

**NKUKWAK IKON: AN IBIBIO XYLOPHONE MODEL OF COMPOSITION IN  
NIGERIA**

**AKWAOWO, NDIFREKE EKPEDEME**

**2013077012F**

A Ph.D DISSERTATION PRESENTED TO  
THE DEPARTMENT OF MUSIC  
FACULTY OF ARTS  
NNAMDI AZIKIWE UNIVERSITY, AWKA, ANAMBRA STATE,  
NIGERIA

DECEMBER, 2019

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IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF DOCTOR  
OF PHILOSOPHY (Ph.D.) IN MUSIC (THEORY AND COMPOSITION)

DECEMBER, 2019

## **CERTIFICATION**

This certifies that I am responsible for the work submitted in this dissertation. The original work is mine except as specified in the references. Neither the dissertation nor the original compositions contained therein has been submitted to this university or any other institution for the award of a degree.

Akwaowo, Ndifreke Ekpedeme

December, 2019

## APPROVAL

This research project on music theory and composition written by Ndifreke Ekpedeme Akwaowo, is appropriate in scope and content. It is hereby approved as having met the requirements of the Department of Music, Faculty of Arts, Nnamdi Azikiwe University, for the award of Doctor of Philosophy (Ph.D.) in music theory and composition.

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## **DEDICATION**

To my parents; Reverend and Reverend Mrs. Ekpedeme and Victoria Akwaowo. To my son; Ake, and to all my unborn children, hoping they will be very musical.

## ACKNOWLEDGEMENTS

I acknowledge the help of the Holy Spirit towards the successful completion of my course work and dissertation in particular. He has been the source of my inspiration and strength.

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Akwaowo, Ndifreke Ekpedeme

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## **Abstract**

Most art music composers in Nigeria have been in the practice of producing works which reflects their traditional music, and have utilized resources from respective musical traditions to do so. Nonetheless, some contemporary Nigerian composers have fallen short of engaging in serious composition for their traditional musical instruments, in adhesive preference for Western musical instruments as basic means to project cultural musical ideas. This disposition may be viewed to be inconsistent with growing trends to various art forms development in Nigeria, which centers on serious utilization of resources that abound in one's environment. Against this disposition, ten (10) instrumental works originally composed by the researcher were produced for the Ibibio key C eighteen-slab diatonic xylophone and other accompanying traditional musical instruments. Entitled "Nkukwak Ikon", the compositions reflect the cultural universe of the Ibibio people, aligns with indigenous theories of composition, and projects some innovative creativity. The compositions were embarked after field observations and knowledge of the musical practices and paraphernalia of the Uyo-based Amazing International Cultural Troupe and Udo Mariam Troupe. They were embarked after effective consideration of the Ibibio folk musical practices, which is archetypal of Africa's musical construct. The study achieves its key objective of contributing to the repository of instrumental art music in Nigeria, based on a composition model for indigenous instrumental works in general and the Ibibio key C eighteen-slab diatonic xylophone composition in particular. The study makes recommendations which might lead to serious use of traditional musical instruments as composition medium by indigenous composers.

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Preamble**

This chapter is a general introduction of the study. It consists of the background of the study, objectives of the study, research questions, significance of the study, scope of the study, limitation of the study, and definition of terms.

#### **1.1 Background of the Study**

The approach to art music composition by most trained composers in Nigeria involves the reflecting of Nigeria's traditional music philosophies in their compositions, as Onyeji (2005) notes. This is usually done by adapting musical resources from the traditional music systems in achieving a repository of compositions synonymically known as Nigerian art music, indigenous art music, African art music, Neo-African art music, and other umbrella appellations. Ofuani (2014) observes that Nigerian composers have displayed ingenuity in the aspect of serious exploration of the sonic aspects of traditional musical resources, in their compositions. Sonic aspects here, might be described or recognized in terms of given musical motifs/lines, styles, texture, forms, melodic patterns, harmonic patterns, rhythmic patterns, and so on.

As affirms Uzoigwe (1992) and Oyadiran (2001), the exploration of the sonic aspects of traditional musical resources in music composition has led to the creation of different concepts of composition in African musicology, which relies on the mediumity of Western musical instruments as means of musical expression. A good example of this is African pianism, which was conceptualized by Akin Euba in his ingenious musical artistry. From composition angle, African pianism has to do with capturing the percussive, tonal and rhythmic features of African music for the Western piano. Put in another way, it may be said that composers see the Western piano as an African percussive instrument, thereby evolving fingering techniques which might be referred to as the piano drumming techniques of Africa. Few examples of such works by notable early composers include Akin Euba's works in his "Scene from Traditional Life," Joshua Uzoigwe's "Abigbo," and Ayo Bankole's "Adura Fun Oluwa".

African pianism is one of the notable 20<sup>th</sup> century contributions in the advancement of African musicology which became so highly celebrated and welcomed among composers, performers, analysts, students, teachers and writers around the world. Notwithstanding the evolutionary success of this “piano concept” in composition and performance, criticisms trail its conceptualization and have formed part of literature. For example, Lucia (2000) retorts that piano (the African pianism composition medium) is essentially a Western musical instrument, and that the prevailing percussiveness in textual treatment could just as easily have come from Bartok as from an African percussion culture. Whilst one may not wish to take sides with or speak against the critic here, suffice it that such criticism goes a little way to remind African musicians on the need to further look within for the means or medium of musical expression and artistic exploration. This is against the thoughtless frequent use of Western musical instruments as means to realize traditional sonic musical resources by some Nigerian and African composers.

Whilst this research is not against the use of Western musical instruments as means to realize cultural musical idioms, it is thought that traditional musical instruments should also be given frequent consideration being a significant part and parcel of Nigeria’s musical traditions. The use of traditional musical instruments as composition medium is thought relevant, relative to the rationalities of modern art form development in Nigeria. Apparently, such consideration finds footing within developing artistic bargains in Nigeria, which has to do with giving prominence to and projecting cultural identity and heritage through different vicissitudes of creativity and art form. In line with this thought and towards the development of Nigeria’s music theory and practice, Abiodun (2008) advocates that Nigerian music composers should consider music composition efforts based on their traditional musical instruments. Furthermore, such consideration anchors on the deterministic role of the composer as creator of musical performance proceedings as Olisaeke (2014) attests. By his work, the composer possibly draws performance interest among performers and prospective performers, and whets their appetite in the direction of the (traditional musical) medium for which he composes.

For a Nigerian art music composer whose intension is the production of a stage performance with a very deep sense of cultural aesthetics and relevance, composition effort for the traditional musical instruments might be deemed to match his intention better. This thought is based on the symbolic implication that the physical brandishing of the traditional musical instrument on a modern concert stage might have among indigenous music audience members.

Drawing an analogy based on broadcast medium to support the statement above, Talabi, Ogundeji and Adedowole (2016) reiterate Marshal McLuhan's assertion that the medium changes people more than the sum total of all the messages of the medium. Following this view, the composer should understand that his choice of indigenous composition medium is highly impactful to the extent of creating a deep sense of cultural aesthetics and musical ownership among indigenous audience members of a modern art musical concert.

Having discussed the need for Nigerian composers to more frequently embrace the culture of composing for their traditional musical instruments, it is deemed relevant to briefly take a look at the prevalent approaches to composing for traditional musical instruments by Nigerian art music composers as follows:

First, composers provide music score for traditional music instrument accompaniment; of choral, operatic or instrumental works. Here, there are two basic approaches to the provision of music score. This includes the approach where music score is partly raised, and the approach where music score is fully raised. For the approach where music score is partly raised, performers are expected to use descriptive notes and directions as performance guide in accompaniment. An example of a traditional music instrument accompaniment based on indigenous compositional medium, for which music score is partly raised is Akinwumi's "E Korin Iyin Si Olorun". For the approach where music score is fully raised, performers are expected to read such score accordingly. An example of a musical accompaniment based on indigenous musical instruments for which music score is fully raised is Agu's "N'ihhi Na Taa N'abodo Devid".

Second, works for traditional musical instruments are in terms of ensemble or group arrangements. Here, music scores are raised for a group of traditional musical instruments playing together. An Example of such composition effort is Akin Euba's "Morning, Noon and Night" for Nigerian instruments.

Third, works for traditional musical instruments are for solo instruments for modern concert performances. An example of such compositional effort is Meki Nzewi's solo composition titled: "Cho cho cho" for the *Oja* (an Igbo flute).

Fourth, works for traditional musical instruments are direct transcriptions from the different musical traditions. Such works are made in efforts which may not exactly be viewed as

composition efforts. This includes the selection of given songs for more elaborate composition, musicological efforts in research, analyses, publication and other academic purposes. An example of a musicological effort in transcription is Ovaborhene Idamoyibo's transcribed "Ona 'kpo 'be ruo" which has proven useful in musical performance at some levels.

## **1.2 Statement of the Problem**

The traditional musical instruments are an inextricable and significant part and parcel of Nigeria's music traditions, and should be seriously factored into the indigenous art musical milieu as musical mediums. In modern times however, some Nigerian music composers have fallen short of engaging seriously in the production of instrumental compositions based on traditional musical instruments. This warrants Abiodun's (2008) call for indigenous composers to engage in the practice of composing for the traditional musical instruments, against adhesive choice of Western musical instruments as the basic musical medium to project cultural musical idioms by some Nigerian composers.

Consequent upon the above, the researcher-composer determinately engaged in the ethnomusicological activities of discovering the various kinds of xylophones within the Ibibio enclave, and purposively choosing to produce ten (10) instrumental art music compositions for the Ibibio Key C 18-slab diatonic xylophone with some traditional musical instruments accompanying.

## **1.3 Objectives of the Study**

The study is based on a model of traditional instrumental art music composition, which takes the Ibibio folk musical universe, existing theories to indigenous art music composition, and composer's innovative creativity into account. The objectives of the study includes to:

1. Produce ten (10) original art music compositions basically, for the Ibibio Key C 18-slab diatonic xylophone, with other traditional musical instruments accompanying.
2. Contribute to the advancement of the repository of instrumental art music in Nigeria based on traditional musical instruments.



3. Contribute towards the development of art music composition practice in Nigeria, by developing working theories to notate for the indefinite pitch class of struck idiophones.
4. Explore different instrument combination possibilities from the Ibibio xylophone ensemble.
5. Make realizable additions to the performance techniques repertoire of Ibibio xylophone instrumentation.

#### **1.4 Research Questions**

To guide the study, the following research questions were formulated:

1. What constitutes the production of original art music compositions for the Ibibio 18-slab diatonic xylophone, with other traditional musical instruments accompanying?
2. How can the repository of instrumental art music in Nigeria be advanced based on traditional musical instruments?
3. What working theories can be developed to notate for the indefinite pitch class of struck idiophones?
4. What are the instrument combination possibilities from the Ibibio xylophone ensemble?
5. How can realizable additions be made to the existing performance techniques repertoire of Ibibio xylophone instrumentation?

#### **1.5 Significance of the Study**

It is important to state that this is not the first ever work on an indigenous xylophone, as diverse scholars have carried out research works from different angles of interests. Be that as it may, this work is significant in the following ways:

1. By these compositions, the Ibibio key C eighteen-slab diatonic xylophone is popularized. On seeing the scores, instrument makers, performers and composers around the world can be inspired to initiate works based on such leaning.
2. This researcher/composer applies and recommends the application of Figure Reference Notation approach in composing for the indefinite pitch struck idiophone instruments. It

is believed that Nigerian composers would derive the comparative merits of the FRN if applied.

3. The compositions are original contribution to the repository of Nigeria's instrumental art music.
4. "Nkukwak Ikon" represents an addition to the musical repository in Nigeria, which is schemed in the Western and indigenous classical ideas of art music composition.

### **1.6 Scope of the Study**

The composition entitled "Nkukwak Ikon," consists of ten (10) instrumental art music compositions for the Ibibio key C eighteen-slab diatonic xylophone, with selected traditional musical instruments accompanying. This research-composition effort by the researcher/composer involved a keen observation of the xylophone musical perpetuation and paraphernalia of the Ibibio people, keenly observing the Amazing International Cultural Troupe and the Udo Miriam Cultural Troupe in Uyo, Akwa Ibom State, Nigeria. The compositions were based on the folk musical style of the Ibibio people, being archetypical of African music in terms of melodic structure, tonal organization, scale system, and rhythmic configuration.

The composer employed the use of Finale 7 version of computer-based music notation software to facilitate his artistry in general terms. Of particularly note is its use in facilitating other notation approaches such as five line staff for the xylophone, Chukwu's one-line staff notation approach for the membrane drum, and the figure reference approach for the indefinite pitch struck idiophone instruments in the compositions.

In furtherance of the literary aspect, enquires were made into the musical perpetuation of Nigerian art music composers on indigenous composition medium. In doing so, particular reference was made to the xylophone which also serves as the main compositional medium in this dissertation.

### **1.7 Limitation of the Study**

1. The compositions were restricted to just one tonal centre because of the limitation of the given xylophone in that regard. This limited creativity to some extent in terms of modulation and use of different keys for different compositions.
2. The composer was not able to apply inversion technique beyond the few number of octaves of the 18-slab xylophone. This limitation is because of the limited number of octaves of the instrument. This somewhat limited the composer's creative expressions.

