umezinwa composed his first song in 1987.

Another celebrated young liturgical music composer is Jude Nnam. His compositions are so numerous and spread all over the country stretching from the East to West, North and South in Catholic Churches. Nnam's compositions are characterized by beautifully singable melodies with strict rhythmic patterns and lively tempo. Like his contemporaries, his harmonies are simple but rich. He makes effective use of modulations and dynamics to impact change and arouse passion. His application of keyboard accompaniment to his songs makes his compositions outstanding and unique. His use of counterpoint, sequence, repetition, imitation, canon and augmentations so much enriches his compositions and popularize them a great deal some of his favourite works include:

- Nri oma si n'igwe
- K'anyi jee n'ulo Chukwu
- Ka osi so Chukwu
- Uche chukwu
- Missa Ifunanya
- Missa Ngozi

The new breed Catholic liturgical composers ensure that their compositions derive a great deal from the inherent qualities of Igbo traditional or folk music which is rooted in Igbo culture. As a result of this link to these deep structures, their compositions make remarkable

positive impact on the masses, thus making their total acceptance a reality. The compositions consist of short melodies that are systematically repeated like the folk tunes. The motifs of longer melodies reappear in different forms to create variety. Repetitions are applied to emphasize important texts, as well as make them register deeply in the minds of the listener. Repetitions also help to lengthen the short songs and give the composer enough opportunity to create more melodic variations.

Despite these outstanding qualities of modern liturgical compositions, the new breed composers, have not rejected or abandoned the basic forms and structural features established by the pioneers of this genre. Agu (2002:89), noted that:

Despite their wealth of musical knowledge and vast exposure and experience in Western classical music theories and principles, new ideas have been carefully chosen by the present day literary composers to avoid giving rise to diminished loyalty and interest; rather, conscientious effort is made to maintain continuity and development within the basic structural features and styles.

In addition, “the new breed composers adhere to the traditional Igbo contrapuntal principle as well as combine Igbo compositional idioms with Western Classical techniques learnt at Universities and Colleges” (Nzewi 1991:144).

5.6 Harmonic Principles and Other Designs

Unlike the pioneers, the new generation composers harmonize all their songs in four parts (S.A.T.B). A good number of the pioneers equally harmonized their songs in four or two parts but their harmonic techniques are predominated by parallel 3rd, 4th and 5th, at times with their inversions.

In most cases, they made wrong use of chords and their progressions. Knowledge of appropriated resolution of chords was lacking, thus making their harmonic progressions quite awkward. A good example of unconventional westernized harmonic pattern and progression is illustrated in the song titled “Chukwu Nna Nara”, composed by Fr. Azuka. In this song, the four bars composed for the verses bear very awkward harmonic progressions with dischordant bars resolving wrongly and cadencing wrongly on 6_4 tonic chord. Five out of the ten chords in this section of the song, are dischords and all the chordal resolutions in that phrase are wrong.

But for the educated composers who constitute the new breed composers, their compositions derived immensely from both the indigenous compositional idioms and the Western harmonic principles and techniques. They are more conventional in harmonic progressions. They made appropriate use of sequence, imitation, modulation, dynamics, major and minor modes, anticipation accented and unaccented passing notes, right chordal progressions and accurate resolutions and rhythmic variety. Good examples of these harmonic principles are seen on the compositions of Jude Nnam, Dorothy Ipere, Joe Onyekwelu, and Richard Okafor, as shown in their works presented in this dissertation.

In addition to achieving all this, they possess the ability to demonstrate the following techniques which Agu (2002:90) listed as the solid foundation on which the Igbo literary contemporary choral music is rooted.

- Develop the musical themes to achieve enlarged works in form of anthems which the pioneers found difficult to do.

- Create variety and complexity through modulations, melodic variations like shifting the melodic line to other parts.
- Change the tempo and rhythm of a song; and the use of dynamics such as soft, loud, crescendo, diminuendo etc, to achieve desired effects and results.
- Apply solos or duets as introductory passages or at the middle of the anthem, for change of mood and texture.
- Make appropriate use of both rhythmic, melodic and melorhythmic African instruments to achieve desired effect.
- Take cognizance of the importance of coherence of the patterns of the melody being designed, to suit those of the statements in a way that the sequence of the story or verbal expression is clearly shown in the melody.
- Establish the mood of songs by the use of appropriate modes.
- Avoid excessive use of melismata, which is a great contrast to African vocal music practices.
- Experiment on the combination of both African and Western instruments in accompanying Igbo anthems.
- Accompanying Igbo solos, duets and at times anthems, with a keyboard instrument like the piano or organ.

5.7 Sources and Choice of Texts for the Compositions

The liturgical songs which are designed for Christian worship and to serve other religious purposes in the Catholic Church, have nine main variants as classified in chapter six of this work. All these variants are carefully carved out in response to the need for appropriate liturgical songs for every religious activity in the Catholic Church, and when the

need arises, each variant is appropriately introduced as the occasion demands.

Bearing in mind the purposes for which the songs were created in the first instance, both the pioneer and the contemporary composers of the music genre sought the sources of texts for their songs from a religious background. Biblical texts, psalms, religious doctrines and biblical stories form the background on which the texts of the liturgical songs have been derived since this practice began from findings during my fieldwork and research, none of the over one hundred indigenous liturgical songs I came across contains unreligious texts. Containing religious texts derived from the bible, prayer books, church doctrines and other religious sources, makes the songs easily acceptable to the church and congregation.

The purpose for which a song is expected to serve, influences the composer's choice of texts, for example, if a composer intends to compose a Christmas song, he searches for the right resources from the scriptures that dealt with the birth of Christ. So also, it is when a composer intends to compose for Easter, communion, burial, thanksgiving, advent and so on. In other words, choices of texts for the songs are not made at randomly, rather concerted effort is usually made by the composer to build up the texts of his/her songs from the right portion or segment of the religious doctrine.

CHAPTER SIX

THE VARIANTS IN THEIR RELIGIOUS CONTENTS

The contemporary indigenous songs composed for worship in the Catholic Church serve different religious purposes, and have nine main contextual variants as classified by the church. They include the following:

1. Songs for Holy Communion.
2. Songs for thanksgiving and supplication.
3. Songs for Advent.
4. Songs for Christmas.
5. Songs for Lent.
6. Songs for Easter.
7. Songs for Burial.
8. Songs for other religious functions.
9. Psalms

All these variants are well thought of in response to the need for appropriate songs for all liturgical seasons or every religious activity. For each occasion, the appropriate songs are used to enrich the ceremony as well as to put the worshippers in the right frame of mind to appreciate and be assimilated into the christian family as the ceremony progresses. In Agu's expression (1984:225), "the application of these variants in specific situation effectively fulfils the requirement of the situations as intended".

In this work, each variant is represented with one or two songs. More examples could be found in the appendix section. A study of the variants shows that there are really no musical differences such as in their basic rhythmic structures, form, tempo and style of performance. Variants are

simply identified or recognized through their texts. In other words, one could hardly differentiate the basic physical and musical structures of the compositions from each other because they are quite similar except their texts. Consequently, all the examples in this chapter focus on the texts of the songs only.

6.1 Songs for Holy Communion

(Song No 1)

Bianu Ndi Di Nso. Comp. Fr. C. Ezenduka

Bianu, bianu ndi di nso

Bianu, bianu, ndi di nso

Bianu rienu ahu Jesu

Bianu nuonu obara Jesu ejili gbata unu

Beelu soso ma unu nulu obala Jesu

Beelu soso ma unu nulu obala Jesu

Unu ama-enwe-nata ndu n'ime unu.

(English Translation)

Thou Holy Ones Come

Come, come all ye holy ones

Come, come, come, come

Come, come, all ye holy ones

Come and eat the body of Christ

Come and drink his blood shed for your salvation.

Except you drink the blood of Jesus

You'll never experience eternal life.

(Song No.2)

Nni Ndi Na-eje N'eligwe. Comp Fr. C. Ezenduka

Nni ndi na-eje n'eligwe
Achicha nke ndi Muo-oma
Bu olili nke ndi nso
I bu ife ozuzu madu
Ihe ndu nk'e-meju obi ndi kwelunu

O Jesu, anyi n'ekwe
N'o bu Ngi n'ofu ezie
N'if'anyi nafu nwo,
I bu nchekwube nk'anyi
Mee ka mbosi onwu anyi
Anyi hu Ngi anya.

(English Translation)

Food for the righteous
The bread for the pure in heart which is the holy food
The feeder of man
That gives life to the spirit of the believeth

Oh Jesus, we believe
That you are the true and only one
According to our understanding now,
You are our salvation
May we behold your face
When we eventually die.

6.2 Songs for Thanksgiving and Supplication

(Song No. 3)

Nara Onyinye Anyi. Comp. Dorothy Ipere

Nara onyinye anyi Chineke, mer'anyi ebere
Nuru olu anyi, nara aririo anyi)) Refrain

- Call 1.** Ekene diri Gi, Osebuluwa
 Chineke nk'uwa nile, Onye nzoputa
2. O bu n'uju afo oma Gi
 K'ayi siri n'ata achicha anyi n'enyeye Gi
3. N'ezie obu ihe aka mmadu
 Siri n'ihe ala mitara wee meputa
4. Ma n'anyi n'ayo Gi ka ime
 K'oghol'anyi achicha n'enyeye ndu, achicha nzoputa

(English Translation)

God accept our offerings, be merciful unto us)) Refrain
Hear our cry, accept our prayer))

- Verse 1.** Thanks be to You, God Almighty
 God of all nations, our Redeemer.
2. Through your merciful kindness,
 we received the bread which we offer you
3. Indeed it is what the hands harvested
 from the fruits of the farm.
4. And we request you to make it
 The bread of life and salvation.

Song No. 4

Nara Onyinye Gozie, Chukwu, Com. Fr. S. Azuka

Chukwu Nna nara onyinye nk'umu Gi || Refrain
Nara onyinye, gozie Chukwu ||

- Call**
1. Nara, Chineke di afo oma
 2. Chineke Nna doo nara onyinye anyi
 3. Ihe m nwere ka m ji ekele
 4. Chukwu Nna, nar'onyinye nk'umu Gi
 5. O bu onyinye kachasi nma.
 6. Chukwu Nna di ebube, anyi ekele Gi
 7. Nara ya ka oruo n'eligwe
 8. Ziter'anyi ndi nke si n'igwe
 9. S'otu nwa ahu biara k'ogbaputa anyi
Chukwu Nna, na Nwa na Muo Nso
Anyi enye Gi ekele.

(English Translation)

Accept oh God, your children's offerings || Refrain
Accept our offerings, bless us God ||

- Call**
1. Accept, oh merciful God
 2. God the father, kindly accept our offerings
 3. I offer what I have
 4. God the father, accept the offerings of your children
 5. It is the best thanks-offering
 6. We worship you, the wondrous God
 7. Accept our offerings in heaven
 8. Send us live from heaven
 9. Through your Son who came for our salvation, God the
father, God the Son and God the Holy Spirit
We give you thanks.

6.3 Songs for Advent

(Song No. 5)

Bia lete Anyi – Comp. Fr. C. Eznduka

Chorus: Chukwu onye ker’anyi
Lot’i-h’I kwer’anyi na nkwa
Si n’igwe bia let’ayi
Chukwu, were oso bia.