3. Sequential progression technique could only be applied diatonically as there are no chromatic tones on the xylophone. This curtailed composer's compositional creativity and free expression.
4. The FRN Notation approaches employed for some traditional musical instruments were facilitated through indirect means as they are not expressly provided for in Finale 7. This slowed down the composer's work pace.

## **1.8 Definition of Terms**

The following key terms are as contextually defined:

### **Nkukwak Ikon:**

“Nkukwak Ikon” in Ibibio language, literarily means xylophone instrumentation. It is the title of the ten (10) instrumental compositions in this study.

### **Ibibio:**

Ibibio is an ethnic group in Akwa Ibom State, Nigeria. The language they speak is also known as Ibibio language.

### **Model:**

Adoptable creative approaches to a given compositional ideology.

### **Composition:**

A piece of musical work which is usually readable, through the means of music notation system or approach.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.0 Preamble**

This chapter is a review of literature as they relate to the subject under investigation. It attempts to define and discuss key concepts, empirical studies by other researchers as they relate to this study, and theoretical frameworks on which this study is based.

#### **2.1 Review of Concepts**

The review of concepts is based on materials of literature which relates to the concept of composition medium, indigenous composition medium, concerns of indigenous composition medium, the xylophone, and the xylophone in musical use.

##### **2.1.1 Composition Medium**

Medium is simply the means by which something is carried out. In music discourses, musical instruments are sometimes being considered as musical mediums, being means through which musical sounds are primarily produced. Olisaeke (2016) refers to musical instruments as musical medium, and however extends the concept of musical medium to include different physical objects and varieties of natural phenomena such as the howling of the wind, echoes of the ocean and caves, chirping of birds, bellowing and quacking of certain animals, cracking and snapping of leaves and woods, etc. Olisaeke's extension of the concept of musical medium to include objects other than instruments produced to carry out musical purposes hinges on the fact that musical sounds can be produced from them whether intentionally or unintentionally, while his extension of the concept of musical medium to include natural phenomena hinges on the fact that musical sounds can be perceived from the activities of natural phenomena.

The concept of composition medium simply takes root from the idea of musical instruments as musical medium. When composition is made for a given instrument or a collection of them in a single composition, such instrument or collection of instruments is/are being viewed as composition medium from the composer's point of view. Over the years, the use of the term has sparsely trickled into music literatures and has largely been construed in implied terms. For examples, Ofuani (2012) was clear on what he implied when mentioning that the medium that favoured Ndubuisi's arrangement is the solo voice with piano accompaniment, as Osayande and Agbidi (2011) were, when mentioning that a composer need not be a performer on

the medium for which he writes. Whether or not a composer is proficient in performing on a given instrument or collection of it, Godfrey (2013) and Kirk (2018) emphasize the importance of having sufficient theoretical background of the medium before setting out to compose. The importance of this predicates on the fact that, the lack of it can lead to composition errors such as writing outside manageable tessitura or range, prescribing inapplicable techniques, prescribing the wrong directions, prescribing inapplicable style, and so on.

### **2.1.2 Indigenous Composition Medium**

It has been mentioned earlier that when composition is made for a given instrument or a collection of them in a single composition, such instrument or collection of instruments is/are being viewed as composition medium from the composer's point of view. The indigenous composition medium therefore involves all indigenous musical instruments, as discuss Onwuekwe (2011) following Curt Sachs' and Erick Von Hornbostel's organological divisions of idiophone, membranophone, chordophone, and aerophone.

Curt Sachs' and Erick Von Hornbostel's musical instrument classification scheme was largely based on morphology of instrument and method of sound production, and has provided the bases for classification among many scholars around the world for many decades. Over the years however, some scholars such as Lewis and Wieczorkowska (2007), and Blench (2009) have discussed on its fallibility as being narrow. Comments on this widely center on the fact that such classification scheme does not consider some basic peculiarities of some musical instruments in various cultures of the world. This informs Vidal's (2012) proposal of an added division of lamellophone for the classification of Nigerian musical instruments, which according to him needs an elastic and flexible system of classification for the vastness of Nigeria's musical instruments.

The question which comes to mind is, whether Curt Sachs' and Erick Von Hornbostel's organological divisions is not flexible enough for effective classification of the lamellaphone as (struck) idiophone, so sub-categorized by Miller and Shahriari (2012) among many others. Answers to this question might be found in Blench's (2009) definition of idiophone as self-sounding instruments, which makes sounds by vibrating without a stretched membrane, vibrating string or air. On the one hand, the key point for the categorization of the lamellophone as idiophone is that, it makes sound by vibrating without a stretched membrane, vibrating string or

air. On the other hand, the argument against the categorization of lamellophone as (plucked) idiophone hinges on the fact that the lamellophone possesses a vibrating tongue and therefore, not self-sounding. In scholarly discourses, both categorization schemes seem adequate, and might be interchangeably applied depending on the suitability of application.

### **2.1.3 Concerns of Indigenous Composition Medium**

There are various concerns associated with composing for the traditional musical instruments. The discussion is however advanced under the following headings:

#### **Definite Tone-Set**

The basic compositional or orchestration problems posed by Nigerian musical instruments in respect to art music is such that the definite pitch class of the melodic and melorhythmic instruments are diverse, not standardized and therefore uncertain, hence ambiguous notation and interpretation – obviously the instruments are not yet standardized to meet the sophisticated compositional needs of the modern Nigerian composers (p. 67).

The quotation above is an observation by Ofuani (2015) as relates composing for traditional musical instruments. “Sophisticated compositional needs of the modern Nigerian composers” as used by Ofuani seemingly implies the use of traditional musical instruments in modern musical practices such as art music composition and performance, and explains his view of such instruments as not yet standardized. From that sense, non-standardization comes in terms of constructional variances; in product sizes, material used in construction, and constructional procedures.

Speaking of constructional procedures, the issue of over-reliance on manual system of tuning musical instrument at the production point, really comes to the fore. For the production of Western musical instrument for instance, the universal standard of A = 440Hz have long been scientifically devised and generally adopted as the standard pitch reference upon which the tuning of Western musical instruments are generally based. Accordingly, the keys of Western musical instruments are tuned to fit with the universal pitch ratio (of a semitone) between any two successive keys of the chromatic (twelve-tone) scale. The pitches of these instruments are

factory-measured with pitch precision measurement gadgets, transcending ages of Western instrument construction. Corroborating these facts about Western musical instruments, Oladipo (2014) makes it clear that the same may not exactly be said of most traditional musical instruments. This assertion is based on the prevalence of ear measurement method among most indigenous music technologists in different culture groups in Nigeria, which sometimes leads to issues of variation in tones.

These are some of the factors that account for the disparity in tones production such that, even when the exact same spot is being played or struck by the same performer on another of the same traditional musical instrument from another culture group, the exact same tone/s may not always be achievable. This phenomenon defeats the universal essence of producing music scores for such musical instruments, as the possibility of not realizing the composer's definite tone-set and chordal arrangement might arise. Therefore, the modern Nigerian composer is left with the option of composing for traditional musical instruments within a given group, pending the definitive resolution of the definite tone-set concerns among composers.

### **Music Notation System/Approach**

The Harper Collins Dictionary of Music defines notation as “any system used for writing down music, showing the pitches to be sounded, how long each note should be held in relation to the others, and sometimes also other aspects of musical tones”. Music notation is a highly valuable means of capturing music sounds for future reference purposes by musicians. Strayer (2013) corroborates this fact and adds the benefits of music notation to include aiding musicians to learn new songs that they had never heard before, aiding the learning of songs, aiding the memorization of songs, aiding in reminding of already known song, aiding in the documentation of songs, and aiding the transportation of music from one place to another. Having noted some of the benefits of music notation to musicians already mentioned above, Veltheim (1999) however discusses the demerits of music notation as abstracting sound from its spatio-temporal reality as through transcription, and by reifying musical ideas in a physical object - the score, through composition.

The Western staff notation system has been used in the production of indigenous musical works over the years with some successes. Other than the issue of spatio-temporal reality which is a general issue with the idea of musical notation, staff notation has been found not to be

comparatively effective in facilitating or realizing some indigenous works. Umezinwa (2008) notes the difficulty of applying Western staff notation system in realizing notes in near speech mode. According to him, there was difficulty in translating the following *Ayi N'acho Nwanne Ayi O* without distortions. X, at the stem of note shows the note at near speech mode.

## Ayi N'acho Nwanne Ayi O

Transcribed by Umezinwa

Soprano

The musical score is written on four staves in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the notes. The notes are mostly quarter and eighth notes, with some ties and a fermata. The lyrics are: Ayi n'a cho nwan n'a yio O nwa noe je r'i je maa yia fu ho ya n dia man la cho na nwa noe ha we e la je chi.

*From page 193, Vol. 5, 2008 Edition of Awka Journal of Research in Music and the Arts*




Being faced with similar situation, Uzoigwe (1992: 72) asserts that “Notation, perhaps, is one of the most problematic aspects of contemporary African ‘art’ music”. Kubik (1964) agrees with this and suggests the approach of being part of the African musical exercise, instead of relying on transcription based on tape recording. Chukwu (2007) himself a contemporary Nigerian art music composer, makes a case for musical evaluations from the music owners’ point of view.

Uzoigwe (1992: 59) reports that: “Euba however feels convinced that a notational system should develop from the work of composers and that, efforts to create a prescribed notation in the laboratory would be doomed to failure”. Discussing the need for documentation of modern African compositions, Nzewi (2007: 3) is of the opinion that while more adequate systems of music writing suitable for certain peculiar features of African musical thoughts and practices



need to be devised, tested and standardized, "...it is logical to adopt the existing conventions in writing music relevant to the features of musical sounds and practices that Africa shares with other music cultures of the world. On a rather pessimistic note, Uzoigwe (1992: 59/59) opines that "...However judicious these composers may be in their selection of Western musical elements, it is hard to believe that a real African identity can be fully established in their compositions while they still use the Western notation". Uzoigwe's pessimistic stance seem to have been informed by his thought that the idea of devising a notational system for African music in the first place, seems to go against the oral and improvisatory nature of this music.

Amidst the pessimism against the need for indigenous notation system, some Nigerian composers have made tacit efforts based on individual eccentricities over the kind of musical notation system that would reflect the conception of Africa's traditional musical practices and systems. Largely by modifying Western staff notation as Shelema (2008) notes, Nigerian musicians create descriptive and prescriptive symbols while retaining some basic essence of staff notation system. Presenting the notation approach devised by Akin Euba, Uzoigwe (1992: 59) claims that: "Akin Euba is fully aware of the need for a notation designed to suit music written for African instruments, and has introduced new notational symbols in some of his works. The following are few examples of such symbols meant for the indigenous drum, as used in "Four Pieces for African Orchestra".

-  = play with stick and 'cubbed' hand simultaneously
-  = play with both sticks simultaneously
-  = raise the pitch by pressing the drum head with the free hand

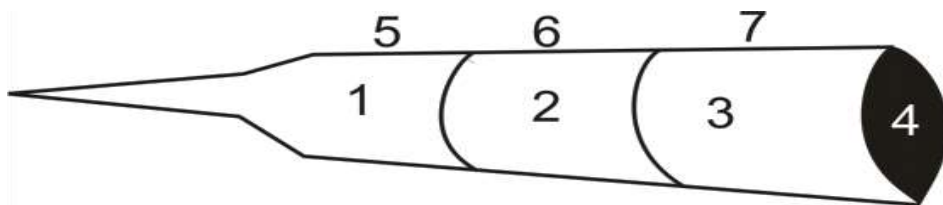
Akin Euba employed the use of symbolic images known as the "cultural triangles," which are connected with the legends, myths and folk tales of African/Yoruba cultural traditions.

Another remarkable notational system which is useful in the notation of the indefinite pitch struck idiophones is Ezegbe's Figured Organographic Composite Notational System (EFOCONS) which assigns figures to the respective parts of a musical instrument. Such figures

are reflected vertically above individual music notes and serves as direction to the performer as to the part of the instrument to strike for sound production. EFOCONS retains Western staff notation dictates as far as notes and their values are concerned. Attesting to the advantage of resorting to this composite system, Onwuekwe (2010) asserts that:

Ezegbe's figured organographic composite notational system is valuable for ethno musicological research. It can be applied to any percussive musical instrument from any culture of the world. With the help of the figures, it is easily identifiable because the figures on the musical instrument serve as a guide to the actual performance. There is a direct link between the figures on the musical instrument and the musical notation. (p. 23).

To describe the use of this notation approach, see an example of a figured metal gong and a composition meant to be realized based on the figures below:



*A figured metal gong from Page 19 of West African Journal of Musical Arts Education, 2010, Vol 1, No. 1*

# Egwu Ogene (Ogene Music)

Arranged by Agatha Onwuekwe

1 1 1 3 3 3 2 6 3 7 2 2 2 3 3 3

4 3 4 3 2 2 2 3 2 2 2 2 3 2

1 1 2 2 3 3 1 1 2 2 3 3 1 1 2 2 3 3 2 3 2 3

2 3 2 3 1 1 1 2 2 2 6 2 7 3

1 1 1 1 1 5 5 2 2 2 2 2 6 6 6 3 3 3 3 3 7 7 7

1 1 2 2 3 3 1 1 2 2 2 2 2 2 2 3 3 3 3 3

4 3 3 4 5 6 3 1 2 3 4

*A composition for a figured metal gong from Page 19 of West African Journal of Musical Arts Education, 2010, Vol. 1, No. 1*

Writing on his self-devised notational system for the membrane drum, Chukwu (2011) mentions that:

...there are theoretical designs that guide a classical drummer, especially as it concerns written African drum music. These signs or symbols are derived from the writer's innovation on African drumming. I have applied these symbols to the teaching of African drumming for over twenty years, and the students have found these symbols as simple notations both for classroom and outside the classroom practices (p. 189).