- Solo** 1. Si n’igwe bia let’uwa
Echekwana, nwa nke Chukwu
K’I napuga anyi n’ahuhu ajo muo n’efughari
K’O wee mee k’anyi la n’iyi
Were ebere lot’anyi, Chukwu wer’oso bia.
2. Si n’igwe bia Nwa nke Chukwu
Bia neta ndi no n’ahuhu, ndi nine no n’ochichi
So Ngi g’akuzir’anyi uzo a g’eso wee lu n’e-nu
So Ngi g’enyere anyi aka, Chukwu wer’oso bia.
3. Enwena iwe Nna ebere, ezie na njo anyi hiri nne
Ha aga anyi do anyi ebebe, O na ewuta anyi n’obi
K’anyi si hapu uzo Gi, loghaa Chineke,
Lota anyi, Chukwu wer’oso bia.

(English Translation)

Chorus: God our creator
Remember your promise to us
Visit us from heaven
God, come without delay

- Solo** 1. Visit the world from heaven
 Do not delay, son of God
 So that you deliver us from the tribulations of the evil one
 Who wants to destroy us
 Be merciful unto us, God come quickly.
2. Come from heaven, son of God
 To visit those in bondage, and in darkness
 Only you can show us the way to heaven
 Only you can help us, God come quickly
3. Visit us with kindness God of mercy,
 for our sins are many,
 They should not weigh us down for ever;
 We have erred and strayed from
 Your ways, have mercy on us.
 Remember us, God come quickly.

6.4 Songs for Christmas

(Song No.6)

Kpakpando Na-Amuke Comp. Fr. C. Ezenduka

Refrain: Kpakpando n'amuke n'Ochichi ahu
 Mgbe Virgin Maria ji mu Jesu

- Solo:** 1. O bu Maria no, ada nke Anna
 Onye muputara Oseburuwa
2. O nyibe ya n'uno anu n'ime Bethlehem
 Ebe ehi na anyinya na arahu ura
3. Joseph di nso nodu ine Nwa anya
 Nnukwu ihe omimi nke a turu ya n'anya
4. Bianu, mmadu nine n'ime Bethlehem
 Welu too Nna na Nwa Ya na Muo Nso

(English Translation)

Refrain: The star was shining in the darkness
When Virgin Mary gave birth to Jesus

- Solo:** 1. It was Mary, Anna's daughter
Who gave birth to Lord of hosts
2. She laid Him in a cattle shade in Bethlehem
Where the cattle and horses sleep
3. Holy Joseph sat by keeping watch over the child
He marveled at this wondrous work
4. Come to Bethlehem, everybody
Let us praise God the father, the son and the Holy Ghost

Song No. 7

Che Nti Ndi Muo-Ozi N'ekwe. Comp. Fr. Azuka

Chorus: Che nti, ndi muo-ozu n'ekwe
Che nti, ndi muo-ozu n'ekwe
Ha n'ekwe n'eto nwa Eze
Udo g'adiri mba nile
Chukwu na ndi njo e doo

- Solo:** 1. Tienu udu kponu ubo-aka, tienu udu, kponu ubo-aka,
Toonu Eze Uwa nile. Emmanuel bu eze uwa nile
2. Amuru Eze nk'Israel, a muru Eze nk'Israel,
Christi, Eze uwa nile, nurianu Christi abiago.
3. Bianu, Kelenu Nwa Eze, bianu, kelenu Nwa Eze
Kpakpando nke igwe g'edu unu Ndi eze ito wee ku lie.
4. Emmanuel bu Eze nk'udo, Emmanuel bu Eze nk'udo
Ala-eze Ya di mgbe nile, Messiah nke unu abiago

6.5 Songs for Lent

(Song No.8)

Dubem, ihe obi-oma. Comp. D. Ipere

Refrain: Ihe obi oma, biko dube mo.

- Call:**
1. Na nsogbu gbara mu gburu-gburu
 2. Abali gbara ochichi ma be mu tere aka
 3. Duzi be ukwu mu-o,
Anaghi m ario ka mu hu ihe tere aka
otu nzo-ukwu zuoro m, biko
 4. Ario-beghim mbu otua, si Gi
 5. Anam agabu ebe masiri m
Ma n'ugbua anam ario, si-o
 6. Ebe o bu na ike Gi agozie na mu
Ama m na I ka g'edu m, biko
 7. Ka n'ohia, ka n'ude; ka n'ugwu
Ka na mmiri n'achi wam wam
Ruo na-abali agafega

(English Translation)

Refrain: Kindly light, please lead me on

- Call:**
1. Amid the encircling gloom,
 2. The night is dark and I am far from home.
 3. Keep my feet; I do not ask to see the distant scene;
One step is enough for me.
 4. I have neither asked nor prayed thus in the past
 5. I loved to choose my path in the past
But now I ask you to –
 6. Since your power has blessed me,

- I'm sure You'll still lead me on
7. Over moor and fen
Over Crag and torrent
Till the night is past

Song No. 9

Nna ka E mee uche Gi. Comp. Fr. C. Ezenduka

Nna, o buru n'iko a agaghi agafe, o buru n'iko a agaghi agafe belu so ma
m nuru ya, ka eme uche Gi

(English Translation)

Father, if this cup will not be taken away from me, if this cup will not be
taken away except I drink of it, may your will be done.

6.6 Songs for Easter

(Song No. 10)

Nurianu, Kristi Ebiligo. Comp. Jim A. Maduh

Nurianu na Kristi esigo n'onwu bilie. Onwu, onwu, onwu, onwu, O lee
kwanu ike gi? Anam aju onwu, olee kwanu ike gi? Njo n'onwe gi, O lee
kwanu ike gi? Jukwa Ekwensu, O lee kwanu ike gi?

O mego k'osiri kwu na mbu. Odogwu, O kaa, O mee. Nuribanu, ndi
kwere na Jesu. O-o nuuribanu na O meri'go onwu n'otito Ya. Ndi kwere
na Nwa Chukwu gazie new ndu ebebe diri anwugh-anwu. O Nna, biko
daalu. Otito diri Gi.

Jesu, Onye enu a mara ikpe onwu; Onye enua piazza chara ahu, Onye enu
a kpubere okpu ogwu, O bilitego, Ndi iro Ya agbasasichago. Dinwenu
gwara Dinwenum, noro n'aka nri m ganye na mu akwatuchaa ndi-iro Gi

mere gi ha, ebe nzodo ukwu Gi: Chukwu emezugo nkwa O kwere. O Nna, anyi ekele.

Biko nyere m aka kwusaba Kristi n'uwa nile n'otito ya. O biligo n'onwu, O merigo onwu n'otito, Nyeghachi anyi ndu n'uju. Biko bia sorom nuria. Uwa nile, kwebenu ukwe ngoli. Alleluia! Alleluia.

(English Translation)

Rejoice, Christ is risen from the dead. Death, death, death death, where is they sting? I ask you death, where is they sting? Sin, where is your power? I also ask Satan, where lies your strength?

He has fulfilled His word. Mighty one who keeps His words. Rejoice all ye that believe in Jesus. Oh rejoice for He has overcome death in His glory. All believers in Christ now have access to eternal life. Oh Father, thank You indeed. Glory be to You.

Jesus, who this earth condemned to death, flogged and crowned with thorns, has risen indeed. His persecutors have scattered. The Mighty God said to my Lord, "Sit by my right hand until I pull down all your enemies and make them resting place for your feet. God has fulfilled His promises. Oh Father, thanks be to You.

Please join me to magnify Christ and His glory in the entire world. He is risen, He has overcome death in glory, restoring life to us in abundance. Please celebrate with me. Sing praises all ye people on earth. Alleluia! Alleluia.

Song No. 11

Unu Ncha Bu Ndi Kwelunu. Comp. Fr. C. Ezenduka

1. Unu ncha bu ndi kwere nu
Kwee n'otito diri Chukwu
Jesu bilitere n'onwu
Alleluia.
2. N'uzo ututu k'anwu wara
Umunwanyi jere n'ili
Ite ude n'ahu Jesu
Alleluia.
3. Otu Mmuo ma kwuru n'uso
O wee si ha nuribanu
Dinwenu unu kulitere
Alleluia.
4. Ka ndi umuazu zoro n'ulo
Dinwenu biakwutere ha si ha:
Ndokwa diri unu ncha
Alleluia.
5. Ma Thoma anughi oge ahu
O kwenyeghi okwu ha kwuru
Wee si: Munwa ama ekwenata
Alleluia.
6. Dinwenu we si Thomas
Weta aka gi tinye n'oghere ntu
Abuzina ekwe ekwe ngi Thomas
Alleluia.

7. Ngozi diri ndi na ahughi
Ihe nile Jesu mere
Ma kwere okwu Nzuko kwuru
Alleluia.

(English Translation)

1. All ye that believe
Admit that glory belongs to God
Jesus rose from the dead
Alleluia.
2. Early in the morning at sun-rise
The women went to the tomb
To anoint Jesus
Alleluia.
3. An Angel stood by
And he told them to rejoice
For Jesus has risen
Alleluia.
4. As the disciples were hiding in a house
Jesus appeared to them
Peace be unto you
Alleluia.
5. But Thomas was not there
He did not believe the story
And said: "I will never agree"
Alleluia.

6. And Jesus said to Thomas
Behold the scar of the nail and put your finger
Stop being an unbeliever, Thomas
Alleluia.
7. Blessed are those who did not see
All that Jesus did,
Yet they believed the word
Alleluia.

6.7 Songs for Burial:

Song No 12

Eligwe, Obodo Anyi Comp. Fr. Azuka

Refrain: Eligwe, obodo anyi DC

Obodo ndi oma

Ebe ozuzu ike

- Call:**
1. O nwannem zur'ike, Oru uwa erika.
 2. Ka Kristi n'onwu Ya buru ezumike.
 3. Ka ndi oma nke Chukwu durue gi n'eligwe.
 4. O nwannem zuru ike nwannem, biko nodi mma.
 5. Onye g'eje n'igwe? Onye g'eje n'igwe?
Onye ji ezi omume?
 6. Bia k'unu zuru ike DC
Onye n'akpo unu ncha
 7. Bia k'unu zuru ike DC
Oru nke unu amaka
 8. Batanu n'eligwe
Werenu Och'eze ndi nwere okwukwe
 9. O nwannem zuru ike,
Zuru ike na Dinwenu

(English Translation)

Refrain: Heaven, our city DC
Home of the righteous
A resting place

- Call:** 1. Oh my brother/sister rest in peace, the earth's strife is much.
2. May Christ provide you peace
3. May the righteous take you home in peace.
4. Oh my brother/sister rest in peace, fare well
5. Who will go to heaven? Who will go to heaven? Who is truly righteous?
6. Come and meet the Lord DC
Who beckons on you all
7. Come and have eternal rest
Your work is good.
8. Come unto heaven
Occupy the throne of the faithful
9. Oh my brother/sister rest in peace
Rest in the Lord.

Song No. 13

Dinwenu, Nye Ha Ezumike Ebighe-ebi. Comp. Fr. Ezenduka

Ezumike, ezumike ebighe-ebi

Ezumike ebighe-ebi Dinwenu

Ezumike, ezumike ebighe-ebi

Mee k'ihe nke ebighe-ebi chakwasi ya

Ka O zuru ike na ndokwa

(English Translation)

Rest eternal rest,

Eternal rest from God

Rest, eternal rest

May the glorious light shine upon him/her

Grant him/her perfect peace.

6.8 Songs for Other Religious Functions:

Song No. 14

Ekele Maria. Comp. Fred V.C. Uche (1974)

Ekele Maria, ekele Maria

Ijuputara na gratia, Oseburu uwa nonyere ngi.

I di ngozi n'etiti ikporo nile, O diazi ngozi bu nwafo Jesu

Maria di aso Nne nke Chukwu, yabalu anyi bu ndi njo ayiyo

Kitaa n'amani onwu anyi. Amen

(English Translation)

Greetings Mary, greetings Mary

You are full of grace, God is with you

You are blessed among women, Jesus your son is also holy.

Holy Mary, Mother of God, Pray for us sinners.

From now till our death. Amen.

Songs No. 15

Lee Nnukwu Ukochukwu. Comp. Fr. C. Ezenduka

Lee nnukwu Ukochukwu

Lee nnukwu Ukochukwu

Lee nnukwu Ukochukwu

Onye mere ihe n'aso Chineke mgbe O nachi

Onye mere ihe n'aso Chineke
 Onye mere ihe n'aso Chineke mgbe O nachi
 A hugh'onye di ka ya n'idebe iwu nke Onye kasi elu DC
 Onye nweayi jiri ihi Ya nuo iyi,
 Mee k'ugwu Ya di ebighe-ebi n'etiti ndi nke Ya.
 Otito diri Nna na Nwa na Muo Nso Kita n'uwa ebighe-ebi.

(English Translation)

Behold the great priest
 Behold the great priest
 Behold the great priest
 Who obeyed God's law when He was reigning
 In whom God is well pleased.
 Who worked according to the will of God
 There was none like Him in obeying the commandments of God DC
 For His sake God made a pledge
 To sustain His majesty among His people
 Glory be to the Father and to the Son and to the Holy Ghost, now for
 evermore.

6.9 Psalms

Song No. 15

Psalm 95: 1-2, 8-9. Comp. Richard Okafor

Refrain: Taa o buru n'unu anu onu Ya, unu akpochina obi unu

Verse 1. Bianu k'anyi gosi Oseburuwa anuri anyi,
 Keneenu okwute nke nzoputa anyi,
 K'anyi were ekele jee n'ihu ya,
 Were abu oma too Oseburuwa.

2. Batanu k'anyi runata kpo isi ala;
K'anyi sekpuoro Chukwu
Onye kere anyi maka-ih
N'obu ya bu Chukwu anyi;
Anyi bu ndi O n'azu n'igwe aturu,
ndi O n'edu n'onwe ya.

Verses 8-9. Biko, O buru n'unu anu onu Ya taa,
Unu akpochina obi unu etu unu si mee na Meriba,
M'obu ka unu si wee mee na mbosi ahu na Masa,
Nime ozala oge nna unu ha nwanere m.
Otito dili Nna na Nwa na Muo nso.
Etu o di n'izizi na Kita,
na mgbe nile n'uwa ebebe. Amen.

(English Language)

Refrain: Today, if you hear his voice, do not harden your hearts.

Verse 1. Come, let us sing for joy unto the Lord,
Let us shout aloud to the Rock of our salvation.

2. Let us come before him with thanksgiving
and extol him with music and song.

8-9 Today, if you hear his voice,
Do not harden your hearts as you did at Meribah,
As you did that day at Massah in the desert, where your
fathers tested and tried me, though they had seen what I did.
Glory be to the Father and to the Son and to the Holy Ghost.
As it was in the beginning it is now and ever shall be. Amen.

Song No 17

Onye Nzuzu (Psalm 14: 1-6) Comp. G.N. Muo

Refrain: Onye nzuzu ekwuela n’obi ya. O dighi Chineke O bula dinu.
Ha emebiela onwe ha. He emela ka omume ha buru ihe alu.

- Solo:** 1. Chineke siri n’eligwe na ele anyi anya
Imata na o nwere onye n’acho Chukwu
2. Ha ejehiela, wezugakwa onwe ha
Gbarukwa dika mmiri. O dighi onye n’eme ezi ihe,
bunadi otu onye.
3. Ndi nile n’eme ajo ihe amaghi ihe
Bu ndi nile n’eri nri ndim;
Na-agbanyeghi Chineke onye n’ele ha anya.
4. Na ebe ahu ka ha turu oke egwu.
N’ihi na Chineke na edu onye ezi omume
5. Unu na eme ndumodu onye umeala
Ka o buru ihe ihere.
Unu mata na Chineke bu onye mgbaba ya.

(English Translation)

Refrain: The fool says in his heart,
“There is no God”
They are corrupt, their deeds are vile;

Solo: 1. The Lord looks down from heaven
On the sons of men to see if
There are any who understand,
Any who seek God.

2. All have turned aside,
they have together become corrupt;
There is no one who does good,
not even one.
3. Will evildoers never learn
Those who devour my people
As men eat bread and
who do not call on the Lord?
4. There they are, overwhelmed
With fear for God is present
In the company of the righteous
5. You evildoers frustrate the plans of the poor,
but the lord is their refuge.

CHAPTER SEVEN

FINDINGS OF THE STUDY, CONCLUSION AND RECOMMENDATIONS

7.1 Findings of the Study

The unlimited support and great encouragement by Cardinal Arinze, then the Archbishop of Onitsha Catholic Archdiocese laid the solid foundation for the growth and development of indigenous liturgical music in Onitsha Archdiocese. In his analysis, Umezinwa (2009:221), classified three basic moments of liturgical music in Igbo liturgy thus:

- The first moment was that period which saw and treated liturgy as the use of Latin language and the Gregorian chants in the worship.
- The second period was a time in the 60s when conscious effort was made to affix Igbo translations to western hymn tunes.
- The third and current period is the innovative period which heralded the genius of Igbo liturgical musicians, original compositions and adaptations, through experimentation.

This third period which came on board in the late 60s, has been experiencing changes and remarkable improvement in quality, motivation, outlook and liturgical essence.

The contemporary indigenous liturgical songs and anthems composed by Igbo musicians for use in the Catholic worship have truly served as points of contact between the congregation and God and between man and man during worship. The popular tune “Nyem aka gi, ezigbo nwa nnem, nyem aka gi” (lend me your hand my good brother) is used to express sincere love among the congregation. These indigenous liturgical songs effect love and unity among Christian brethren. It is believed that blessings of God flow as the variety of these songs arouse genuine worship among the worshippers.

These musical genres keep the congregation ever fresh to worship without getting tired because they effect varieties which obliterate monotony and boredom associated with the foreign hymns and chants. The numerous rich repertoires help worshippers get deeply involved in worship as they freely participate in the singing and praises to God. Their moods in worship are sublimated, healing wrought upon them, liberation from physical and mental oppressions, suppression are ensured. The congregation hope to depart with life transformed better than before and burden lifted from them. A close observation of worshippers during performances of the indigenous liturgical songs, especially, the “**choruses**” or “**gospel music**” shows that the music moves and changes the moods-body and soul of the performers as their whole thought and mind-set moves and changes towards God, lives parallel with his life, agonizes with struggles, mourns with his griefs, exults with the joys and prays with his adoration. No doubt, these Igbo indigenous songs help man to express his beliefs, vitalize and supplement speech in the utterance of worship.

Among the church choirs studied during my fieldwork, none has a music graduate as choirmaster. The choirmasters are mainly men that have some limited knowledge about musical scores, especially those in the staff notation. This handicap creates a little problem for most of the choirs, especially when it comes to handling serious anthems. Being aware of this problem, the Archdiocese constituted music committee which arrange periodic seminars where professional musicians are usually invited to educate the choirmasters and beef up their musical knowledge in areas they are weak. This programme has contributed immensely in upgrading the standard of singing in Onitsha Archdiocese.

The Igbo Catholic church has taken a bold step to document a good number of the indigenous compositions for record purposes and easy access to choirmasters and choirs. This is quite encouraging and deserves commendation. I do hope that this exercise continues uninterrupted until a comprehensive anthology of Igbo liturgical songs and anthems for the Catholic worship is achieved.

7.2 Conclusion

Nettle (1973:9) observed that “an authentic song is thought to be one truly belonging to the people who sing it, one that really reflects their spirit and personality”. This is exactly what the two genres of Igbo indigenous contemporary liturgical songs used for worship in Igbo Catholic churches, especially those in Onitsha Archdiocese represent. The structure, content and production techniques of the literary anthems and “gospel songs” or “choruses” make them acceptable to the congregations. The “choruses” or “gospel songs” are not only regarded as communal songs but as authentic ones. They not only have effective grip on the congregations, but generate the socio-cultural force inherent in the worshippers. The literary songs also hold sway in their own class. Over ninety percent of Igbo congregations prefer them to the English anthems because they are rendered in the local language, making it possible for majority of the worshippers to assimilate the messages they disseminate. And the skillful application of the indigenous instrumental accompaniments rightly portrays the attitudes and cognitive processes involved in their creation.

The literary Igbo choral music composers have so far composed quite a lot of liturgical music for worship in the Catholic church. These compositions incorporate the best of the European and African systems

and are well received. The composers therefore occupy a comfortable place in the choral system of the Catholic church. Their compositions have virtually displaced the English Anthems in the local churches and the church encourages more creation of this musical genre, since it is regarded as a good alternative to the English anthems. Adedeji (2002d:88) pointed out that “the ideal characteristics of a Christian musical composition include beautiful melody, either solemn or danceable rhythm, effective harmony, meaningful/theologically sound text and transformative functionality”. From all indications, the Igbo indigenous liturgical songs and anthems in use for worship in Catholic church possess all the qualities enumerated above. This account for the reason why they have become part of the socio-cultural life of the people and can never be suppressed. The power they possess and the feelings they are capable of arousing in the performers and worshippers will always remain and make that contact and impact at any given time.

7.3 Recommendations

The commendable step taken by the Catholic Church to compile and publish available indigenous liturgical songs in the first Catholic hymn book is noted and highly appreciated by all and sundry, especially the composers, choirmasters and choristers who make most use of them. It is noted that the songs and anthems are published in the tonic solfa to enable the choirmasters and choristers learn the songs and anthems with ease, since they are not yet capable of reading and interpreting the staff notation.

To make the content of the hymn book globally accessible and acceptable, I recommend that a version of it be published in the staff notation. This step will go a long way to involve the outside world in the

musical transformation going on in Igbo Catholic worship, as well as popularize the works of our indigenous composers. I noted that in all choirs within the Onitsha Archdiocese, no choir has a music graduate as its choirmaster. The implication is that it will take many more years for the choirs to surmount the problem of score reading until the time when music graduates would take over the administration of the choirs as choirmasters. To change this situation, I recommend that the Archbishop should encourage the parishes to sponsor qualified choirmasters and choristers in the tertiary institutions to study music so that after their graduation, the church choirs will benefit immensely from their acquired musical knowledge and proficiency.

REFERENCES

- Abbot, W.M. (1972). *Ecumenical Council: The Document of Vatican II*. London.
- Adedeji, F. (2002) *Composing Music for Nigerian Contemporary Christian Liturgies*. In *Nigerian Music Review Ile-Ife*, no 3. Pp 89-93.
- Agu, D.C.C. (1984) *Indigenous choral Music in African Christian Worship: An Analytical Study of the "Youth Songs" in the Niger Diocese of Nigeria*. A Ph.D Thesis Queen's University, Belfast. U.K.
- Agu, D.C.C. (1990). *The Primacy of Music in Igbo traditional religion*. In Ekpunobi, E. and Ezeaku I. (eds) *Socio-Philosophical Perspective of African Traditional Religion*. Enugu New Age Publishers.
- Agu, D.C.C. (1992) *Vocal Music in West Africa: Its Creation and Acceptance as an Art form among the Igbo of Nigeria*. *International Journal of Music Education*, U.K. 19, 20-31.
- Agu, D.C.C. (2002) *Igbo Literary Choral Music in Contemporary Nigeria: The Journey so far*. In Idolor E. (ed) *Music in Africa: Facts and Illusions*, pp 82-98. Ibadan: Stirling-Horden Publishers Nig. Ltd.
- Agu, D.C.C. (2010) *Foundations of Pragmatics: The Primacy of Language in African Music Theory, Practice and Education*. *Journal of the Association of Nigerian Musicologists*. No 4 pp 10-18.
- Aguluorah, F.I. (2006) *Liturgical handbook for every Christian*. Owerri. Real Value Trust Publishers.
- Arinze, F.A. (1985) *The church and Nigeria culture*. Onitsha Vesitas Press.
- Bascom, W. (1965) *Folklore and Literature in Lystad*, R. (ed). *The African World*. New York.
- Blacking, J.B. (1967) *Venda Children's Songs*. W.U.P. Johanesbbury.
- Blacking, J.B. (1971) *Deep and Surface Structures in Venda Music*. Yearbook of the International Folk Music Council.
- Bogliolo, L. (1984) *Philosophical Anthropology*. India Goss enc.