Just like Ezegebe’s system, Chukwu’s devised system to a large extent, still adheres to Western conventional system in terms of notes and their value, and other basic theoretical principles. His modified Western system could be used to realize the basic drum playing techniques which he categorizes to include;

- i. The Three (primary) basic tones; striking, damping, and slapping.
- ii. The Five secondary tones; rubbing, rolling, flam beat, one-finger-damp/strike, and elbow-damp-and-strike techniques, in classical African drumming.

As against the five lines and four spaces of Western staff notation, Chukwu’s system is based on one single line. The low tones are placed in the space below the line, the middle tones are placed on the line itself, while the high tones are placed above the lines.

The basic (primary) tones are explained as follows:

**Primary Technique 1 – Striking**

These are medium tones where notes are placed on the line. The strike tone can be achieved with a stretched index finger(s), (either of one palm or of the two palms), playing or striking the rim of the drum head.



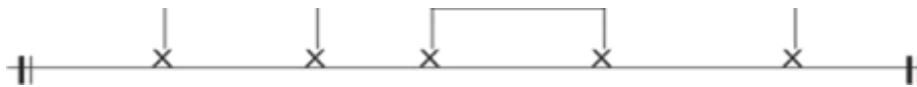
**Primary Technique 2 – Damping**

For the damping technique, the note is placed below the line where the cupped palm placed on or hitting the center of the drum head, to realize a deep tone, achieves the damp-tone. The symbol to represent a damp tone is like a half moon or half of a tennis ball placed on a flat surface, with a tail attached to the top of the covered ‘half-tennis ball’ to represent the damp-tone.



### Primary Technique 3 – Slapping

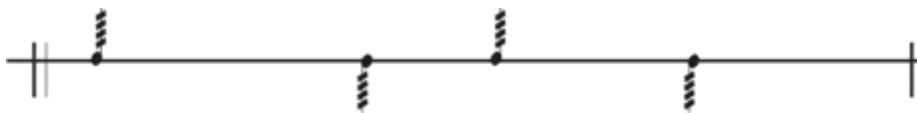
The slap-tone can be achieved by stretching the fingers off the drum surface, and striking/hitting the drum surface rigidly, twisting the wrist slightly. The slap-tone produces a plosive sound resulting to a high-pitched tone. An 'X' symbol, (with a tail placed down across the line or above the line), is used to represent a slap-tone.



The following are examples of secondary techniques of drumming:

### Secondary Technique 1: Rolls

For rolls, the notes are placed on the line, above or below the line with a zig-zag symbol drawn across the tail of the note. Rolls can be achieved on the rim of the drum, as the drummer uses the two palms striking or playing fast notes alternatively.

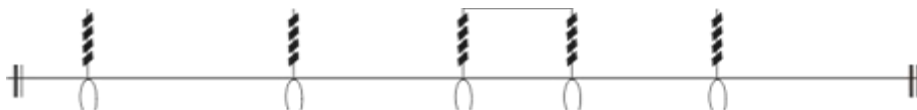


There are three types of rolls:

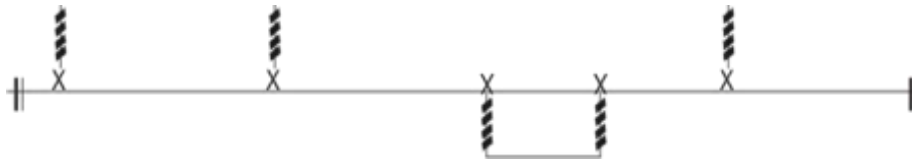
(a) Striking Tolls:



(b) Damping Rolls:



(c) Slapping Rolls:



(d) A combination of Striking, Damping, or Slapping Rolls is represented thus:



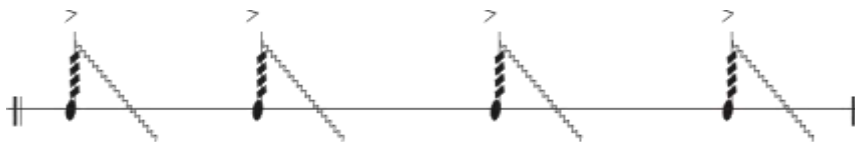
### Secondary Technique: **2 Rubbing**

i. The notes on the lines, with a glissando symbol placed on the top of the tail of the striking note, running down to the right. It is not possible to achieve any rubbing tone(s) (downwards or upwards) on the drum surface without striking the drumhead first, for the rubbing effect to be simultaneously achieved. One palm strikes, while the other palm rubs across the drum surface.



ii. For downward rubbing, the sign  $>$  is placed on the head or top-tail of the note where the glissando symbol is attached.

Indicating that the rubbing effect should be played moving downwards, from the center of the drumhead to the rim of the other (outer) end.



iii. For upward rubbing, the  $<$  is placed on the head or top-tail of the note where the glissando symbol is attached indicating that, the rubbing effect should be played by moving the palm upwards, from the outer rim to the center of the drum surface.



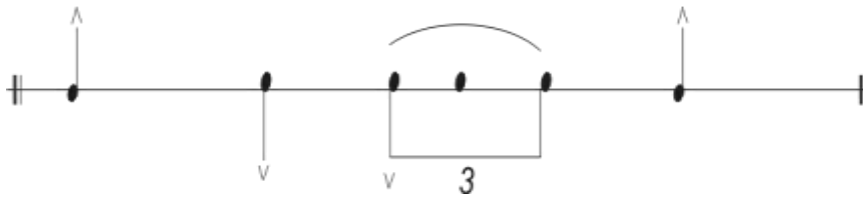
### Secondary Technique 3: **Flam Beat**

The flat beat is like the flam note as that of the Western kit drum notation. The smaller note is played first, before the main required beat. The flam beat is a short, sharp and fast sounding drum tone that looks like a crushed note. This tone can be achieved by combining striking tones alone, or a combination of any of the primary techniques.



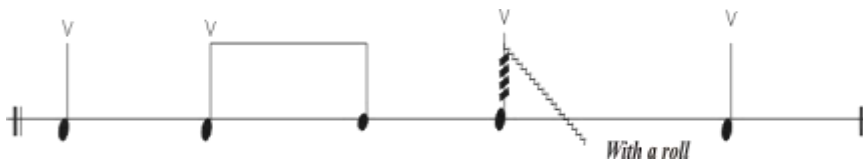
### Secondary Technique 4: **Finger damp-and-strike**

Single finger damp and strike is a technique that combines both damping and striking skills. One of the fingers (of the damping palm), is placed on the surface of the drum, while the other palm strikes. This action must be done simultaneously to be able to achieve the desired sonic effect. The damping effect, in this case, produces a high pitch in comparison to the normal damping skill that produces a deep tone.



### Secondary Technique 5: **Elbow damp-and-strike**

An elbow of one arm is placed down on the skin of the drum (pressed down) as the other palm (fingers) strike the surface of the drum. If the elbow is well placed and the striking is made, a tonal difference will be heard adding some kind of tone colour to the sound made by the master drummer.



Following the few examples above, and from available literature, it is quite clear that Nigerians are more inclined to modifying existing Western staff notation than creating new ones altogether. Hernly (2010) makes this assertion as noted in his statement that:

Modified or altered Western notation has been utilized both descriptively and prescriptively for research and performance of West African drumming. Paschal

Younge, one of the foremost exponents of African music in the United States and former chair of the Percussive Arts Society World Percussion Committee, advocated the use of modified Western notation for the writing of West African drumming examples (p. 11).

The description and prescriptive modifications come in terms of indications in some of the areas of: (i) fingering, sticking and which hand to use, (ii) symbols, (iii) staff type, (iv) playing technique to apply, (v) part of the instrument to play and so on.

In advancement of music notating processes, including the various evolutionary systems mentioned above, the introduction of various computer-based technologies has been very effectual even in some indigenous notation processes. Listing the various (software technologies), Ibekwe (2011) names Cake walk Overture, Finale, Sibelius, Score writer and Voyetra and mentioned the fact that they are useful in transcription, scoring and analysis of music works. Other than these “general” software technologies, other special software technologies have emerged towards the enhancement of notating music of diverse world cultures. For example, Adedeji (2014) reports the introduction of a special software technology which assists music transcription. According to him, *Tarsos* software program is useful for ethnic music of which the tone scale is not known beforehand, a technological advancement which is indispensable in the 21<sup>st</sup> century musicology and scholarship as a whole.

Despite the pre-occupation of some Nigerian composers in evolving notational systems/approaches aimed at addressing the limitation of Western staff notation system and the peculiarities of their music, Nigerians are yet to make a strong move towards possibly adopting on a general terms, any given system or approach for respective musical instruments. That being the case, composers adopt different approaches including Western, indigenous, or a synthesis of both based on their individual conviction and inclinations. In the scoring of music for the indefinite pitch category of idiophones, the following musical examples corroborate the assertion of lack of adoption of any given indigenous notation effort.

For the wooden drum, the following approaches are as reported:

#### **i. Use of Five-line Staff Approach**

See a music example by Sam Akpabot below:





Wooden drum transcription by Sam Akpabot. Page 53 of his "Foundation of Nigerian Traditional music".

### ii. Use of Single-line Staff Approach

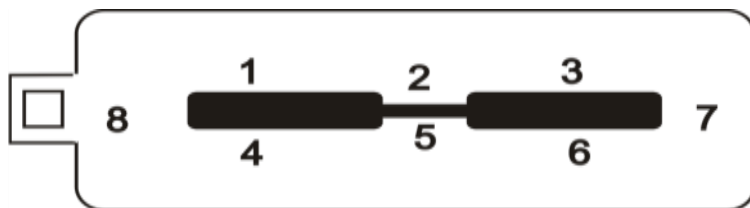
See a music example by Vera Okonkwo below:



Except from "Mma Mma Ekele", a wooden drum transcription by Vera Okonkwo. Page 134 of "West African Journal of Musical Arts Education, Vol 2, Number 1".

### iii. Use of EFOCONS

See a slit-wooden drum with figure reference by Agatha Onwuekwe:



See a music example by Agatha Onwuekwe:

**Egwu Ekwe (Music for the Slit-Wooden Drum)**

**Agatha Onwuekwe**

An excerpt from Agatha Onwuekwe's "Egwu Ekwe," for the wooden drum. Page 21 of "West African Journal of Musical Arts Education, Vol. 1, No. 1".

For the metal gong, the following approaches are as reported:

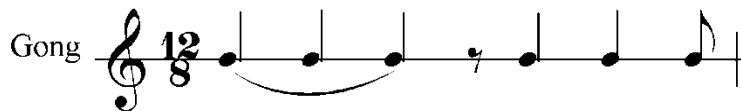
### i. Use of Five-line Staff Approach

See music example by Samuel Akpabot:



From Page 53, Sam Akpabot's *Foundation of Nigerian Traditional Music*

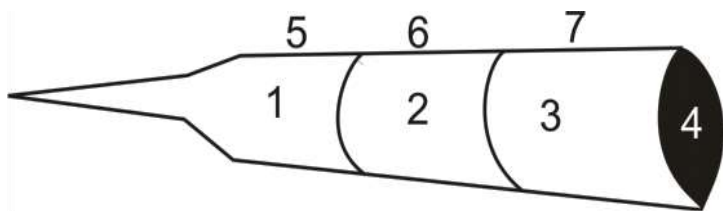
### ii. Use of Single-line Staff Approach



From Page 52, Sam Akpabot's *Foundation of Nigerian Traditional Music*

### iii. Use of EFOCONS

See a metal gong with figure reference by Agatha Onwuekwe:

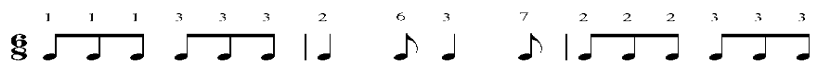


A figured metal gong from Page 19 of *West African Journal of Musical Arts Education*, 2010, Vol 1, No. 1

See a music example by Agatha Onwuekwe titled "Egwu Ogene (Ogene Music)":

### Egwu Ogene (Ogene Music)

Arranged by Agatha Onwuekwe



An excerpt from Agatha Onwuekwe's "Egwu Ogene" for a metal gong from Page 19 of *West African Journal of Musical Arts Education*, 2010, Vol. 1, No. 1

For the wood block, the following approaches are as reported:

### i. Use of Five-line Approach

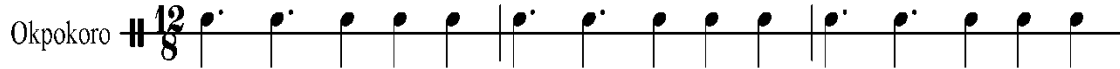
See music example by Benedict Agbo:



From Page 452 of *Journal of the Association of Nigerian Musicologists. No. 10*

### ii. Use of Single-line Staff Approach

See music example by Benedict Agbo:



From Page 451 of *Journal of the Association of Nigerian Musicologists. No. 10*

For the pot drum, the following approaches are as reported:

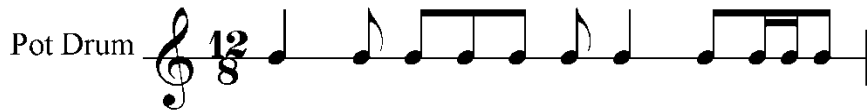
### i. Use of Five-line Staff Approach

See music example by Sam Akpabot:



A Musical Excerpt from Page 21 of Sam Akpabot's *Foundation of Nigerian Traditional Music*

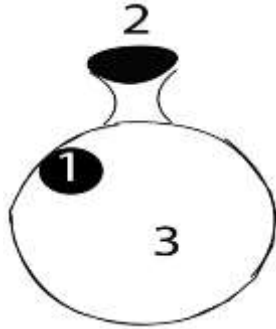
### ii. Use of Single-line Staff Approach



A Musical Excerpt from Page 53, Sam Akpabot's *Foundation of Nigerian Traditional Music*

### iii. Use of EFOCONS

See a pot drum with figure reference by Agatha Onwuekwe:



*A musical pot with figure reference by Agatha Onwuekwe's on Pages 20, West African Journal of Musical Arts Education, Vol. 1, No. 1*

See the music example by Agatha Onwuekwe below:

**Egwu Udu (Udu Music)**

**Agatha Onwuekwe**

*mp*

R L **g**

*A musical Excerpt from Agatha Onwuekwe's "Egwu Udu" found on Pages 20 and 21, West African Journal of Musical Arts Education, Vol. 1, No. 1*

### 2.1.4 The Xylophone

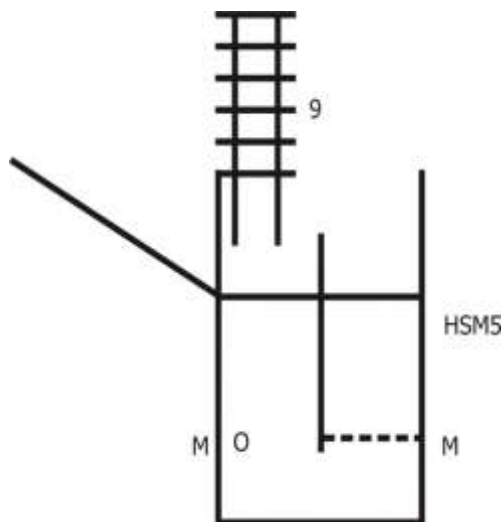
Discussing the etymology of the word, Singer (2017) provides that xylophone carries two Greek words “xylon” and “phone”. “Xylon” means “wood”, while “phone” means “sound”. Merging both meanings together, we arrive at the implication that xylophone is an instrument which sound is produced by wood material.

Viewing the xylophone from the Western classification of musical instruments, the Harper Collins Dictionary of Music describes it as a percussion instrument that consists of a set of wooden bars of different lengths, arranged in two rows like the black and white keys of the piano”. Whilst the description of the xylophone by the Harper Collins Dictionary of Music is acceptable, it could as well be misleading since it suspectedly particularized its description to a particular kinds and make of xylophone. The particularization is in terms of the description of the xylophone as having different lengths, and in terms of xylophone being arranged in two rows like the black and white keys of the piano.

Having said so, we will consider a few descriptions believed to be more adequate, since it considered the description of xylophone in general terms only. Foremostly describing the xylophone as “Wood sound”, the Oxford Dictionary of Music then describes xylophone as a

“Percussion instrument consisting of graduated tuned wooden bars, arranged as on piano forte keyboard, and played by being struck with small hard or soft hammers held in the hands”. Also, the Diagram Group (1976) describes the xylophone as “a set of tuned wood bars beaten with sticks. The bars usually rest in a frame and are arranged in order of pitch” and is common in Africa.

From the method through which sound is produced on the xylophone, Onwuekwe (2011) rightly categorizes the xylophone under struck idiophone which depends on the vibration of the entire body for the production of musical sounds by striking. According to her, *Ngedegwu* (the Igbo name of xylophone) is a traditional musical instrument made of hard wood, struck with two sticks to produce different notes or tones depending on which part is struck. Onwuekwe rightly describes the xylophone as a melody as well as a harmony instrument, since it can produce both single line melodies and harmony. Describing the instrument’s position, support, performer’s position and the playing technique of the musical instrument which Onwuekwe (2005) refers to as organogram, Onwuekwe presents an illustrative and textual description of the Ekelebem xylophone which may serve as guide in the illustrative and textual description of other models of xylophones or musical instruments as follows:



*From page 106 of 2005 Vol. 1, No. 2 edition of Journal of Association of Nigerian Musicologists*

From the description of xylophone used for the Ekelebem music, it can be seen that:

- The instrument is represented by a square being an idiophone.

- The vertical lines at the left hand corner of the square show that the xylophone has a resonator for the support of the slabs.
- It has 9 slabs, in other words, it has 9 keys.
- It is played by 2 males each having two sticks and playing with two hands.
- The letter M on both sides of the square represents 2 males while the lines on the top of the square represent the sticks for playing the musical instrument.
- The figure 9 represents the 9 keys.
- The dotted lines in horizontal position show that the instrument is in a horizontal position.
- The figure 0 at the left hand corner of the square shows that the players are sitting down.
- Since there is no figure below the square, it shows that the instrument is in direct contact with the ground.
- The xylophone falls on the 5<sup>th</sup> degree of the Hardness Scale of Material of Construction by Mantle Hood. This is because the xylophone is made of wood and wood falls under the 5<sup>th</sup> degree as classified by Mantle Hood. This is represented by the symbol HSM5 = hardness Scale of Material is 5.

It should be reiterated that the above description is as applies to the Ekelebem xylophone. However, most of the points apply to many xylophones around the world. Having discussed the physical description of the xylophone, it is important to discuss aspects of science of xylophone sound. Ystad, Aramaki & Kronland-Martinet (2019) notes that xylophone sounds are produced by striking wooden bars with a mallet, which are strongly influenced by the mechanical properties of the wood species chosen by the xylophone maker. Ystad et al. generally address the relationship between the sound quality based on the timbre attribute of impacted wooden bars and the physical parameters characterizing wood species. Bebey (1975) informs that the type of wood in use varies from region to region, depending on the sonority desired. By that, the soft, light wood gives a deadened sound, while hard woods render a crystalline sound. Holz (1996) notes that an ideal xylophone wood bar is characterized by a specific value range of density, Young modulus, and damping factors.

Good examples of hard wood for the production of xylophone are Rosewood and Mahogany as mention Cook (1997) and Okafor (2005) respectively. To produce the desired quality of sound, Ofuani (2016) mentions that woods used in the construction of xylophone are

seasoned for months. Also, the difference in sizes, height and weight of the bars informs the difference in pitch when vibrated.

The lowness and highness of xylophone is another factor on the science of xylophone sound. Illustrating with an eight slab xylophone, Nzewi (2007) labels the entire slabs/keys letter A to H, representing the sizes, height and weight of the slabs/keys in a descending order. By this, he shows that “A” will produce the highest pitch down to “H”, the lowest. The diagram-based illustration shows that xylophone sounds are identifiable in a graded order from low to high pitch.

The size of each xylophone slab is another aspect of the science of xylophone sound. Discussing on the sizes of most European xylophone slabs of normal compass between three and four octaves, Holland (1978) observes that the slabs of the xylophone may be about 1in. and  $1\frac{3}{4}$  in. wide. Holland (1978: 170) categorically notes that “most of the current models on offer in Europe and the United States are  $3\frac{1}{2}$  in. – octave F-C instruments with bars of  $1\frac{1}{2}$  in. width, while the British Premier model has a four-octave C-C range and bars of  $1\frac{3}{4}$  in.

On the number of tones that can be produced in a xylophone, it is important to point out that this depends largely on the instrument maker and the performance detects of instrument users. Accordingly, Akpabot (1998) reports that African xylophones can have from two to twenty-two notes which can be played by one to six people, while Bae (2001) reports that African xylophones can have six to twenty two instead which can be played by one to six people.

Another aspect of xylophone science of sound is the resonating system. Although there are xylophones without any special resonating system as reports Yoo Jin Bae (2001), resonating technology varies from culture to culture. Accordingly, Akpabot (1986) identifies the use of gourd resonating technology in the northern part of Nigeria, banana stems resonating technology in the Southern part of Nigeria, the pot resonating in the Southern part of Nigeria, and the pitcher technology of Igbo *Ngedegwu* xylophone. Also, Nzewi (2007: 19) observes that “various xylophone cultures have devised various technologies for amplifying the sound.” Noting different technologies as applies in divers African cultures, there are those that the keys are arranged on a pair of wet banana stems that create a resonance through, those that have devised resonators made of calabash or gourd or animal horn with each key having one or two resonating shells attached to it, those with the two-slabs species mounted on an earthenware bowl or a wooden box that acts as the resonating chamber, those that the range of xylophone keys is

normally secured to two parallel wooden or vegetable supports, straight or curvilinear, with ropes or pegs, those with two-key with pot or wooden box resonator, those with portable xylophone with independent resonators, those with fixed-location technology with composite vegetable resonator which is also called a trough xylophone, and the modern, factory-produced xylophone with resonating plastic or metal pipes and wooden chambers. Breaking resonating systems into three forms, Onwuekwe (2005) states that the first is based on pit, trough, and the clay pot resonating technology. Second are those based on banana stem resonating technology, and the third are those mounted on a wooden frame with a number of gourd resonators suspended, graduated in size in relation to the pitches of the wooden slabs.

To maintain good xylophone sound quality, Holland (1978) provides general care practices to prevent parts of the xylophone from possible damage, which may lead to loss of good sound quality. Accordingly, he states that xylophones just like marimbas, should be treated with care due to its vulnerable wooden notes, if the notes are to stay in tune, and the slabs undamaged. Holland suggests that xylophones should be kept as far as possible in a constant temperature, avoiding any extremes. Also, xylophone will need to be checked at regular intervals for any discrepancy in pitch and that this is best done by experts with the right equipment, rather than by the player himself. The pitch is flattened basically by filing the centre underside of the bar, and sharpened by filing the ends. The use of recommended mallet or playing stick and avoiding the placing of other instruments or stands directly on to the bars, and use of proper protective cover when the instrument is not in use to avoid moist, dust and other pollutants from the environment are also advisable.

### **2.1.5 The Xylophone in Musical Use**

The xylophone has both musical use as discussed Onwuekwe (2011), and non-musical use. We will however briefly concern ourselves with the musical use of the xylophone among culture groups, and the musical use of xylophone in terms of composition and performance.”

#### **Musical Use of Xylophone in Culture Groups**

Reporting the musical use of the xylophone in a typical culture group, Akpabot (1998: 66) informs that he came across a xylophone ensemble made up of three xylophones playing together. The said ensemble was made up of xylophone 1, xylophone 2 and xylophone 3, and



was being accompanied by four indigenous percussive music instruments including the gong, skin drum, wooden drum and rattle. See evidence of the music example below:

The musical score is arranged in seven staves. The top three staves are for Xylophone 1, Xylophone 2, and Xylophone 3, all in treble clef with a 12/8 time signature. Xylophone 1 has a continuous melodic line. Xylophone 2 and 3 have rhythmic patterns. The bottom four staves are for Gong, Skin Drum, Wooden Drum, and Rattle, all in alto clef with a 12/8 time signature. The Gong has a rhythmic pattern. The Skin Drum has a rhythmic pattern. The Wooden Drum has a rhythmic pattern. The Rattle has a rhythmic pattern.

From page 66 of Sam Akpabot's *Form, Function and Style in African Music*

Akpabot's report of a xylophone ensemble with percussive accompaniment which has been discussed with musical example above, fits into the third category of African instrumental combination by Nketia (1974) which has to do with the combination of both melodic and percussive instruments, against the first and second which involves ensemble consisting exclusively of melodic instruments, that is, instruments of definite pitch, and ensembles consisting of instruments capable only of indefinite pitches (percussive instruments), such as some drums, bells, rattle, etc.

Akpabot (1998) recounts a report of *timbila* xylophone orchestra of the Chopi of Mozambique, in which the xylophone musical performance is conceived like the four parts of a choral group where the *cilanzane* is conceived as treble, *sange* as alto, *dole* as tenor, *deblinda* as bass, with an additional low sounding instrument known as *gulu* as a contra bass. According to

him, this is a unique example of an African orchestra tuned to a definite pitch, producing a form of a harmony and polyphony using a pentatonic scale without semitones.

### **Xylophone Music Composition**

Xylophone music composition has to do with music compositions for the xylophone. Examples of some notable works for the xylophone as provided by Singer (2017) are: George Gershwin and Gershwin Ira's "Fascinating Rhythm", George Hamilton Green's, "George Hamilton Green's Jazz Classics for the Xylophone", George Hamilton's "Log Cabin Blues", George Hamilton Green's Triplets, George Hamilton Green's Watermelon Whispers, Joseph Green's. "Xylophonia", Victor Herbert's "Al Fresco", Johnny Noble's and Sunny Cunha's "Hula Blues", Red Norvo's "Hole in the Wall", Red Norvo's "Knockin' on Wood", and Thomas Waller's "Handful of Keys".

To effectively compose reputable xylophone works such as those above, Kennan (1970: 214) points out that the composer must develop requisite competency in xylophone music writing and basic conventional practices, some of which involves knowledge of the sounding and writing pitch, musical indications, sticking system, number of sticks/grip method, stroke techniques, and so on.