- Bright, W. (1963) Language and Music: Areas of Co-operation. *Ethnomusicology* vii pp 26-32.
- Carrington, J.F. (1984) African Music in Christian worship. *International Review of Mission* xxxvii pp 198-199.
- Chernoff, M. (1979) African Rhythm and African Sensibility. University of Chicago Press. Chicago and London.
- Dunn, D. & V.P. (1999) Music, Language and Environment. *Leonado Music Journal* Vol. 1 pp 66-67.
- Echezona, W.W.C. (1965) Nigeria Magazine 84: 45-52.
- Ekwueme, L.N. (1973) African Music in Christian Liturgy: Igbo Experiment. *African Music Journal*. Vol. 5 no 3 pp 12-33.
- Enekwe, O.C. (1991) Theories of *Dance in Nigeria*. Enugu Snaap Press.
- Green, M.M. (1964) Igbo Village Affairs. London.
- Herzog, G. (1934) Speech Melody and Primitive Music *Musical Quarterly* xx vol. 4 pp 452-466.
- Hooper, C. (1976) Teaching Music to Classes. Glasgow. Pub. E.J. Arnold and Sons Ltd.
- Hornby, A.S. (2000) Oxford Advanced Learner's Dictionary. New York: Oxford University Press, 184, 421, 766, 982.
- Jones, A.M. (1957) Hymns for the African. *Books for Africa*. vol. 27. No. 4.
- Jones, A.M. (1959) Studies in African Music Oxford University Press, London.
- Kingslake, B. (1957) Musical Memories of Nigeria. *African Music Journal* vol. 1. No. 4. pp 17-20.
- Kirkpatrick, (1983) Chambers 20th Century Dictionary. London.
- Lenherr, J. (1968) Advancing Indigenous Church Music. *African Music Journal* vol. 4 no. 2 pp 33-39.
- List, G. (1963) The Boundaries of Speech and Song. *Ethnomusicology* vii 1-16.

- Louw, J.K. (1958) African Music in Christian Worship. *African Music Journal* vol 2. 1.
- Mbiti, J. S. (1977) African Religion and Philosophy Harrison and Cilob (eds)
- Nash, D. (1961). The role of the composer. *Ethnomusicology* vol. 1 no. 2 pp 81-94.
- Nettl, B. (1956) Music in Primitive Culture.
- Nettl, B. (1973) Folk and Traditional Music of the Western Continents.
- Nketia, J.H.K. (1958) The contributions of African culture to Christian worship. *The International Review of Mission*. vol. XLVIII no 187.
- Nzewi, M. (1996) Musical Practice and Creativity: An African Traditional Perspective. IWALEWA-Haus: University of Bayreuth.
- Ogu, M.C. (2000) Be at home with liturgical and church expressions. Snap Press Ltd. Enugu.
- Okafor, S. (1982) Catholic Hymn Book Pub. Pastoral Institute. Bodija, Ibadan.
- Okafor, R.C. (1976) The Impact of Christianity on Igbo Religious Music. B.A. Project, U.N.N.
- Okere, T. (2007) Communication in Igbo Culture. Owerri. The Government Printer.
- Ozigboh, I.R.A. (1985) Igbo Catholicism: The Onitsha connection 1967-1984. Africana-Fep. Ltd. Onitsha.
- Ozigboh, I.R.A. (1985) op.cit
- Parinder, E.G. (1956) Music in West African Churches. *African Music Journal* vol. 1, 3.
- Pope Pius XII (1955) Papal Encyclical 1955. *Musicae Sacrae Discipline*, Herder Korrespondenz p. 423.
- Schneider, M. (1961) Tone and Tune in West African Music, *Ethnomusicology* vol. v. no 3. pp 204-215.

- Shaffer, J. (1956) Experiments in Indigenous Church Music Among the Batetela. *African Music Journal* vol. 1, 3.
- Umezina, E.C. (2006) The Works of Fr. C. Ezenduka M.A. Thesis UNIZIK, Awka.
- Umezina, E.C. (2006) op. cit.
- Umezina, E. (2009) The Changing Face of Catholic Liturgical Music in Igbo Land. *Awka Journal of Research in Music and the Arts*. vol. 7. pp 217-228.
- Umezina, E.C. (2012) *Lee Nnukwu Ukochukwu: Ezenduka's Musical experiments and tradition*. Rex Charles and Partrick Publishers Ltd. Nimo.
- Von Hornbostel (1928) African Negro Music. *African Music Journal* vol. 1, 30-62.
- Weman, H. (1960) African Music and the Church in Africa. Upp Sala.
- Willingen (1952) The Universal Church in its Local Setting. Report read at the International Missionary Council Meeting at Willingen p.59 ff.

APPENDIX 1

A selection of indigenous liturgical Igbo and anthems commonly rendered during worship and various religious activities in the Onitsha Catholic Archdiocese.

1. Dubem ihe obi oma - Comp. Dorothy Ipere
2. Amuru Dinwenu n'uwa - St. Cecilia Choir Odoakpu, Onitsha
3. Beere so ma I riri ahu m - St. Cecilia Choir, Sacred Heart Parish, Odoakpu, Onitsha.
4. Otu Onye Nwe anyi - Comp. Dorothy Ipere
5. Ekpere Moses - Comp. Dorothy Ipere
6. Ihe nile mere anyi, I mere ha n'ikpe kwu oto - Comp. Dorothy Ipere
7. Otito na Nsopuru - Immaculate Heart, Fegge Onitsha
8. Nedu achicha na enye ndu - Comp. Joe Onyekwelu
9. Ekele diri achicha nke ndu - Comp. Joe Onyekwelu
10. Ka anyi jee n'altar - Comp. Joe Onyekwelu
11. Nye m okwuke mee ka m di mma - Comp. Joe Onyekwelu
12. Ledu achicha na-enye ndu - Comp. Fr. C. Ezenduka
13. Bianu n'agbuke - Comp. Fr. C. Ezenduka
14. Dinwenu nye ha ezumike ebighebi - Comp. Fr. C. Ezenduka
15. Ka odibo Gi lawazie na ndokwa - Comp. Fr. C. Ezenduka
16. Nna ka-eme uche Gi - Comp. Fr. C. Ezenduka
17. Ukwe umuaka ito jiri too Chukwu - Comp Fr. C. Ezenduka
18. Tobenu Chukwu - Comp. Fr. C. Ezenduka
19. Ndi biara uka ga anata ngozi - Comp. Nicholas Onyechefuna
20. Mba nile g'akpo isi ala Ps. 71 - Comp. Dorothy Ipere
21. Otu onye nwe anyi - Comp. Dorothy Ipere
22. Aga m ekuli - Comp. Fr.C. Ezenduka

APPENDIX II

Sample Questionnaires for Priests, Parishioners, Choirmasters and Choristers

- Questionnaires complete and returned by Rev. Frs. From Catholic Parishes of:
 1. St. John the Baptist, Nsugbe
 2. St. Gregory's Parish, Iyiowa-Odekpe
 3. St. Joseph the Worker, Enekwe Sumpu
 4. St. Peter and Paul Parish, Nkutaku

- Completed and returned Questionnaires by Parishioners from:
 1. St. Micharl's Parish, Abacha
 2. Most Holy Name, Abatete
 3. St. Mary's Parish, Onitsha
 4. St. Theresa's Parish, Obosi
 5. Holy Trinity Parish, Ogidi
 6. St. Augustine's Parish, Nkpor
 7. St. Mary's Parish, Nnokwa
 8. St. Mary's Parish Nzam
 9. Basilica of Most Holy Trinity Onitsha
 10. St. Joseph's Parish, Anaku
 11. Madonna, Iyiowa-Odekpe

- Completed and returned Questionnaires by Choirmasters/Choristers
 1. Most Holy name of Mary, Abatete
 2. St. John's Parish, Nsugbe
 3. St. Joseph the Worker, Enekwa Sumpu
 4. St. Dominic Parish, Onitsha
 5. St. Theresa's Parish, Nnobi
 6. St. Augustine's Parish, Umuoba-Anam
 7. St. Joseph the Worker, Nkpor
 8. St. Jude Parish, Onitsha

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Priests

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Rev. Fr. Charles Anyaoku

Name of Parish: St. John De Baptist, Catholic Church, Nsugbe

1. **For how long have you been a priest?** 7years
2. **When were indigenous choral music introduced in the Roman Catholic religious worship in Onitsha Archdiocese?** I guess 1973
3. **Who initiated the use?** Indigenous Priest
4. **Why were they introduced?** For enculturation
5. **The indigenous choral music are more popular and more often used in case at its initial stage of establishment** Yes []/ No [✓]
6. **What do you think are responsible for this?** For Conversion and Communication
 - a. **Is it because of the popularity of the song?** Yes []/ No [✓]
 - b. **Is it because they are religious and move the congregation the way the tunes have never done?** Yes []/ No [✓]
 - c. **Is it because they are interesting in and short to learn and commit to memory?** Yes [✓]/ No []
 - d. **Is it because they are emotional thereby creating opportunity for members to express their feeling through dance?** Yes []/ No [✓]
 - e. **Is it because they appeal to the congregation?** Yes []/ No [✓]
 - f. **Is it because they are purely indigenous and vibrant?** Yes[✓]/No[]
 - g. **Is it because they get the whole congregation much more involved in the worship t han music tunes?** Yes [✓] / No []

7. Do you personally think that indigenous music has helped in anyway in making our worship more lively? Yes []/ No []

8. Do you think that the indigenous music will help too stop or control the movement of Catholic Church member for joining the prayer houses or they are used for Sunday worship proper? Yes []/No []

9. As a priest, do you advocate the use of indigenous choral music for religious worship within the archdiocese? Yes []/ No []

10. If Yes please state your reasons below:

Sometimes, we identify with what we have. There is need for enculturation, communication. Not everybody can understand English or other related languages.

11. If No please state your reasons below

.....
.....
.....

12. Any further comments?

Music is good especially sound music. There is need we make use of what we have so to live longer on earth. Music aids relaxation, and sometimes assists one to pray well.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Priests

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Rev. Fr. Chris Onwekwusi

Name of Parish: St. Gregory's Parish Iyiowa

1. **For how long have you been a priest?** 10 years
2. **When were indigenous choral music introduced in the Roman Catholic religious worship in Onitsha Archdiocese?** ✓
3. **Who initiated the use?** ✓
4. **Why were they introduced?** ✓
5. **The indigenous choral music are more popular and more often used in case at its initial stage of establishment** Yes [✓]/ No []
6. **What do you think are responsible for this?** Because they resonate with the people.
 - a. **Is it because of the popularity of the song?** Yes []/ No []
 - b. **Is it because they are religious and move the congregation the way the tunes have never done?** Yes [✓]/ No []
 - c. **Is it because they are interesting in and short to learn and commit to memory?** Yes [✓]/ No []
 - d. **Is it because they are emotional thereby creating opportunity for members to express their feeling through dance?** Yes [✓]/ No []
 - e. **Is it because they appeal to the congregation?** Yes [✓]/ No []
 - f. **Is it because they are purely indigenous and vibrant?** Yes [✓]/ No []
 - g. **Is it because they get the whole congregation much more involved in the worship than music tunes?** Yes [✓]/ No []
7. **Do you personally think that indigenous music has helped in anyway in making our worship more lively?** Yes [✓]/ No []

8. Do you think that the indigenous music will help too stop or control the movement of Catholic Church member for joining the prayer houses or they are used for Sunday worship proper? Yes []/No [✓]

9. As a priest, do you advocate the use of indigenous choral music for religious worship within the archdiocese? Yes [✓]/ No []

10. If Yes please state your reasons below:

Because it originates from the people and resonates with them. It helps them tell their stories in their own way.

11. If No please state your reasons below

.....
.....
.....

12. Any further comments?

I guess that some of the questions (especially Qs 2 – 4) should be for those working at the Onitsha Archdiocesan secretariat or those who have served there.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Priests

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Rev. Fr. Henry Okeke

Name of Parish: St. Joseph the Worker, Enekwa Sumpe.

1. **For how long have you been a priest?** For 13 years
2. **When were indigenous choral music introduced in the Roman Catholic religious worship in Onitsha Archdiocese?** I cannot say precisely
3. **Who initiated the use?**
4. **Why were they introduced?** In my opinion, it makes liturgy lively.
5. **The indigenous choral music are more popular and more often used in case at its initial stage of establishment** Yes []/ No [✓]
6. **What do you think are responsible for this?** I have to state categorically that they were not popular immediately after their establishment.
 - a. **Is it because of the popularity of the song?** Yes []/ No [✓]
 - b. **Is it because they are religious and move the congregation the way the tunes have never done?** Yes []/ No [✓]
 - c. **Is it because they are interesting in and short to learn and commit to memory?** Yes []/ No []
 - d. **Is it because they are emotional thereby creating opportunity for members to express their feeling through dance?** Yes []/ No [✓]
 - e. **Is it because they appeal to the congregation?** Yes []/ No [✓]
 - f. **Is it because they are purely indigenous and vibrant?** Yes []/ No []
 - g. **Is it because they get the whole congregation much more involved in the worship than music tunes?** Yes []/ No [✓]

- 7. **Do you personally think that indigenous music has helped in anyway in making our worship more lively?** Yes []/ No []
- 8. **Do you think that the indigenous music will help too stop or control the movement of Catholic Church member for joining the prayer houses or they are used for Sunday worship proper?** Yes []
- 9. **As a priest, do you advocate the use of indigenous choral music for religious worship within the archdiocese?** Yes []/ No []

10. If Yes please state your reasons below:

As I have stated before the congregation are at home with it. What I do not agree with is the fact that they become popular immediately after their establishment.

11. If No please state your reasons below

.....

12. Any further comments?

One very important factor we have to take note of, is culture. Our people love music and dance. Although music is a universal language, but dance is so rooted in our culture that it cannot be separated from it. So this kind of choral music we are talking of here normally calls for physical body movement. So, wherever it is heard whether in the church or outside the church, it makes people to be awake & attentive. In the church, it makes liturgy to be lively. This does not mean that outside this kind of music, that other music's are not regarded as forms of prayer or that they are not welcomed in the church today.

The white people who evangelized us had a systemized pattern of liturgy they taught us. Some people who were puritans couldn't accept traditional choral music in the church by then. They called it "change". They loved change that was necessary for our liturgy to improve.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Priests

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Rev. Fr. Jude Muokwe

Name of Parish: St. Peter & Paul Parish, Nkutaku

- 1. For how long have you been a priest? Six years**
- 2. When were indigenous choral music introduced in the Roman Catholic religious worship in Onitsha Archdiocese?**
- 3. Who initiated the use?**
- 4. Why were they introduced? For active participation of the faithful**
- 5. The indigenous choral music are more popular and more often used in case at its initial stage of establishment Yes [✓]/ No []**
- 6. What do you think are responsible for this?**
 - a. Is it because of the popularity of the song? Yes [✓]/ No []**
 - b. Is it because they are religious and move the congregation the way the tunes have never done? Yes [✓]/ No []**
 - c. Is it because they are interesting in and short to learn and commit to memory? Yes [✓]/ No []**
 - d. Is it because they are emotional thereby creating opportunity for members to express their feeling through dance? Yes [✓]/ No []**
 - e. Is it because they appeal to the congregation? Yes [✓]/ No []**
 - f. Is it because they are purely indigenous and vibrant? Yes [✓]/ No []**
 - g. Is it because they get the whole congregation much more involved in the worship than music tunes? Yes [✓]/ No []**
- 7. Do you personally think that indigenous music has helped in anyway in making our worship more lively? Yes [✓]/ No []**

8. Do you think that the indigenous music will help too stop or control the movement of Catholic Church member for joining the prayer houses or they are used for Sunday worship proper? Yes []/No []

9. As a priest, do you advocate the use of indigenous choral music for religious worship within the archdiocese? Yes []/ No []

10. If Yes please state your reasons below:

Because they are understandable, traditional, and more meaningful to the people.

11. If No please state your reasons below

.....
.....
.....

12. Any further comments?

.....
.....
.....

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Congregations

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Udenze S.N

Address: 100 Nodebe Ave. Onitsha

Date of Birth: 9/11/50

Occupation: Trading

Post held:

Name of Church: St. Michael's Parish

Town: Abacha

Home town if different from above:

1. **Have you been a member of the church choir before?** Yes []/No [✓]
 - (a) **Are you still a member now?** Yes []/No [✓]
 - (b) **What part do you sing in the choir?**
2. **The indigenous songs are more popular and more often used in the church services now.** Yes [✓]/No []
 - (a) **Is it because of the popularity of songs?** Yes []/No [✓]
 - (b) **Is it because the songs are religious?** Yes [✓]/No []
 - (c) **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes [✓]/No []
 - (d) **Is it because they appeal to the congregation more?** Yes [✓]/No []
 - (e) **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes [✓]/No []
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes [✓]/No []

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. No, people move to join the prayer houses at their will not because of the indigenous choral music

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes []/No []

6. If Yes or No please state your reason below

Yes, because these songs make more meaning to congregation when sing in our dialects as mother tongue.

7. Any further comments?

Let us sing more using our own tongue and not always foreign language.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Laity

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Ikeji Fidelis

Address: P.O.Box 30, Abatete

Date of Birth: 17/31/60

Occupation: Teaching

Post held: Member

Name of Church: Most Holy Name of Mary

Town: Abatete

Home town if different from above:

1. **Have you been a member of the church choir before?** Yes []/No [✓]
 - (a) **Are you still a member now?** Yes []/No [✓]
 - (b) **What part do you sing in the choir?**
2. **The indigenous songs are more popular and more often used in the church services now.** Yes []/No []
 - (a) **Is it because of the popularity of songs?** Yes [✓]/No []
 - (b) **Is it because the songs are religious?** Yes []/No [✓]
 - (c) **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes [✓]/No []
 - (d) **Is it because they appeal to the congregation more?** Yes [✓]/No []
 - (e) **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes [✓]/No []
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes [✓]/No []

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. Yes

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes []/No []

6. If Yes or No please state your reason below

It gives the congregation a sense of belonging and makes them to participate fully in the mass.

7. Any further comments?

Non traditional choral songs shouldn't be shumed entirely. Some are interesting and danceable.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Laity

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Tony Okonwko

Address: 2 Chris Onor Close

Date of Birth: Adult

Occupation: Trading

Post held: Finance Committee

Name of Church: St. Mary

Town: Onitsha

Home town if different from above: Nise

1. **Have you been a member of the church choir before?** Yes []/No [✓]
 - (a) **Are you still a member now?** Yes []/No []
 - (b) **What part do you sing in the choir?**
2. **The indigenous songs are more popular and more often used in the church services now.** Yes [✓]/No []
 - a. **Is it because of the popularity of songs?** Yes []/No [✓]
 - b. **Is it because the songs are religious?** Yes []/No [✓]
 - c. **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes []/No [✓]
 - d. **Is it because they appeal to the congregation more?** Yes []/No [✓]
 - e. **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes [✓]/No []
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes [✓]/No []

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. Yes

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes []/No []

6. If Yes or No please state your reason below

Because it will help retain members and this can stop the over growing numbers of Pentecostal churches.

7. Any further comments?

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Laity

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Ifebi, N.N.

Address: St. Theresa's Parish Obosi

Date of Birth: 25/06/65

Occupation: Teacher

Post held: C.W.O. Organization

Name of Church: St. Theresa's Obosi

Town: Obosi

Home town if different from above:

1. **Have you been a member of the church choir before?** Yes []/No [✓]
 - (a) **Are you still a member now?** Yes []/No [✓]
 - (b) **What part do you sing in the choir?** None
2. **The indigenous songs are more popular and more often used in the church services now.** Yes [✓]/No []
 - (a) **Is it because of the popularity of songs?** Yes [✓]/No []
 - (b) **Is it because the songs are religious?** Yes []/No [✓]
 - (c) **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes [✓]/No []
 - (d) **Is it because they appeal to the congregation more?** Yes [✓]/No []
 - (e) **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes [✓]/No []
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes [✓]/No []

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. I strongly belief that it will go a long way to stop such movement.

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes []/No []

6. If Yes or No please state your reason below
To help people participate more in Church liturgy.

7. Any further comments?

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Laity

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Anyakora Gina

Address: Holy Trinity Parish, Ogidi

Date of Birth: 2/11/59

Occupation: Teaching

Post held: Organizer C.W.O

Name of Church: Holy Trinity Parish

Town: Ogidi

Home town if different from above:

1. **Have you been a member of the church choir before?** Yes []/No [✓]
 - (a) **Are you still a member now?** Yes []/No [✓]
 - (b) **What part do you sing in the choir?**
2. **The indigenous songs are more popular and more often used in the church services now.** Yes [✓]/No []
 - (a) **Is it because of the popularity of songs?** Yes []/No [✓]
 - (b) **Is it because the songs are religious?** Yes [✓]/No []
 - (c) **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes []/No [✓]
 - (d) **Is it because they appeal to the congregation more?** Yes []/No [✓]
 - (e) **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes [✓]/No []
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes [✓]/No []

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. Yes this is because it make the masses to be lively and equally tune up the spirit and people attention and concentration are assumed.

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes []/No []

6. If Yes or No please state your reason below

I affirmed because it ensures quality worship and total involvement and participation.

7. Any further comments?

People have proper understanding and meaning of the worshiping and joining willingly, especially when it approach to their needs..

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Laity

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Mrs Veronica Nwanneka Akpanuji

Address: No. 4 Mbakwe St. Nkpor Agu

Date of Birth:

Occupation: Trading

Post held: Ex—C.W.O President

Name of Church: St. Augustine's Parish

Town: Nkpor

Home town if different from above: Agulu

1. **Have you been a member of the church choir before?** Yes [✓]/No []
 - (a) **Are you still a member now?** Yes []/No []
 - (b) **What part do you sing in the choir?** Alto
2. **The indigenous songs are more popular and more often used in the church services now.** Yes [✓]/No []
 - (a) **Is it because of the popularity of songs?** Yes []/No [✓]
 - (b) **Is it because the songs are religious?** Yes [✓]/No []
 - (c) **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes []/No [✓]
 - (d) **Is it because they appeal to the congregation more?** Yes []/No [✓]
 - (e) **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes [✓]/No []
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes []/No [✓]

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. I believe that using both indigenous songs at chorus song will help to control the movement.