On knowledge of the sounding pitch and writing pitch, Cook (1997) informs that composers conventionally write music for the xylophone an octave lower than sounding pitch, therefore causing it to be a transposing instrument. Cook explains that this prevents the problem of the players having to read many ledger lines. On the issue of musical indications, Holland specifies some musical directions and expressions expressed in words and markings. A few examples of direction in words by Holland which are peculiar to the keyboard percussion instruments in general and the xylophone in particular "L" and "R" which represent "left hand" and "right hand". On the sticking system, there are three basic sticking systems in xylophone playing as provided by Holland (1978). According to him, they include the double stroke; where the player applies both hands simultaneously in realizing more than a tone across the whole piece or particular aspects of the piece, the hand to hand alternation system; where the performer applies each one hand after the other across the whole piece or particular aspects of the piece, and the double hand sticking system and the hand to hand alternation sticking system in a single performance. On the number of sticks used by each performer, the use of two beating sticks (one in each hand is in general practice). Burton (2018) however discusses practices where the player

makes use of multiple sticks ranging from two to four along with various grip methods such as the Musser grip, Stevens grip and the Burton grip. On the stroke techniques, Cook (1997) specifies some to include the full stroke, the touch-lift stroke, and the sustained tone or roll. Cook also discusses effects such as the glissando, dead strokes, rattan scrapes, mandolin roll which would come through discreet manipulation of mallet and the bars. He however considers the performer's sense of ideo-kinetics and mental picture of the bars position to enhance the production of these effects.

To enhance music composition of any assortment of which xylophone music is a part, Akwaowo and Odogbor (2018) discuss the use and benefits of modern computer-based music composition technology which come in terms of ease of work, production of neat and intelligible score, provision of playback option, suggestiveness, work speed, and relating users with composition medium. Nwamara (2006), Adedeji (2004), Ekezie (2011), Ibekwe (2011) all write on the use of the music software, largely corroborating some of the use and benefits stated above. Due to the relevance of the music software in composition, Onuara-Ogunno (2015) strongly advocates for all musicologists to embrace the culture of utilizing same in music businesses.

## **2.2 Empirical Review**

This aspect is a review of previous empirical studies by other researchers, vis-à-vis the employment of traditional musical instruments in indigenous art music composition. It attempts to relate such studies with this very one in terms of statement of problems, research methodology, medium composed for, and purpose of the study. The review is as follows:

### **2.2.1 Empirical Review 1**

Onyeji (1994) observes the “proliferation of vocal works” among Nigerian composers. To him, the general inclination towards vocal works “makes it almost impossible for piano works in African idioms to be seen in Nigerian schools, colleges and departments of Music of Universities”. More so, he observes that out of the few Nigerian composers who have attempted to produce piano works based on African idioms, some are unsuccessful. In this sense, unsuccessful implies that some of them end up with very interesting classical music which have little or nothing to do with African musical idiom.

In a bid to address the issues raised above, Onyeji presents a set of compositions which reflects the concept of indigenous musical material while projecting same through Western notation system and composition medium (being the piano). Inspired by Chopin's exploration of

Polish dances in his piano works, Onyeji derived his compositional materials from the *Ufie* dance repertory of the Igbos of Anambra and Enugu States of Nigeria. With those, he achieves a set of compositions in different movements titled “*Ufie*” meant for the piano. In his compositions, he fused aspects of African and Western music together in line with the compositional trend among indigenous music composers.

Onyeji’s study and this very study are similar in terms of resort to the musical traditions of the both composers for compositional resources, fusion of both Western and indigenous elements, and so on. The key dissimilarities lie in the choice of composition medium and in the purpose of the study. While his study utilizes Western piano as composition medium, this very study utilizes an indigenous xylophone with other traditional musical instruments accompanying. More so, while the key purpose of his study has to do with advocating for appreciable reflection of traditional musical idioms in piano-based works, this study advocates frequent utilization of indigenous composition medium with attempt at addressing associated concerns.

### **2.2.2 Empirical Review 2**

Udoh (2008) observes that African composers have not done enough works in the area of instrumental music, which reflects traditional musical identity. He observes that there are more composers who bear their minds on African art music for other media than for the piano. He however notes that although some leading Nigerian composers such as Uzoigwe and Euba have done some notable instrumental works which reflect indigenous musical elements, the area of instrumental music is yet to be a norm among Nigerian composers.

Deriving his compositional materials from the Annang group of Akwa Ibom State of Nigeria, he selects the “traditional/neo-traditional music”, toward the production of six piano-based compositions. In his compositions, he fused aspects of African and Western music together towards creating a language that communicates to both African and European listeners.

Udoh’s study and this very one are similar in terms of resort to the musical traditions of the both composers for compositional resources, fusion of both Western and indigenous elements, and so on. The key dissimilarities lie in the choice of composition medium and in the purpose of the study. While his study focuses on the Western piano as the basic composition medium with traditional wooden block accompaniment at some levels, this very study focuses on the indigenous xylophone with traditional musical instruments accompanying. More so, while the key purpose of his study has to do with advocating for indigenous instrumental music

composition, this study advocates frequent composition for traditional musical instruments and attempts to address associated concerns.

### **2.2.3 Empirical Review 3**

Akpakpan (2011) queries the erroneous views held by non-indigenous theorists of African music and however observes the growing trend among indigenous musicians towards correcting such views. He also took note of the efforts among indigenous composers at establishing an identity for art musical practices by Nigerian composers, having received the gift of art music from the West. In view of these, he presents a set of compositions which reflects the concept of nationalism and globalization with the hope to give it a “two-dimensional outlook”.

Deriving his compositional materials from features of the Ekpo Spirit-Manifest music and its instrumental resources (of the Annang people of Akwa Ibom State of Nigeria), he produced Western woodwind and Ekpo Spirit-Manifest percussion compositions. In his compositions, he fused aspects of African and Western music together towards creating a language that communicates to both African and European listeners.

Akpakpan’s study and this one are similar in terms of resort to the musical traditions of the both composers for compositional resources and fusion of both Western and indigenous elements. It is also similar in terms of the use of traditional musical instruments at some points. The key dissimilarities lie in the choice of composition medium and in the purpose of the study. While his study utilizes both Western and indigenous composition medium, this very study utilizes an indigenous xylophone with other indigenous musical instruments accompanying. More so, while the key purpose of his study has to do with advocating for nationalist approach among indigenous composers, this study advocates frequent utilization of indigenous composition medium and made attempt to address associated concerns.

### **2.2.4 Empirical Review 4**

Ogori (2017) observes that there are historical events in every African community which are being infused in their festivals. Ogori sees such historic events as part of the history of these African communities and however observes that they are gradually “swept under the carpet” because of Western civilization and Christianity.

As means to arrest such ugly trend in the study of a typical African community, the researcher/composer reflects the Ogori story in her three-act opera titled “The fall of Ogori”. The Ogori story occurred between 1954 and 1957 in Odi, Bayelsa State, Nigeria, and provided the bases for dialogue among characters in her story.

Her study and this very one are similar in terms of resort to the musical traditions of the both composers for compositional resources, fusion of both Western and indigenous elements, and composing for traditional musical instruments. The key dissimilarities lie in her use of mixed vocal and musical instruments while these study projects only instrumental (xylophone) compositions with indigenous musical instruments accompanying. More so, while the key purpose of her study has to do with advocating for indigenous-inclined compositions based on opera, this study advocates frequent composition for traditional musical instruments and made attempts to address associated concerns.

## **2.3 Theoretical Framework**

This aspect has to do with established theories that relates with this study. Such theories provide another form of logical support for this study, and are as discussed hereunder:

### **2.3.1 Theory of Social Learning**

The celebrated theory of social learning was formulated by Albert Bandura. Discussing on observation which is a key substance to the learning theory, Bandura (1971) notes the potency of observation in learning process and posits that:

In actuality, virtually all learning phenomena resulting from direct experiences can occur on a vicarious bases through observation of other people’s behaviour and its consequences for them. Man’s capacity to learn by observation enables him to acquire large, integrated unit of behavior by example... (p. 2)

Re-echoing the substance of the theory, Apakama, Amadi and Njoku (2016) explains that learning is a cognitive process that takes place in a social context and can occur purely through observation and direct instruction. Since learning involves observation of behaviour and the consequences of such behavior, the learner is enabled to take informed decisions about the performance of the behavior. Also explaining the theory, Eesuola (2016: 11) adds that “from observing others, one forms an idea of how new behaviors are performed, and, on later occasion, this coded information serves as a guide for action”.

Relating music with this theory, it is important to mention that music is a social behaviour and that it can be observed, learnt and performed with creative additions by the learner. It is on this premise that contemporary Nigerian composers are expected not to extricate themselves from their traditional music systems, as it grants them the first-hand opportunity for the learning processes of participation and observation. By that, composers can be well-equipped with knowledge of traditional musical resources for recommendable creative appropriation in music composition.

It is the recourse to one's musical traditions for musical knowledge towards appreciable culture-based composition that is known as creative musicology as conceptualized by Akin Euba. As highlighted by Onyeji (2011), such knowledge is then creatively combined with Western musical knowledge in appreciable degrees, towards an art music which may be sensed as indigenous. In much sense, creative musicology is akin to research-composition which Onyeji (2005) defines as:

an approach to composition in which in-depth ethnomusicological research on indigenous music of a given culture informs the creative and compositional theory of modern art music composition. It is a composition process that enables a composer to produce modern African music of any length or magnitude by the study and application of creative elements and idioms from any identified African musical type or tradition. (p. 251).

This form of research approach aligns with Akpakpan's (2011) approach to research composition which includes: transcription, analysis, fusion of musical resources and documentation. On fusion, Akpakpan however mentions that the composers' compositional styles are always dependent on the degree of their indebtedness to either traditional African music or their foreign counterparts.

### **2.3.2 Social Constructionist Theory of Representation**

Social constructionist theory of representation which Berger and Luckmann (1991) is believed to have played a major role in its development, is primarily a sociology-based theory with serious implications in communications. The theory has over the years, been applied in explaining logics from other disciplines especially in the humanities and arts. Accordingly, attempts will be made at applying or relating the theory to this very one, beginning with an attempt at painting a picture of what social constructionist theory of representation means.

In linguistic discourses, the theory articulates the fact that the use of a particular sound or sets of sounds to symbolize or represent an idea, that such sound can function as a language for such a given culture. Hall (1997) explains that meaning is constructed by the given language users. According to him, things do not convey the meaning by themselves. The meanings are being constructed using representational signs by the users. The translatability is not given by nature or fixed by the gods, but are the result of a set of conventions which are being operated at the social space. Providing answers on how societies reproduce, Berger and Luckmann (1967) popularized the idea of a continuous reconstruction of society. This shows the importance of education of individual members in the reproductive reconstruction, through enactment and reproduction by human behaviour, by the means of practice.

Relating the theory of social constructionist theory of representation to this study, it can be said that what constitutes identity for Nigeria's art music composition does not just occur. They are constructed by Nigerian composers over a period of time. The issue of identity for Nigeria's art music composition is traceable to the very earliest times when art music was introduced into Nigeria to the first generation of art musicians/composers. As discuss Oriloye and Olutoyin (2008) and Emielu (2013), the earliest art musicians (of early 20<sup>th</sup> century) started out by juxtaposing indigenous languages on Western hymn music and by introducing musical accompaniment based on traditional musical instruments for which music score were not provided. Even though these practices may still be practiced at some levels today, Nigerian composers have continued to explore on what should constitute their musical identity in what Omojola (1995: 40) refers to as "striking experimentation". Noting several sonic and structural aspects such antiphony, ostinato, linguistic features, among other elements/features of traditional music, Ogisi (2007) corroborates this statement and insists that indigenous composers are necessarily required to embark on researches into their musical traditions as means to successfully recognize and select resources necessary for application in art music composition.

### **2.3.3 Symbolic Interactionism Theory**

Crossman (2019) discusses symbolic interactionism theory which is also known as symbolic interaction perspective as a sociological concept, of which ethnomusicological practices may situate. Early proponents of this theory such as Max Weber, Hebert Blummer,



George Hebert Mead and Erving Goffman opine that individuals act according to their interpretation of the meaning of their world.

Schaeffer (2009) speaks of members of the society as seeing symbols as an important aspect of communication, sharing the social meanings of symbols, materials, actions and relationships. Generally, symbolic interaction theory profiles the society in terms of the symbolic meanings attached to objects, events, behaviours, times and actions by such society. Note worthily, subjective meanings are given more credence in symbolic interactionism, and reflects a collective thought pattern and believe as factors that give birth to behavioural patterns.

By way of relating the theory of symbolic interactionism to the idea of composing for the indigenous xylophone (and other traditional musical instruments) meant to be brandished on modern concert stages, it is important to mention that traditional musical instruments symbolically represents a cultural reality and would therefore create in the minds of a cultural music audience to an art music concert, that overwhelming sense of musical ownership and identity.

## CHAPTER THREE

### RESEARCH METHODOLOGY

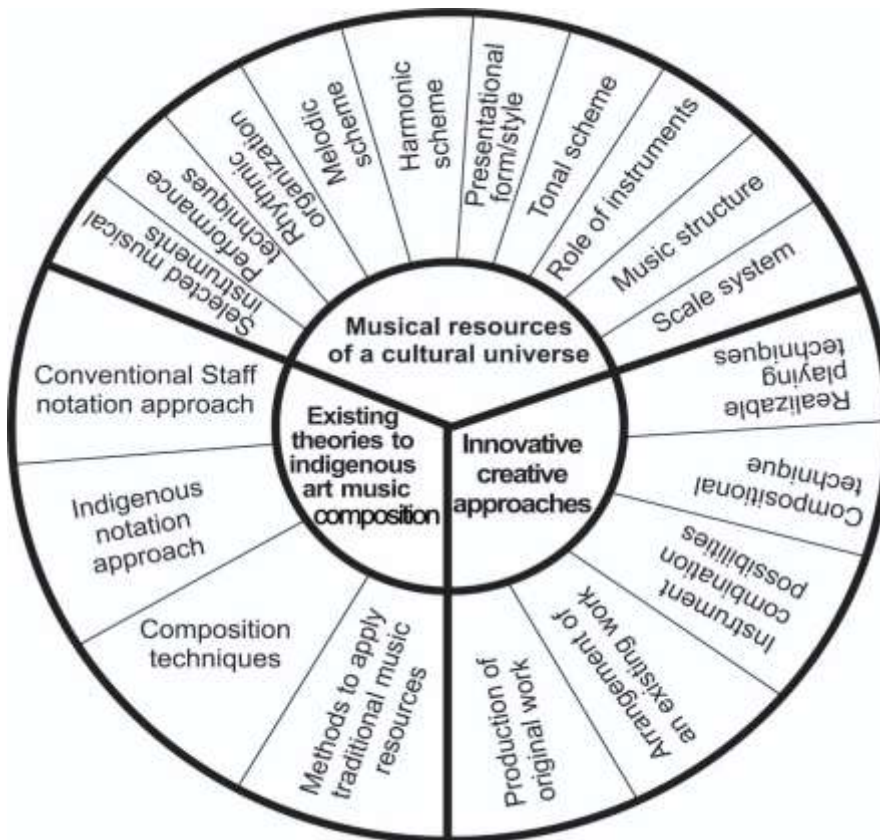
#### 3.0 Preamble

This chapter has to do with the method used in carrying out the research. It consists of the research design, location of materials, method of data collection, method of data analysis, and pre-compositional consideration.

#### 3.1 Research Design

This study is qualitative in nature, involving the application of qualitative information/knowledge in music composition. The study was guided by a composition model designed by the researcher, for the production of instrumental music based on traditional musical instruments.

#### Composition Model for Traditional Musical Instrument



First, the model prescribes that the composer should experience a given culture as means to obtain its musical resources, for application in composition. Resources include traditional musical paraphernalia/instruments, and the sonic resources of such musical culture. In the case of this study, the musical resources of the Ibibio people and that of their xylophone culture were experienced by the researcher. The experience was through listening/watching Ibibio folk music performances, and paying field trips to and watching the rehearsal and performance sessions of the Amazing International cultural troupe and Udo Mariam Troupe respectively. These provided the opportunity for the researcher to be abreast with the Ibibio folk musical style and xylophone musical style and instruments.

Second, the model prescribes that the composer should consider and apply existing theories to indigenous art music composition. This was done by the composer through literary review of existing indigenous compositions by other composers, review of musical analyses of existing indigenous compositions by other composers and analysts, and review of opinions published by theorists on the methodological approaches to indigenous art music composition.

Third, the model prescribes that the composer should consider and apply innovative creative approaches to his composition. This was done by providing creative innovations to the production of “Nkukwak Ikon” compositions. By this, the composer could add to the instrumental art music in Nigeria with original composition, and also enhance the repertoire of performance techniques of xylophone music.

### **3.2 Location of Materials**

Materials for “Nkukwak Ikon” compositions in this dissertation are mostly field tokens from the musical heritage of the Ibibio of Akwa Ibom State, Nigeria. This includes resources from the Ibibio folk musical culture, and the Ibibio xylophone musical culture. For the Ibibio xylophone musical culture, the “Amazing International Theatre Troupe” and “Udo Mariam International Troupe” in Uyo for close observation and collation of materials).

In the current Nigerian statehood, the Ibibio are geographically located in Akwa Ibom State which was created on September 23, 1987 from the Southwest third of Cross River state - a combination of the Uyo, Ikot Ekpene, Eket and Abak divisions of Old Calabar province. The 31 Local Government Area State with Uyo as its capital is bordered on the East by Cross River

State, on the West by Rivers State and Abia State, and on the South by the Atlantic Ocean and Cross River State again. Describing the physical environment of the Ibibio, Ekong (2001) reports that:

The Ibibio country lies to the South-Eastern corner of Nigeria roughly between latitudes 4<sup>0</sup> 25' and 5<sup>0</sup> 30' North and longitudes 7<sup>0</sup> 30' and 8<sup>0</sup> 30' East. The people share a common boundary with the Aro and Ngwa Igbos to the north-west and the Ekois to the direct north. To the west and south-west, they share a common boundary with the Ijaws while to the east, they share a common mountainous boundary with the Western Cameroons. To the south the area is bounded by the Bight of Bonny (p. 1).

From the description above, Ekong clearly includes all the sub-groups of Annang, Oro, Ibeno, Ini and others, as part of the Ibibio nation. But with rising crave for socio-political relevance over the years, respective sub-groups have sought recognition as independent ethnic groups. Corroborating Ekong's stance, Nssien (1991) also categorizes those sub-groups as Ibibio, he however recognizes the Annang, Oron, Eket and Ibeno as the major sub-groups, and also mentioning the fact that there are slight dialectical differences among them.

Notwithstanding the crave for relevance or any form of delineation which may leave the Central Ibibio as the "core Ibibio", the sharing of certain common ties points to the ethnical relatedness as rationally a common cultural people. For example, the most commonly used local language of communication across the different culture groups in Akwa Ibom State is the Ibibio language. Abasiattai (1991: 54) attests to this by noting that, all groups including Annang, Ekid, Ibeno and others, are regarded as "Okop usem Ibibio", that is, "people who understand Ibibio language" and therefore, generically Ibibio. Apart from being generally understood among all sub-groups, very many words share common meanings among all sub-groups in Akwa Ibom State. For example, "Ikwo" (that is, song), "Ikon" (that is, xylophone) are so referred by all the sub-groups in Akwa Ibom State among many other words.

There are lots of cultural similarities among the different sub-groups, which further buttresses the ethnical relatedness. These exists in terms of musical practices, dances, myths, religions, arts, crafts, funerals, folklore, mode of dressing, food, religion, cults, festivals, arts, sculpture, poetry and other cultural indices. Referring to all the sub-groups, Udo (2005) attests to

this and mentions that they all share common culture, customs and tradition. He then goes ahead to list some of such areas to include: the existence of priest-king, lineage system, government by secret societies, open-air traditional performances like *Ikon* (that is, xylophone), Uta, Abang, Itembe, Ndido and Mbobo, traditional high religion and women's government. Although there exists some peculiarities in the music perpetuation of the various sub-groups, xylophone music of the groups in Akwa Ibom State share very wide range of similitudes in terms of constructional material, ensemble paraphernalia, songs repertoire, roles of instruments, and presentational forms.

### **3.3 Method of Data Collection**

Personal observation and literary review were methods used to collect information/knowledge for the study, and are as discussed:

#### **Personal Observation**

Observation was the basic instrument used in the field. Nworgu (2006: 81) defines observation as involving "watching people, events, situations, or phenomena and obtaining first-hand information relating to particular aspects of such people, events, situations or phenomena". The researcher being himself an Ibibio person, has listened to and noted the stylistic intrigues of his folk music. Apart from that, he was involved personally in the observation of the Amazing International Cultural Troupe and Udo Miriam Troupe performances, by being a non-participant observer during the course of three rehearsal and performance events by these groups. He captured the musical performances and paraphernalia of these groups using audio and video recording gadgets, and played back the recording for a closer and repeated viewing and listening. By doing this, the researcher was better equipped to compose based on the musical materials of his people.

#### **Literary Review**

Literary enquiries of books and journals in physical libraries and internet sources were efficacious in gathering knowledge of existing creative approaches among indigenous composers. It was also efficacious in the review of related discourses in the dissertation on the idea of composition medium which was the central point of discussion.

### **3.4 Method of Data Analysis**

The method of data analysis was qualitative in nature, and was largely based on Agu's (1999) procedures for the analyses of indigenous compositions. The essence of analyzing "Nkukwak Ikon" compositions was to explain in reasonable detail, the process and procedure in achieving each composition. Also, the analysis gives meaning to the discussion of findings in chapter four of the study.

### **3.5 Pre-compositional Consideration**

Pre-compositional consideration has to do with the notation system/approach employed by the composer for each instrument, and some general considerations.

#### **3.5.1 Notation System/Approach**

The notation system/approach used in the composition varied according to the instruments involved. Details of the notation approach (Chukwu's Single Line Notation approach) for the membrane drum and the notation approach (Figure Reference Notation approach) for the indefinite pitch struck idiophones are discussed in the review of related literature and discussion of findings respectively.

##### **i. Xylophone (Ikon)**

The conventional staff notation system of five lines and four spaces (for melodic-based music), was applied in composing for the xylophone.

##### **ii. Wooden Drum (Obodom)**

The Figure Reference Notation (FRN) approach was applied in composing for the wooden drum. It provides figures on specific parts of the musical instruments which are duly reflected on the score.

##### **iii. Metal Gong (Akangnkang)**

The Figure Reference Notation approach was applied in composing for the metal gong. It provides figures on specific parts of the musical instruments which are duly reflected on the score.

##### **iv. Wood Block (Ntakrok)**

A Figure Reference Notation approach was applied in composing for the wood block. It provides figures on specific parts of the musical instruments which are duly reflected on the score for reading.

## v. Membrane Drum (Ibid)

As elaborated in chapter two of this dissertation, Chukwu's single line notation approach was applied in composing for the membrane drum.

### 3.5.2 General Consideration

Tonal centre	A Minor
Form	Generally antiphonal
Texture	Homophonic and contrapuntal
Medium	The Ibibio key C eighteen-slab diatonic xylophone with different traditional musical instruments accompanying
Tempo	There is no Maelzel's Metronome specification to regulate the speed of the tempo indication on any of the pieces. This is intended to allow the performer some freedom in that regard
Range of compositions	This was largely informed by the range of the xylophone which is between A3 – D6 (based on the 88-key Western piano)
Audience	Concert
Kind of music	Instrumental art music for small ensembles
Compositional techniques	The following techniques were varyingly considered: repetition, sequential progression, call and response, call and refrain, solo and chorused refrain, diminution and overlapping
Role of instruments	Xylophone 1 takes the lead role, while xylophone 2 and 3 (being the response group members) takes response roles. Other instruments are generally considered as accompaniment instruments. The membrane drum and wooden drum are schemed in the dance mode, while the metal gong and woodblock are varyingly deployed to articulate the basic regulating beats.
Tonal organization	The tones and intervals of the xylophones were largely influenced by the tonal nature of Ibibio language.
Scale and Basic Harmonic Principle	The hexatonic and diatonic scales were considered, with harmonies homorhythmically construed in consecutive 4ths and sometimes, 3rds

## CHAPTER FOUR

### PRESENTATION OF COMPOSITIONS, ANALYSES, AND DISCUSSION OF FINDINGS

#### 4.0 Preamble

The “Nkukwak Ikon” compositions are being presented and analyzed piece by piece in this chapter. The findings of this study are also discussed.

#### 4.1 Presentation of “Nkukwak Ikon” Compositions and Analyses

“Nkukwak Ikon” consists of ten (10) compositions for the Ibibio Key C eighteen slab diatonic xylophone, with selected traditional musical instruments accompanying. The compositions are presented in conventional staff notation system and various indigenous staff-based notation approaches, while the analyses are largely based on Agu’s (1999) analytical procedure for indigenous works. The compositions and analyses are presented in this order:

Composition No. 1 - Eyen Acalabar

Composition No. 2 - Asong Esit Akan Mkpa

Composition No. 3 - Ih Nne

Composition No. 4 - Anie Naha Ase Annam

Composition No. 5 - Akpon Mbod Efod

Composition No. 6 - Saana K’ Ubok

Composition No. 7 - Nsak Ebot Edet Enyong

Composition No. 8 - Ikid Anam

Composition No. 9 - Adiaha Udo

Composition No. 10 - Etok Esa Nne



4.1.1

# Eyen Acalabar

Ndifreke Akwaowo

Moderately Fast

The musical score is arranged in three systems, each containing four staves. The first system includes Xylophone 1, Xylophone 2, Xylophone 3, and Wood Blocks. The second system includes Xyl. 1, Xyl. 2, Xyl. 3, and W. Bl. The third system includes Xyl. 1, Xyl. 2, Xyl. 3, and W. Bl. The score is written in 6/8 time with a key signature of one flat. The tempo is marked 'Moderately Fast'. The dynamics are marked *mf* (mezzo-forte). The first system shows Xylophone 1 and Wood Blocks playing from the first measure, while Xylophone 2 and Xylophone 3 enter in the third measure. The second system shows Xyl. 1 and Wood Blocks playing from the first measure, while Xyl. 2 and Xyl. 3 enter in the second measure. The third system shows Xyl. 1 and Wood Blocks playing from the first measure, while Xyl. 2 and Xyl. 3 enter in the second measure. The score concludes with a double bar line at the end of the third system.