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes []/No []

6. If Yes or No please state your reason below
Using only traditional choral music all through the service will not make it to be lively.

7. Any further comments?

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Laity

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Ezekwem Fina

Address: St. Mary's Cathedral Church, Nnokwa

Date of Birth: 21/11/57

Occupation: Teaching

Post held: CWO organizer

Name of Church: Nnokwa St. Mary's Cathedral Church

Town: Nnokwa

Home town if different from above:

1. **Have you been a member of the church choir before?** Yes [✓]/No []
 - (a) **Are you still a member now?** Yes []/No [✓]
 - (b) **What part do you sing in the choir?** 2nd Part /
2. **The indigenous songs are more popular and more often used in the church services now.** Yes [✓]/No []
 - (a) **Is it because of the popularity of songs?** Yes [✓]/No []
 - (b) **Is it because the songs are religious?** Yes [✓]/No []
 - (c) **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes []/No [✓]
 - (d) **Is it because they appeal to the congregation more?** Yes [✓]/No []
 - (e) **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes [✓]/No []
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes [✓]/No []

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. Yes

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes []/No []

6. If Yes or No please state your reason below

If it is well organised, it carries everybody along and makes the mass lively.

7. Any further comments?

also musical instrument must be provided especially the organ. After the mass people will go home with a releaved heart and full of Joy.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Laity

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Uramu Grace

Address: St. Mary's Parish, Nzam

Date of Birth:

Occupation: Teaching

Post held: Organiser C.W.O

Name of Church: St. Mary's Parish, Nzam

Town: Nzam

Home town if different from above:

1. **Have you been a member of the church choir before?** Yes []/No [✓]
 - (a) **Are you still a member now?** Yes []/No [✓]
 - (b) **What part do you sing in the choir?**
2. **The indigenous songs are more popular and more often used in the church services now.** Yes [✓]/No []
 - (a) **Is it because of the popularity of songs?** Yes []/No []
 - (b) **Is it because the songs are religious?** Yes [✓]/No []
 - (c) **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes []/No []
 - (d) **Is it because they appeal to the congregation more?** Yes [✓]/No []
 - (e) **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes [✓]/No []
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes [✓]/No []

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. No, I don't think it will stop the movement.

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes []/No []

6. If Yes or No please state your reason below
Because some Catholic will not stop looking for miracle from one church to another.

7. Any further comments?

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Laity

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Okanume Ada

Address: No. 26 Awazonwu St. American Quarters Osha

Date of Birth: 01/02/84

Occupation: Civil Servant

Post held: None

Name of Church: Basilica of the Most Holy Trinity

Town: Onitsha

Home town if different from above: Adazi-Nnukwu

1. **Have you been a member of the church choir before?** Yes []/No [✓]
 - (a) **Are you still a member now?** Yes []/No [✓]
 - (b) **What part do you sing in the choir?**
2. **The indigenous songs are more popular and more often used in the church services now.** Yes [✓]/No []
 - (a) **Is it because of the popularity of songs?** Yes [✓]/No []
 - (b) **Is it because the songs are religious?** Yes [✓]/No []
 - (c) **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes [✓]/No []
 - (d) **Is it because they appeal to the congregation more?** Yes [✓]/No []
 - (e) **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes []/No [✓]
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes [✓]/No []

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. No

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes []/No []

6. If Yes or No please state your reason below

Most of the Indginous Choral Music is so worldly that the Church members get out of control in their dances during worship.

7. Any further comments?

Traditional choral music should be used often more than the indigenous choral music.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Laity

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Monica Machi

Address: Anaku

Date of Birth: 20/12/51

Occupation: Teaching

Post held: Vice President

Name of Church: St. Joseph's Parish

Town: Anaku

Home town if different from above:

1. **Have you been a member of the church choir before?** Yes []/No [✓]
 - (a) **Are you still a member now?** Yes []/No [✓]
 - (b) **What part do you sing in the choir?**
2. **The indigenous songs are more popular and more often used in the church services now.** Yes [✓]/No []
 - (a) **Is it because of the popularity of songs?** Yes []/No [✓]
 - (b) **Is it because the songs are religious?** Yes [✓]/No []
 - (c) **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes []/No [✓]
 - (d) **Is it because they appeal to the congregation more?** Yes []/No [✓]
 - (e) **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes [✓]/No []
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes [✓]/No []

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. Yes

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes/[]/No []

6. If Yes or No please state your reason below

It makes the worship lively.

7. Any further comments?

It makes the meaning direct to the congregation or worshippers.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Congregations

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Nwabueze Justin

Address: No. 44 Acha St. Iyiowa-Odekpe

Date of Birth: 10/03/60

Occupation: C.W.U servant

Post held: Assistant Secretary Parish Council

Name of Church: Madonna Ind. Station, Iyiowa

Town: Odekpe

Home town if different from above: Atani

1. **Have you been a member of the church choir before?** Yes [✓]/No []
 - (a) **Are you still a member now?** Yes [✓]/No []
 - (b) **What part do you sing in the choir?** Bass
2. **The indigenous songs are more popular and more often used in the church services now.** Yes [✓]/No []
 - (a) **Is it because of the popularity of songs?** Yes [✓]/No []
 - (b) **Is it because the songs are religious?** Yes [✓]/No []
 - (c) **Is it because they are danceable thereby creating Opportunity for members to express their feelings through dance?**
Yes [✓]/No []
 - (d) **Is it because they appeal to the congregation more?** Yes [✓]/No []
 - (f) **Is it because they get the whole congregation much more involved in the worship than the Latin tunes?** Yes [✓]/No []
3. **Do you personally think that the indigenous choral music have helped in any way in making worship more lively.** Yes [✓]/No []

4. Do you think that the indigenous choral music will help to stop or control the movement of the Roman Catholic Church members from joining the Prayer houses if they are used for Sunday worship proper. It dosen't. it only make the worship lively and drive the message more at home to the worshipper.

5. Do you support the use of traditional choral music for Religious worship within the Archdiocese? Yes []/No []

6. If Yes or No please state your reason below

It dosen't need an interpreter. It makes the meaning direct to the worshippers.

7. Any further comments?

The Church inculturation is well accepted by all.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Choirmasters/Choristers

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Ikeji Fidelis

Address: P.O. Box 30, Abatete

Date of Birth: 17/03/60

Occupation: Teaching

Post held: Member

Name of Church: Most Holy Name of Mary

Town: Abatete

Home town if different from above:

1. **When did you join the choir?** In the year 2000
2. **Were you ever a presenter or second soloist?** Yes []/No [✓]
3. **When did you compose you first song?** Year 2000
 - (a) **What was the title of the song?** Nne udu m ji echu mmiri anwurgo
4. **Have you ever attended any school of music?** Yes []/No [✓]
 - (b) **If yes, state the name of the school?**
 - (a) **Did you study composition in any school?** Yes []/No [✓]
 - (b) **If yes, where and when?**
 - (c) **Did you learn the art informally from any person?** Yes []/No [✓]
 - (d) **If Yes, name the person**
 - (e) **Were you just inspired by any composer?** Yes [✓]/No []
 - (f) **If Yes, who was the composer?** Nnohi John
 - (g) **How did he inspire you?**
 - (h) **Through his compositions?** Yes [✓]/No []
 - (i) **Through his teaching methods/during rehearsals.** Yes [✓]/No []
 - (j) **Through his personality?** Yes [✓]/No []
 - (k) **From the way he organized rehearsals?** Yes [✓]/No []

5. **Did you inherit the art of composition from your family?** Yes []/No []
 - (b) **If Yes, who was a musician in your lineage?** My Uncle
 - (c) **In what aspect of music did he/she excel?** Traditional Music
6. **Do you ever think of the folk songs or traditional vocal music anytime you contemplate composition a song?** Yes []/No []
7. **How many songs have you composed?** Two
 - (b) **Write down their titles in a separated sheet and state the date you composed each of them.** Nne, udu m ji echu mmiri anarugo: Danda
 - (c) **Were you a composer of other types of music?** Yes []/No []
 - (d) **If yes, what types?**
8. **From what source do you pick your test for your composition?** Friends
9. **When have you felt inspired to compose songs?**
 - (a) Morning (b) Afternoon (c) Evening (d) Night (e) Anytime
10. **Under what situation are you at your best mood to compose?**
 - (i) **In a quiet environment.** Yes []/No []
 - (ii) **During rehearsals or performance?** Yes []/No []
 - (iii) **Anytime you listen to religious music?** Yes []/No []
 - (iv) **When you read the Bible?** Yes []/No []
 - (v) **When you sing hymns?** Yes []/No []
 - (vi) **When you listen to traditional vocal or folk music?** Yes []/No []
 - (vii) **When you listen to secular songs?** Yes []/No []
 - (viii) **In your work place?** Yes []/No []
 - (ix) **Other – please specify:** In a very quiet mood
 - (x) **Give reason for your answer, please:** When people must have got asleep so that I will not be disturbed
11. **Do you support the use of indigenous music for Religious Worship within the Archdiocese?** Yes []/No []
12. **If Yes or No, please estate your reason below:**
The use of it will make the church lively and the church members will also feel very happy.
13. **Any further comments?**
.....

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Choirmasters/Choristers

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Anijah Zephrinus

Address: Ogwuari Village Nsugbe

Date of Birth: 03/03/81

Occupation: Student

Post held:

Name of Church: St. John's Nsugbe

Town: Nsugbe

Home town if different from above:

1. **When did you join the choir?** 2003
2. **Were you ever a presenter or second soloist?** Yes []/No [✓]
3. **When did you compose you first song?**
(a) **What was the title of the song?**
4. **Have you ever attended any school of music?** Yes []/No [✓]
(b) **If yes, state the name of the school?**
(l) **Did you study composition in any school?** Yes []/No []
(m) **If yes, where and when?**
(n) **Did you learn the art informally from any person?** Yes []/No []
(o) **If Yes, name the person**
(p) **Were you just inspired by any composer?** Yes []/No []
(q) **If Yes, who was the composer?**
(r) **How did he inspire you?**
(s) **Through his compositions?** Yes []/No []
(t) **Through his teaching methods/during rehearsals.** Yes []/No []
(u) **Through his personality?** Yes []/No []
(v) **From the way he organized rehearsals?** Yes []/No []
5. **Did you inherit the art of composition from your family?** Yes [✓]/No []
(b) **If Yes, who was a musician in your lineage?** Father and Mother

- (c) **In what aspect of music did he/she excel?** Church Songs
6. **Do you ever think of the folk songs or traditional vocal music anytime you contemplate composition a song?** Yes []/No []
7. **How many songs have you composed?**
 (b) **Write down their titles in a separated sheet and state the date you composed each of them.**
- (c) **Were you a composer of other types of music?** Yes []/No []
- (d) **If yes, what types?** Church and Secular songs
8. **From what source do you pick your test for your composition?** Cool and Inviting song
9. **When have you felt inspired to compose songs?**
 (e) Morning (b) Afternoon (c) Evening (d) Night (e) Anytime
10. **Under what situation are you at your best mood to compose?**
 (i) **In a quiet environment.** Yes []/No []
 (ii) **During rehearsals or performance?** Yes []/No []
 (iii) **Anytime you listen to religious music?** Yes []/No []
 (iv) **When you read the Bible?** Yes []/No []
 (v) **When you sing hymns?** Yes []/No []
 (vi) **When you listen to traditional vocal or folk music?** Yes []/No []
 (vii) **When you listen to secular songs?** Yes []/No []
 (viii) **In your work place?** Yes []/No []
 (ix) **Other – please specify:** In a very quiet mood
 (x) **Give reason for your answer, please:** When people must have got asleep so that I will not be disturbed
11. **Do you support the use of indigenous music for Religious Worship within the Archdiocese?** Yes []/No []
12. **If Yes or No, please estate your reason below:**
 It is easy to understand by the people and using people accent to sing makes it easier for people to sing along with the choir during
13. **Any further comments?**
 I am mostly inspired by descent and cool songs and it may be at anytime at home, working place, church etc.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Choirmasters/Choristers

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Anisiobi Francis Chukwunonso

Address: No. 24 John Nwadiogbu St.

Date of Birth: 02/11/70

Occupation: Trading/Student Pol. Sci., UNIZIK

Post held: Choirmaster

Name of Church: St. Joseph the Worker Parish

Town: Anekwa Sumpu

Home town if different from above: Nwanchi Village Agulu

1. **When did you join the choir?** 1985
2. **Were you ever a presenter or second soloist?** Yes []/No [✓]
3. **When did you compose your first song?** 1996
 - (a) **What was the title of the song?** Kunienu k'anyi jenu rie
4. **Have you ever attended any school of music?** Yes [✓]/No []
 - (b) **If yes, state the name of the school?** NAPOM Sec. Sch. Nkpor.
 - (c) **Did you study composition in any school?** Yes []/No [✓]
 - (d) **If yes, where and when?**
 - (e) **Did you learn the art informally from any person?** Yes []/No [✓]
 - (f) **If Yes, name the person**
 - (g) **Were you just inspired by any composer?** Yes [✓]/No []
 - (h) **If Yes, who was the composer?** Mr. C. N. Ezemba
 - (i) **How did he inspire you?**
 - (j) **Through his compositions?** Yes []/No []
 - (k) **Through his teaching methods/during rehearsals.** Yes [✓]/No []
 - (l) **Through his personality?** Yes []/No []
 - (m) **From the way he organized rehearsals?** Yes [✓]/No []
5. **Did you inherit the art of composition from your family?** Yes [✓]/No []
 - (b) **If Yes, who was a musician in your lineage?**

- (c) In what aspect of music did he/she excel?
6. Do you ever think of the folk songs or traditional vocal music anytime you contemplate composition a song? Yes []/No []
7. How many songs have you composed? 14
- (e) Write down their titles in a separated sheet and state the date you composed each of them.
- (f) Were you a composer of other types of music? Yes []/No []
- (g) If yes, what types?
8. From what source do you pick your test for your composition? Liturgy
9. When have you felt inspired to compose songs?
- (f) Morning (b) Afternoon (c) Evening (d) Night (e) Anytime
10. Under what situation are you at your best mood to compose?
- (i) In a quiet environment. Yes []/No []
- (ii) During rehearsals or performance? Yes []/No []
- (iii) Anytime you listen to religious music? Yes []/No []
- (iv) When you read the Bible? Yes []/No []
- (v) When you sing hymns? Yes []/No []
- (vi) When you listen to traditional vocal or folk music? Yes []/No []
- (vii) When you listen to secular songs? Yes []/No []
- (viii) In your work place? Yes []/No []
- (ix) Other – please specify: Anytime
- (x) Give reason for your answer, please: Because music is air when the air enter into your ear or mind you wrote it down or else you can forget it.
11. Do you support the use of indigenous music for Religious Worship within the Archdiocese? Yes []/No []
12. If Yes or No, please estate your reason below:
It encourages composers to put more effort in their composing. It will help worshippers to join fully in liturgy.
13. Any further comments?
It is very necessary to enlightening or educating our composers to know how important it is to compose our indigenous music for religious worship.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Choirmasters/Choristers

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Chibuike Eze

Address: No 15 Agulu Street

Date of Birth: 1984

Occupation: Reading

Post held:

Name of Church: St. Dominic

Town: Onitsha

Home town if different from above:

1. **When did you join the choir?** Year 2000
2. **Were you ever a presenter or second soloist?** Yes []/No [✓]
3. **When did you compose you first song?**
 - (a) **What was the title of the song?**
4. **Have you ever attended any school of music?** Yes []/No [✓]
 - (b) **If yes, state the name of the school?**
 - (c) **Did you study composition in any school?** Yes []/No []
 - (d) **If yes, where and when?**
 - (e) **Did you learn the art informally from any person?** Yes []/No []
 - (f) **If Yes, name the person.** Emeka Okoro.
 - (g) **Were you just inspired by any composer?** Yes [✓]/No []
 - (h) **If Yes, who was the composer?** Emeka Okoro
 - (i) **How did he inspire you?**
 - (j) **Through his compositions?** Yes [✓]/No []
 - (k) **Through his teaching methods/during rehearsals.** Yes []/No []
 - (l) **Through his personality?** Yes []/No []
 - (m) **From the way he organized rehearsals?** Yes []/No []
5. **Did you inherit the art of composition from your family?** Yes [✓]/No []
 - (b) **If Yes, who was a musician in your lineage?**

- (c) In what aspect of music did he/she excel?
6. Do you ever think of the folk songs or traditional vocal music anytime you contemplate composition a song? Yes []/No []
7. How many songs have you composed? None
- (b) Write down their titles in a separated sheet and state the date you composed each of them.
- (c) Were you a composer of other types of music? Yes []/No []
- (d) If yes, what types?
8. From what source do you pick your test for your composition?.....
9. When have you felt inspired to compose songs?
(g) Morning (b) Afternoon (c) Evening (d) Night (e) Anytime
10. Under what situation are you at your best mood to compose?
- (i) In a quiet environment. Yes []/No []
- (ii) During rehearsals or performance? Yes []/No []
- (iii) Anytime you listen to religious music? Yes []/No []
- (iv) When you read the Bible? Yes []/No []
- (v) When you sing hymns? Yes []/No []
- (vi) When you listen to traditional vocal or folk music? Yes []/No []
- (vii) When you listen to secular songs? Yes []/No []
- (viii) In your work place? Yes []/No []
- (ix) Other – please specify: In a very quiet mood
- (x) Give reason for your answer, please: When people must have got asleep so that I will not be disturbed
11. Do you support the use of indigenous music for Religious Worship within the Archdiocese? Yes []/No []
12. If Yes or No, please estate your reason below:
I support the use of indeginous music because the indegenious music is still in use and also mostly in use in all church.
13. Any further comments?
.....
.....
.....

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Choirmasters/Choristers

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Ufudo Carol Nkem

Address: St. Theresa's Parish

Date of Birth: 1948

Occupation: Rtd. Civil Servant.

Post held: Office Secretary

Name of Church: St. Theresa's Cathedral Church

Town: Nnobi

Home town if different from above:

1. **When did you join the choir?** More than 20 years
2. **Were you ever a presenter or second soloist?** Yes []/No [✓]
3. **When did you compose you first song?**
 - (a) **What was the title of the song?**
4. **Have you ever attended any school of music?** Yes []/No [✓]
 - (b) **If yes, state the name of the school?**
 - (c) **Did you study composition in any school?** Yes []/No [✓]
 - (d) **If yes, where and when?**
 - (e) **Did you learn the art informally from any person?** Yes []/No [✓]
 - (f) **If Yes, name the person**
 - (g) **Were you just inspired by any composer?** Yes []/No [✓]
 - (h) **If Yes, who was the composer?**
 - (i) **How did he inspire you?**
 - (j) **Through his compositions?** Yes []/No []
 - (k) **Through his teaching methods/during rehearsals.** Yes []/No [✓]
 - (l) **Through his personality?** Yes []/No []
 - (m) **From the way he organized rehearsals?** Yes []/No []
5. **Did you inherit the art of composition from your family?** Yes []/No [✓]
 - (b) **If Yes, who was a musician in your lineage?**

- (c) In what aspect of music did he/she excel?
6. Do you ever think of the folk songs or traditional vocal music anytime you contemplate composition a song? Yes []/No [✓]
7. How many songs have you composed? Nil
- (b) Write down their titles in a separated sheet and state the date you composed each of them. Nne, udu m ji echu mmiri anarugo: Danda
- (c) Were you a composer of other types of music? Yes []/No [✓]
- (d) If yes, what types?
8. From what source do you pick your test for your composition?.....
9. When have you felt inspired to compose songs?
 (h) Morning (b) Afternoon (c) Evening (d) Night (e) Anytime
10. Under what situation are you at your best mood to compose?
- (i) In a quiet environment. Yes []/No [✓]
- (ii) During rehearsals or performance? Yes []/No [✓]
- (iii) Anytime you listen to religious music? Yes []/No [✓]
- (iv) When you read the Bible? Yes []/No [✓]
- (v) When you sing hymns? Yes []/No []
- (vi) When you listen to traditional vocal or folk music? Yes []/No []
- (vii) When you listen to secular songs? Yes []/No []
- (viii) In your work place? Yes []/No []
- (ix) Other – please specify:
- (x) Give reason for your answer, please:
-
11. Do you support the use of indigenous music for Religious Worship within the Archdiocese? Yes [✓]/No []
12. If Yes or No, please estate your reason below:
 You can understand the meaning and enjoy it more.
13. Any further comments?

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Choirmasters/Choristers

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Ameke MaryRose

Address: St. Augustine Parish, Umuoba

Date of Birth: 28th Dec. 1958

Occupation: Teaching

Post held: H/M SPG

Name of Church: St. Augustine Parish

Town: Umuoba Anam

Home town if different from above:

1. **When did you join the choir?** 1985
2. **Were you ever a presenter or second soloist?** Yes []/No []
3. **When did you compose you first song?**
(a) **What was the title of the song?**
4. **Have you ever attended any school of music?** Yes [✓]/No []
(b) **If yes, state the name of the school?**
(c) **Did you study composition in any school?** Yes []/No [✓]
(d) **If yes, where and when?**
(e) **Did you learn the art informally from any person?** Yes []/No [✓]
(f) **If Yes, name the person**
(g) **Were you just inspired by any composer?** Yes []/No [✓]
(h) **If Yes, who was the composer?**
(i) **How did he inspire you?**
(j) **Through his compositions?** Yes []/No [✓]
(k) **Through his teaching methods/during rehearsals.** Yes []/No [✓]
(l) **Through his personality?** Yes []/No [✓]
(m) **From the way he organized rehearsals?** Yes []/No [✓]
5. **Did you inherit the art of composition from your family?** Yes [✓]/No []
(b) **If Yes, who was a musician in your lineage?**

- (c) In what aspect of music did he/she excel?
6. Do you ever think of the folk songs or traditional vocal music anytime you contemplate composition a song? Yes []/No []
7. How many songs have you composed?
- (h) Write down their titles in a separated sheet and state the date you composed each of them.
- (i) Were you a composer of other types of music? Yes []/No []
- (j) If yes, what types?
8. From what source do you pick your test for your composition?.....
9. When have you felt inspired to compose songs?
 (j) Morning (b) Afternoon (c) Evening (d) Night (e) Anytime
10. Under what situation are you at your best mood to compose?
- (i) In a quiet environment. Yes []/No []
- (ii) During rehearsals or performance? Yes []/No []
- (iii) Anytime you listen to religious music? Yes []/No []
- (iv) When you read the Bible? Yes []/No []
- (v) When you sing hymns? Yes []/No []
- (vi) When you listen to traditional vocal or folk music? Yes []/No []
- (vii) When you listen to secular songs? Yes []/No []
- (viii) In your work place? Yes []/No []
- (ix) Other – please specify:
- (x) Give reason for your answer, please:
-
11. Do you support the use of indigenous music for Religious Worship within the Archdiocese? Yes []/No []
12. If Yes or No, please estate your reason below:
 It will help the congregation to participate more effectively in the Church liturgy.
13. Any further comments?
 It will help to make the church service to be more lively.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Choirmasters/Choristers