Eye Acalabar

The musical score for "Eye Acalabar" is divided into three systems. Each system includes three xylophone parts (Xyl. 1, 2, 3) and a wood block part (W. Bl.).

- System 1 (Measures 13-16):** Xyl. 1 has a melodic line starting at measure 13. Xyl. 2 and 3 play chords. W. Bl. has a rhythmic pattern of eighth notes.
- System 2 (Measures 17-20):** Xyl. 1 has a melodic line starting at measure 17. Xyl. 2 and 3 are silent. W. Bl. continues the rhythmic pattern. A box containing the letter 'b' is positioned above the first measure of this system.
- System 3 (Measures 21-24):** Xyl. 1 has a melodic line starting at measure 21. Xyl. 2 and 3 are silent. W. Bl. continues the rhythmic pattern.

Eyen Acalabar

Musical score for Eyen Acalabar, measures 25-37. The score is arranged in three systems, each containing three xylophone parts (Xyl. 1, 2, 3) and a wood block part (W. Bl.).

**System 1 (Measures 25-28):**  
Xyl. 1: Treble clef, 2/4 time. Measure 25: quarter note G4, quarter note A4. Measure 26: quarter note B4, quarter note C5. Measure 27: quarter note D5, quarter note E5. Measure 28: quarter note F5, quarter note G5. Xyl. 2 and 3: Rests. W. Bl.: Treble clef, 2/4 time. Measure 25: quarter note G4, quarter note A4. Measure 26: quarter note B4, quarter note C5. Measure 27: quarter note D5, quarter note E5. Measure 28: quarter note F5, quarter note G5.

**System 2 (Measures 29-32):**  
Xyl. 1: Treble clef, 2/4 time. Measure 29: quarter note G4, quarter note A4. Measure 30: quarter note B4, quarter note C5. Measure 31: quarter note D5, quarter note E5. Measure 32: quarter note F5, quarter note G5. Xyl. 2 and 3: Rests. W. Bl.: Treble clef, 2/4 time. Measure 29: quarter note G4, quarter note A4. Measure 30: quarter note B4, quarter note C5. Measure 31: quarter note D5, quarter note E5. Measure 32: quarter note F5, quarter note G5. Dynamics: *mp* (measures 29-32).

**System 3 (Measures 33-37):**  
Xyl. 1: Treble clef, 2/4 time. Measure 33: quarter note G4, quarter note A4. Measure 34: quarter note B4, quarter note C5. Measure 35: quarter note D5, quarter note E5. Measure 36: quarter note F5, quarter note G5. Measure 37: quarter note A5, quarter note B5. Xyl. 2 and 3: Rests. W. Bl.: Treble clef, 2/4 time. Measure 33: quarter note G4, quarter note A4. Measure 34: quarter note B4, quarter note C5. Measure 35: quarter note D5, quarter note E5. Measure 36: quarter note F5, quarter note G5. Measure 37: quarter note A5, quarter note B5. Dynamics: *mf* (measures 33-34), *f* (measures 35-37).

Eyen Acalabar

The musical score is divided into three systems, each with four staves. The first system (measures 37-40) features Xyl. 1 with a *ff* dynamic and a *mf* dynamic, and W. Bl. with a *ff* dynamic. A box labeled 'c' is above the first measure of the second system. The second system (measures 41-44) features Xyl. 1 with a *mf* dynamic and W. Bl. with a *ff* dynamic. The third system (measures 45-48) features Xyl. 1 with a *mf* dynamic and W. Bl. with a *ff* dynamic. A box labeled 'b1' is above the first measure of the third system. Xyl. 2 and Xyl. 3 are silent throughout.

Eyen Acalabar

49

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

Musical score for measures 49-52. Xyl. 1 is silent. Xyl. 2 and 3 play a rhythmic pattern of eighth notes. W. Bl. plays a similar eighth-note pattern with stems pointing up and down.

53

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

Musical score for measures 53-56. Xyl. 1 is silent. Xyl. 2 and 3 play a rhythmic pattern of eighth notes. W. Bl. plays a similar eighth-note pattern with stems pointing up and down.

57

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

Musical score for measures 57-60. Xyl. 1 is silent. Xyl. 2 and 3 play a rhythmic pattern of eighth notes. W. Bl. plays a similar eighth-note pattern with stems pointing up and down.

Eyen Acalabar

61

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

*mp* *mf*

*mp* *mf*

63

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

*f* *ff*

*f* *ff*

69

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

*mf*

*mf*

Eyen Acalabar

73

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

73

77

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

77

81

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

81

Eyen Acalabar

85

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

85 86 87 88

89

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

89 90 91 92

91

92

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

*Dolce*

*Dolce*

*Dolce*

91 92 93 94



Eyen Acalabar

97

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

101

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.

105

Xyl. 1

Xyl. 2

Xyl. 3

W. Bl.



#### 4.1.1.1 Composition No. 1 – Eyen Acalabar

##### Introductory Note

Literarily, “Eyen Acalabar” means “child from Calabar”. A better rendering should be “Person from Calabar”, used to refer howbeit erroneously, to indigenes of Cross River and Akwa Ibom States. This piece is original in terms of creation, conceptualization of which captures the stylistics of Ibibio traditional music in terms of musical organization.

##### Basic Information

Title of piece	Eyen Acalabar
Tonal centre	A Minor
Meter/Time signature	6/8
Tempo	Moderately fast
Length	120 bars
Form	Mixed structural
Texture	Homophonic
Medium	Xylophone with wood block accompaniment
Scale	Diatonic in contemplation
Dynamics	mf, f
Mood	Exciting
Climax	Bar 79
Audience	Concert

##### Compositional Techniques Employed

- Repetition
- Sequential progression
- Call and response
- Solo and chorused refrain
- Overlapping

##### Structural Outlook

The composition is based on mixed structural form (involving call and response and solo and chorused refrain) for a small xylophone ensemble of three xylophones and one woodblock in

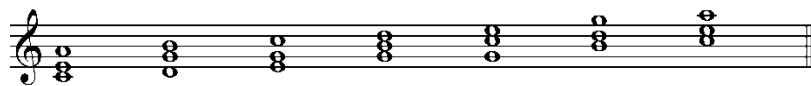
accompaniment. Based on antiphonal arrangement, xylophone 1 plays the lead role in the piece, always making short and long calls cuing xylophone 2 and 3 in for short and long responses from them.

### **Tonal Organization**

The tonal organization in Ibibio music largely reflects the tonal inflections of Ibibio language. This influenced the creative choices of the composer in terms of tones and intervals, which was contemplated in terms of the Ibibio language tonal terms. This was conceivable especially for the fact that the xylophone is melodic in nature and fits to some extent, into the tonal language arrangements.

### **Scale and Basic Harmonic Principles**

Through extensive observation of most Ibibio folk songs, different scale systems have been identified of which the hexatonic scale is a part. Accordingly, the piece is essentially organized based on the following:



This basic harmony is construed in terms of first and second harmonic lines. The first comes as calls by xylophone 1 and as response by xylophone 2, while the second comes as response by xylophone 3. Mostly, these harmonies are construed in consecutives set basically in 4ths following a homorhythmic order by the different groups of xylophone performers.

### **Melodic/Rhythmic Organisation**

Melody is of strict rhythmic character with notes of short durational values, including crotchets and quavers. The melody constitutes basically of short phrases, partially and fully repeated at some points, and systematically altered at other points.

Xylophone 1, 2 and 3 are all assigned melodic roles in terms of calls by xylophone 1 and responses by xylophone 2 and 3 respectively. The melody begins on a middle tone and intermittently descends and rises across the middle tone before finally settling on a middle tone.

## Presentational Form

A brief introduction by the wood block cues Xylophone 1 into its lead role. The piece is a form of continued dialogue between xylophone 1 and the response group (being xylophones 2 and 3).

Among other aspects, the piece reflects the Ibibio xylophone musical culture in terms of resort to double stroke technique which articulates the melodic and harmonic lines. The wood block articulates the basic regulating beat through unaltered repeated phrase and pattern. The instrument combination is a creative measure by the composer, as different from the regular practice among Ibibio xylophone ensembles.

## Structural Design and Compositional Details

	1	2	3
	Introduction	a	b   c   b <sup>1</sup>   c <sup>1</sup>
Introduction	1 bar	[1]	
a	16 bars	[1 - 16]	
b	22 bars	[17 - 38]	
c	8 bars	[39 - 46]	
b <sup>1</sup>	22 bars	[47 - 68]	
c <sup>1</sup>	23 bars	[69 - 92]	
a <sup>1</sup>	27 bars	[93 - 120]	

### Section 1 – ‘a’ (Bars 1 – 16)

Section 1 consists of the main theme of the piece marked ‘a’, in the first 16 bars. The main theme is preceded by a very brief wood block introduction in bar 1 which cues xylophone 1 into its lead role, beginning in the same bar. The lead role comes in terms of short calls, to which short responses are made by the response group being xylophones 2 and 3.

## **Section 2 – ‘b’ ‘c’ ‘b<sup>1</sup>’ ‘c<sup>1</sup>’ (Bars 17 - 92)**

The piece is developed by several ideas marked ‘b’ ‘c’ ‘b<sup>1</sup>’ ‘c<sup>1</sup>’. ‘b’ and ‘c’ is a 22 bar solo line by xylophone 1. ‘b’ is essentially contained in bars 17 – 25 which is altered and repeated through substitution of notes in bars 25 – 32. The phrase in bar 32 is being restated and sequentially ordered upwardly across bars 33 – 38 bringing ‘b’ to an end. ‘c’ is essentially contained in bars 39 – 42 and is repeated in bars 43 – 46 bringing ‘c’ to an end as call initiated through a short leading phrase which partially overlaps into the response by the response group. In a 22 bar line by the response group marked b<sup>1</sup> and c<sup>1</sup>, a second harmonic line by xylophone 3 playing along the response group is used as means to develop the piece further. While that goes on, xylophone 1 plays fragments of phrases, in between points of rest by the response group, in what resolves in some form of counterpoint towards the end of section 2.

## **Section 3 - ‘a<sup>1</sup>’ (Bars 93 - 120)**

Marked ‘a<sup>1</sup>’, bars 93 – 120 is a restatement of section 1 with extension based on material of ‘a’. Slight alteration is also made to the extension by substituting some notes for xylophone 1. These lead to an emphatic homorhythmic ending by all instruments.

## **Performance Notes**

In realizing this piece, the following prescriptions may be adhered to:

- Other than bar 47 by xylophone 1, double stroke technique is applicable in this piece.
- The touch-lift stroke technique should be employed in this piece.
- Staccato marks should be adhered to, and realized thoroughly.
- Wood block player should endeavour not to overwhelm other players in terms of sound level. His work is to keep the time line, maintain the African essence in the music and should therefore stay at the background to be positively effective.
- A good bending over posture should be assumed for effective coverage of xylophone length.

4.1.2.

# Asong Esit Akan Mkpá

Ndifreke Akwaowo

Lively

Xylophone (Ikon) 1

Xylophone (Ikon) 2

Xylophone (Ikon) 3

Wooden Drum (Obodom)

Wood Blocks (Ntakrok)

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

*shn - stick head muffling*  
*shmr - stick head muffling release*

Asong Esit Akan Mkpá

9

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

Detailed description: This block contains the first system of a musical score for measures 9 through 12. It features three xylophone parts (Xyl. 1, 2, 3) and two wood block parts (W. Dr., W. Bl.). The xylophone parts are written in treble clef, while the wood block parts are in bass clef. The wood block parts include specific rhythmic patterns and fingerings (e.g., 7 7 7 7, 2 2, 5 5). A large slur covers measures 9 and 10 across all parts.

13

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

Detailed description: This block contains the second system of a musical score for measures 13 through 16. It features three xylophone parts (Xyl. 1, 2, 3) and two wood block parts (W. Dr., W. Bl.). The xylophone parts are written in treble clef, while the wood block parts are in bass clef. The wood block parts include specific rhythmic patterns and fingerings (e.g., 7 7 7 7, 2 2, 5 5). A large slur covers measures 13 and 14 across all parts.



Asong Esit Akan Mkpa

17

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

21

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

Asong Esit Akan Mkpa

25

Xyl. 1 *mf*

Xyl. 2 *mf*

Xyl. 3 *mf*

W. Dr.

W. Bl. *mf*

Detailed description: This block contains the musical notation for measures 25 through 28. It features five staves: three for xylophone parts (Xyl. 1, 2, 3) and two for a West African drum and bass line (W. Dr., W. Bl.). The xylophone parts are written in treble clef. The W. Dr. part uses a simplified notation with numbers 7 and 5 above notes, and some notes have '2' above them. The W. Bl. part uses numbers 1 above notes. Dynamic markings of *mf* are present. The score is divided into four measures.

29

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

Detailed description: This block contains the musical notation for measures 29 through 32. It features the same five staves as the previous block. The notation continues with the same instruments and dynamic markings. The W. Dr. and W. Bl. parts continue with their respective number-based notations. The score is divided into four measures.

Asong Esit Akan Mkpa

33

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

Detailed description: This system covers measures 33 to 40. Xyl. 1, 2, and 3 are in treble clef. W. Dr. and W. Bl. are in bass clef. Measure 33 starts with a first ending bracket. Fingerings (7, 5, 2) and accents are indicated for the drum and bass parts.