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Mrs Josephine Okpala

Address: No 27 Ositadimma St. Enekwasump

Date of Birth:

Occupation: Trading

Post held:

Name of Church: St. Joseph De Worker Enekwasump

Town: Nkpor

Home town if different from above: Awka Etit

1. **When did you join the choir?** 2007
2. **Were you ever a presenter or second soloist?** Yes []/No [✓]
3. **When did you compose you first song?**
 - (a) **What was the title of the song?**
4. **Have you ever attended any school of music?** Yes []/No [✓]
 - (b) **If yes, state the name of the school?**
 - (c) **Did you study composition in any school?** Yes []/No [✓]
 - (d) **If yes, where and when?**
 - (e) **Did you learn the art informally from any person?** Yes []/No[✓]
 - (f) **If Yes, name the person.**
 - (g) **Were you just inspired by any composer?** Yes []/No [✓]
 - (h) **If Yes, who was the composer?**
 - (i) **How did he inspire you?**
 - (j) **Through his compositions?** Yes []/No [✓]
 - (k) **Through his teaching methods/during rehearsals.** Yes []/No []
 - (l) **Through his personality?** Yes []/No []
 - (m) **From the way he organized rehearsals?** Yes []/No []

5. Did you inherit the art of composition from your family? Yes []/No []
 - (b) If Yes, who was a musician in your lineage?
 - (c) In what aspect of music did he/she excel?
6. Do you ever think of the folk songs or traditional vocal music anytime you contemplate composition a song? Yes []/No []
7. How many songs have you composed?
 - (b) Write down their titles in a separated sheet and state the date you composed each of them.
 - (c) Were you a composer of other types of music? Yes []/No []
 - (d) If yes, what types?
1. From what source do you pick your test for your composition?.....
2. When have you felt inspired to compose songs?
 - (a) Morning (b) Afternoon (c) Evening (d) Night (e) Anytime
3. Under what situation are you at your best mood to compose?
 - (i) In a quiet environment. Yes []/No []
 - (ii) During rehearsals or performance? Yes []/No []
 - (iii) Anytime you listen to religious music? Yes []/No []
 - (iv) When you read the Bible? Yes []/No []
 - (v) When you sing hymns? Yes []/No []
 - (vi) When you listen to traditional vocal or folk music? Yes []/No []
 - (vii) When you listen to secular songs? Yes []/No []
 - (viii) In your work place? Yes []/No []
 - (ix) Other – please specify:
 - (x) Give reason for your answer, please:
4. Do you support the use of indigenous music for Religious Worship within the Archdiocese? Yes []/No []
5. If Yes or No, please estate your reason below:
For active participation
6. Any further comments?
It makes the worship lively.

**THE EVOLUTION OF LITURGICAL MUSIC IN THE CATHOLIC
ARCHDIOCESE OF ONITSHA FROM 1887 TO 2010**

Interview with Choirmasters/Choristers

Note: When there are Yes and No for answers, please tick the appropriate answer thus: [✓]

Name: Ameke MaryRose

Address: St. Augustine Parish, Umuoba

Date of Birth: 28th Dec. 1958

Occupation: Teaching

Post held: H/M SPG

Name of Church: St. Augustine Parish

Town: Umuoba Anam

Home town if different from above:

1. **When did you join the choir?** 10 years
2. **Were you ever a presenter or second soloist?** Yes [✓]/No []
3. **When did you compose your first song?** Not yet
 - (a) **What was the title of the song?**
4. **Have you ever attended any school of music?** Yes []/No [✓]
 - (b) **If yes, state the name of the school?**
 - (c) **Did you study composition in any school?** Yes []/No [✓]
 - (d) **If yes, where and when?**
 - (e) **Did you learn the art informally from any person?** Yes []/No [✓]
 - (f) **If Yes, name the person**
 - (g) **Were you just inspired by any composer?** Yes []/No [✓]
 - (h) **If Yes, who was the composer?**
 - (i) **How did he inspire you?**
 - (j) **Through his compositions?** Yes []/No [✓]
 - (k) **Through his teaching methods/during rehearsals.** Yes []/No [✓]
 - (l) **Through his personality?** Yes []/No [✓]
 - (m) **From the way he organized rehearsals?** Yes []/No [✓]

5. Did you inherit the art of composition from your family? Yes []/No []
 - (b) If Yes, who was a musician in your lineage?
 - (c) In what aspect of music did he/she excel?
6. Do you ever think of the folk songs or traditional vocal music anytime you contemplate composition a song? Yes []/No []
7. How many songs have you composed?
 - (b) Write down their titles in a separated sheet and state the date you composed each of them.
 - (c) Were you a composer of other types of music? Yes []/No []
 - (d) If yes, what types?
8. From what source do you pick your test for your composition?.....
9. When have you felt inspired to compose songs?
 - (k) Morning (b) Afternoon (c) Evening (d) Night (e) Anytime
10. Under what situation are you at your best mood to compose?
 - (i) In a quiet environment. Yes []/No []
 - (ii) During rehearsals or performance? Yes []/No []
 - (iii) Anytime you listen to religious music? Yes []/No []
 - (iv) When you read the Bible? Yes []/No []
 - (v) When you sing hymns? Yes []/No []
 - (vi) When you listen to traditional vocal or folk music? Yes []/No []
 - (vii) When you listen to secular songs? Yes []/No []
 - (viii) In your work place? Yes []/No []
 - (ix) Other – please specify:
 - (x) Give reason for your answer, please:
11. Do you support the use of indigenous music for Religious Worship within the Archdiocese? Yes []/No []
12. If Yes or No, please estate your reason below:
To make the worship more lively and active participation.
13. Any further comments?
.....
.....
.....

APPENDIX III

AN INTERVIEW WITH MSGR. CYRIL EZENDUKA CONCERNING INDIGENOUS CHORAL MUSIC IN ONITSHA, ARCHDIOCESE OF THE CATHOLIC CHURCH IN NIGERIA (3RD MAY, 2010)

(Interview took place at St. Paul's Parish Abba on 3rd May, 2010)

- 1. When were indigenous music introduced in the Roman Catholic religious worship in Onitsha Archdiocese?**

1968

- 2. Who are the Pioneers?**

Monsignor Cyril Ezenduka, Rev. Fr. Raymond Arazu, Fr. Theo. Okere, Prof. Lambert Ejiofor, Fr. Lawrence Nwakorah

- 3. Why were they introduced?**

For suitable and active participation and also for better understanding.

- 4. As a priest, do you advocate the use of indigenous choral music for religious worship within the Archdiocese?**

Yes.

- 5. I would like to know the names of the Rev. fathers and sisters who composed music on indigenous choral music for use in the Catholic Church.**

- (a) Rev. Fr. Raymond Arazu
- (b) Fr. S. Azuka
- (c) Fr. Fred. Uche
- (d) Fr. E.C. Umezinwa
- (e) Prof. Lambert Ejiofor
- (f) Fr. Lawrence Nwakorah
- (g) Sister Achike Cordis and others

- 6. Are you a composer of religious music?**

Yes

- 7. When did you compose your first song?**

In the year 1964

8. Do you play any instrument?

No

9. Did you have problems with church authority when you started writing Igbo hymns?

People did not generally like or welcome it, but we started and they started liking them.

10. Did you have problems with the hierarchy like the Archbishop of Onitsha?

No, he co-operated very well especially when we wanted to incorporate local instruments into the music.

11. What can you say about Igbo church music, today, compared to the time you started?

I am very happy that there are many better composers among the priest and the lay faithful. The growth, you all are involved in the growth.

12. How many religious songs have you composed?

Over seventy-four songs.

**INDIGENOUS CHORAL MUSIC IN AFRICAN CATHOLIC WORSHIP:
RELEVANCE AND IMPLICATIONS IN THE ONITSHA
ARCHDIOCESE OF THE CATHOLIC CHURCH, NIGERIA.**

INTERVIEW WITH REV. FR. UMEZINWA, E.C.

(Interview took place at UNIZIK, Awka on 3rd May, 2010)

- 1. When were indigenous choral music introduced in the Roman Catholic religious worship in Onitsha Archdiocese?**
1968
- 2. Who are the Pioneers?**
Monsignor Cyril Ife Ezenduka, Rev. Fr. Raymond Arazu, Fr. Theo. Okere, Prof. Lambert Ejiofor, Fr. Lawrence Nwakorah
- 3. Why were they introduced?**
According to the requirements of the Vatican Council II, on the use of local music, native instruments for suitable and active participation.
- 4. As a priest, do you advocate the use of indigenous choral music for religious worship within the Archdiocese?**
of course
- 5. There are now different types of music composed for use in the Catholic worship, what do you think about this development?**
It is a progress.
- 6. I would like to know the names of the Rev. fathers and sisters who composed music on indigenous choral music for use in the Catholic Church. Please kindly give me some copies of their Compositions.**
 1. Rev. Msgr. Ezenduka, I.C.
 2. Rev. Fr. Raymond Arazu
 3. Fr. S. Azuka
 4. Fr. Fred. Uche
 5. Fr. E.C. Umezina
 6. Prof. Lambert Ejiofor
 7. Fr. Lawrence Nwakorah
 8. Sister Achike Cordis.

- 7. Are you a composer of religious music?**
Yes.
- 8. When did you compose your first song?**
In the year 1987
- 9. Did you inherit the art of composition from any one?**
May be.
- 10. How many religious songs have you composed?**
- 11. Are you a composer of other types of music?**
Of course, Pop music
- 12. What can you say about indigenous choral music of today compared to the time it started?**
 - (a) The repertoire has been enlarged.
 - (b) There has been a departure from the part of Vatican II liturgical decorum to a more boisterous liturgical action word.
 - (c) Musicians not trained in the liturgy are writing more music for the liturgy now than before.
 - (d) Basic Igbo musical idioms have not been followed in recent compositions.
 - (e) Preponderance of English choral works especially in urban areas when Igbo language is the functional code of communication. This is not to the linguistic advantage of the people.

**INTERVIEW WITH REV. FR. PATRICK ORJIAKOR CONCERNING LITURGICAL MUSIC TOOK PLACE ON 7TH JULY, 2015.
(REV. FR. P. OJIAKOR IS THE ASSISTANT CHAIRMAN OF THE CURRENT MUSIC COMMISSION)**

(Interview took place at UNIZIK, Awka on 7th May, 2010)

1. I would like to know if there's any liturgical music commission in Onitsha Archdiocese?

Yes

2. If yes when did that commence?

First Constitution was in 1968. The war interrupted their work. They were later reconstituted in 1970 after the war.

3. Who initiated it?

Archbishop Francis Arinze (now Cardinal) then Archbishop of Onitsha.

4. Is there any committee for that?

Yes

5. If yes who commenced it?

Archbishop Francis Arinze

6. Who was the first chairman of the Onitsha Archdiocesan liturgical music commission?

Rev. Fr. Simon Okafor (now Bishop)

7. Who is the current chairman?

Rev. Fr. Joseph Ezeugo

8. I would like to know the functions of the liturgical music commission and the reasons for constituting the commission.

- To promote liturgical music in masses
- To organize choristers and tutor them on the spirit of Catholic liturgy.
- To promote active participation in masses through songs.

9. Can you mention those dioceses carved out of Onitsha Archdiocese with dates?

Nnewi Diocese - 2002

Awka Diocese - 1978