37

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

*shnr* *shnr*

Detailed description: This system covers measures 37 to 40. Xyl. 1, 2, and 3 are in treble clef. W. Dr. and W. Bl. are in bass clef. Measure 37 starts with a second ending bracket. The vocalizations 'shnr' are written above the Xyl. 1 staff in measures 38 and 39.

Asong Esit Akan Mkpa

41

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

45

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

Asong Esit Akan Mkpa

49

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

shu shur

53

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

2 2 2 2 2 2

Asong Esit Akan Mkpa

57

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

61

Xyl. 1

Xyl. 2

Xyl. 3

W. Dr.

W. Bl.

Asong Esit Akan Mkpa

The musical score is divided into two systems. The first system starts at measure 66 and includes parts for Xyl. 1, Xyl. 2, Xyl. 3, W. Dr., and W. Bl. The second system starts at measure 71 and includes parts for Xyl. 1, Xyl. 2, Xyl. 3, W. Dr., and W. Bl. The xylophone parts are written in treble clef with a key signature of one flat. The W. Dr. part uses a 7-string layout with fret numbers 7 and 5, and the W. Bl. part uses a 12-string layout with fret numbers 1 and 2. The score concludes with a double bar line at the end of the second system.

4.1.2.1 Composition No. 2 - Asong Esit Akan Mkpa

Introductory Note

Literally, “Asong Esit Akan Mkpa” means “He is as adamant as Death”. The piece is created entirely by the composer. This piece is original in terms of creation, conceptualization of which captures some stylistics of Ibibio traditional music in terms of musical organization.

### **Basic Information**

Title of piece	Asong Esit Akan Mkpa
Tonal centre	A Minor
Meter/Time signature	6/8
Tempo	Moderately fast
Length	75 bars
Form	Call and response
Texture	Homophonic
Medium	Xylophone with wood block accompaniment
Dynamics	mf, f
Mood	Exciting
Climax	Bar 49
Audience	Concert

### **Compositional Techniques Employed**

- Repetition
- Call and response
- Overlapping
- Sequential progression

### **Structural Outlook**

The composition is based on call and response for a small xylophone ensemble of three xylophones and one woodblock in accompaniment. Generally, xylophone 1 plays the lead role in the piece, always making short and long calls, cuing in xylophone 2 and 3 with short and long responses from them.

### **Tonal Organization**



The tonal organization in Ibibio music largely reflects the tonal inflections of Ibibio language. This influenced the creative choices of the composer in terms of tones and intervals, which was contemplated in terms of the Ibibio language tonal terms. This was conceivable especially for the fact that the xylophone is melodic in nature and fits into tonal language arrangements.

### **Scale and Basic Harmonic Principle**

Through extensive observation of most Ibibio folk songs, different scale systems have been identified of which the hexatonic scale is a part. Accordingly, this piece is essentially organized based on the following:



Xylophone 3 is assigned the first and only harmonic line in the piece. Mostly, the harmony is consecutive in arrangement and is basically set in 4ths following a homorhythmic order for the response group.

### **Melodic/Rhythmic Organisation**

The Melody is of strict rhythmic character with notes of short durational values, including crotchets and quavers. The melody constitutes basically of short phrases, partially and fully repeated at some points, and systematically altered at other points. The melodic phrases are mostly descending in style from high to the middle tones.

Only xylophone 1 and 2 are assigned melodic roles, realized through calls and responses respectively.

### **Presentational Form**

A brief introduction by the wood block cues Xylophone 1 into its lead role in antiphony of continually cueing the response group (being xylophone 2 and 3) into responses. The piece reflects the presentational approach of the Ibibio musical style in terms of combination of instruments, resort to single stroke technique, and resort to hand to hand alternating technique.

The wooden drum is effectuated in the dance mode with an unaltered and repeated phrase, while the wood block is restricted to articulating the basic regulating beat through unaltered repeated phrase.

### Structural Design and Compositional Details

	1	2	3
	Introduction	a	b   c
			a <sup>1</sup>

Introduction	1 bar	[1]
a	23 bars	[1 - 23]
b	15 bars	[24 - 37]
c	17 bars	[37 - 53]
a <sup>1</sup>	23 bars	[53 - 75]

#### Section 1 – ‘a’ ‘a<sup>1</sup>’ (Bars 1 - 23)

A brief woodblock introduction in bar 1 cues xylophone 1 in. Xylophone 1 begins the main theme as call to which xylophone 2 and 3 continues in response through bars 1 – 14. The idea in bars 1 – 14 is marked ‘a’ representing the presentation and continued repetition of materials in bars 1 - 4. Bars 14 – 22 is marked a<sup>1</sup>, and represents a repetition of bars 1 - 4, altered and extended across different bars bringing the section to an end signified by an emphatic both hands unison playing by all xylophones in bar 23.

#### Section 2 – ‘b’ ‘c’ (Bars 24 - 53)

Though the rhythmic idea of the main theme is retained, a new melodic idea marked ‘b’ is presented in bars 24 – 36, as call and response between xylophones 1 and the response group respectively. In an idea marked ‘c’, a new melodic idea is presented in bars 37 – 53 as call and response between xylophones 1 and the response group respectively, ended with an emphatic both hands unison playing by all xylophones in bar 53.

#### Section 3 – ‘a<sup>1</sup>’ (Bars 53 - 76)

Section 3 is the exact restatement of section 1 with slight changes towards the end of the piece. Xylophone 1 joins to enhance an emphatic ending on a tonic note in unison by all xylophones.

### **Performance Notes**

In realizing this composition, the following prescriptions may be adhered to:

- The stick head sound muffling technique should be adhered to in such a way that the flow of music is not disordered.
- Except in bars where double stroke technique is required in unison playing, the xylophone players should adhere to the hand to hand alternation technique generally based on player's idiosyncrasies.
- Players should endeavour to use the low stroke technique in this piece to effectively realize the singing style of the piece.
- Wood block player should endeavour not to overwhelm other players in terms of sound level. His work is to keep the time line, maintain the African essence in the music and should therefore stay at the background to be positively effective.
- A good bending over posture should be assumed for effective coverage of xylophone.

4.1.3

# Ih Nne

Ndifreke Akwaowo

Moderately fast

The musical score for "Ih Nne" is presented in two systems. The first system includes the following parts:

- Xylophone (Ikon) 1:** Treble clef, 6/8 time. Starts with a rest, followed by a melodic line in the third measure marked *mf*.
- Xylophone (Ikon) 2:** Treble clef, 6/8 time. Remains silent throughout the first system.
- Xylophone (Ikon) 3:** Treble clef, 6/8 time. Remains silent throughout the first system.
- Membrane Drum (Ibid):** Percussion clef, 6/8 time. Remains silent throughout the first system.
- Metal Gong (Akangkang):** Percussion clef, 6/8 time. Remains silent throughout the first system.
- Wood Blocks (Ntakrok):** Percussion clef, 6/8 time. Features a rhythmic pattern of eighth notes, marked *mf*.

The second system includes the following parts:

- Xyl. 1:** Treble clef, 6/8 time. Continues the melodic line from Xylophone (Ikon) 1, marked *mf*.
- Xyl. 2:** Treble clef, 6/8 time. Features a rhythmic pattern of eighth notes, marked *mf*.
- Xyl. 3:** Treble clef, 6/8 time. Features a rhythmic pattern of eighth notes, marked *mf*.
- M. Dr.:** Percussion clef, 6/8 time. Features a complex rhythmic pattern with accents, marked *mf*.
- M. Gong:** Percussion clef, 6/8 time. Features a rhythmic pattern of eighth notes with accents, marked *mf*.
- W. BL.:** Percussion clef, 6/8 time. Features a rhythmic pattern of eighth notes, marked *mf*.

Ih Nne

9

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

13

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Ih Nne

The musical score is divided into two systems. The first system covers measures 17 to 20, and the second system covers measures 21 to 24. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The score includes dynamic markings such as *mp* and *mp*, and includes fingerings and accents for the Gong and Drums.

**System 1 (Measures 17-20):**

- Xyl. 1:** Treble clef, 4/4 time. Measure 17: quarter rest, eighth rest, quarter note G4. Measure 18: eighth notes G4, A4, B4, C5. Measure 19: quarter rest, eighth rest, quarter note G4. Measure 20: eighth notes G4, A4, B4, C5. Dynamic: *mp*.
- Xyl. 2:** Treble clef. Measure 17: eighth notes G4, A4, B4, C5. Measure 18: whole rest. Measure 19: eighth notes G4, A4, B4, C5. Measure 20: whole rest.
- Xyl. 3:** Treble clef. Measure 17: eighth notes G4, A4, B4, C5. Measure 18: whole rest. Measure 19: eighth notes G4, A4, B4, C5. Measure 20: whole rest.
- M. Dr.:** Percussion clef. Measure 17: eighth notes G4, A4, B4, C5. Measure 18: eighth notes G4, A4, B4, C5. Measure 19: eighth notes G4, A4, B4, C5. Measure 20: eighth notes G4, A4, B4, C5.
- M. Gong:** Percussion clef. Measure 17: quarter rest, eighth notes G4, A4, B4, C5. Measure 18: whole rest. Measure 19: quarter rest, eighth notes G4, A4, B4, C5. Measure 20: whole rest. Fingerings: 1 1 1 1 1. Accents: 2 2. Dynamic: *mp*.
- W. Bl.:** Percussion clef. Measure 17: eighth notes G4, A4, B4, C5. Measure 18: eighth notes G4, A4, B4, C5. Measure 19: eighth notes G4, A4, B4, C5. Measure 20: eighth notes G4, A4, B4, C5. Dynamic: *mp*.

**System 2 (Measures 21-24):**

- Xyl. 1:** Treble clef, 4/4 time. Measure 21: quarter rest, eighth rest, quarter note G4. Measure 22: eighth notes G4, A4, B4, C5. Measure 23: quarter rest, eighth rest, quarter note G4. Measure 24: eighth notes G4, A4, B4, C5.
- Xyl. 2:** Treble clef. Measure 21: whole rest. Measure 22: whole rest. Measure 23: whole rest. Measure 24: whole rest.
- Xyl. 3:** Treble clef. Measure 21: whole rest. Measure 22: whole rest. Measure 23: whole rest. Measure 24: whole rest.
- M. Dr.:** Percussion clef. Measure 21: eighth notes G4, A4, B4, C5. Measure 22: eighth notes G4, A4, B4, C5. Measure 23: eighth notes G4, A4, B4, C5. Measure 24: eighth notes G4, A4, B4, C5.
- M. Gong:** Percussion clef. Measure 21: quarter rest, eighth notes G4, A4, B4, C5. Measure 22: whole rest. Measure 23: quarter rest, eighth notes G4, A4, B4, C5. Measure 24: whole rest. Fingerings: 1 1 1 1 1. Accents: 2 2. Dynamic: *mp*.
- W. Bl.:** Percussion clef. Measure 21: eighth notes G4, A4, B4, C5. Measure 22: eighth notes G4, A4, B4, C5. Measure 23: eighth notes G4, A4, B4, C5. Measure 24: eighth notes G4, A4, B4, C5.

Ih Nne

The musical score is divided into two systems. The first system covers measures 25 to 32, and the second system covers measures 29 to 36. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The score includes dynamic markings such as *mf* and *mf*, and includes fingerings and articulation marks like slurs and accents.

**System 1 (Measures 25-32):**

- Xyl. 1:** Treble clef, 4/4 time. Measure 25: quarter rest, eighth rest, quarter note G4, quarter note F4. Measure 26: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 27: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 28: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Xyl. 2:** Treble clef, 4/4 time. Measure 25: whole rest. Measure 26: whole rest. Measure 27: whole rest. Measure 28: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Xyl. 3:** Treble clef, 4/4 time. Measure 25: whole rest. Measure 26: whole rest. Measure 27: whole rest. Measure 28: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- M. Dr.:** Percussion clef, 4/4 time. Measure 25: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 26: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 27: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 28: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- M. Gong:** Percussion clef, 4/4 time. Measure 25: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 26: whole rest. Measure 27: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 28: whole rest.
- W. Bl.:** Percussion clef, 4/4 time. Measure 25: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 26: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 27: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 28: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

**System 2 (Measures 29-36):**

- Xyl. 1:** Treble clef, 4/4 time. Measure 29: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 30: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 31: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 32: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Xyl. 2:** Treble clef, 4/4 time. Measure 29: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 30: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 31: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 32: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Xyl. 3:** Treble clef, 4/4 time. Measure 29: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 30: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 31: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 32: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- M. Dr.:** Percussion clef, 4/4 time. Measure 29: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 30: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 31: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 32: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- M. Gong:** Percussion clef, 4/4 time. Measure 29: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 30: whole rest. Measure 31: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 32: whole rest.
- W. Bl.:** Percussion clef, 4/4 time. Measure 29: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 30: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 31: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 32: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Ih Nne

33

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

37

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.



Ih Nne

41

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

*f*

*f*

*f*

*f*

*f*

45

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

*mf*

*mf*

*mf*

*mf*

Ih Nne

49

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

*f*

53

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

*mf*

Ih Nne

57

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

61

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Ih Nne

65

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

69

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Ih Nne

The musical score for 'Ih Nne' is divided into two systems, each containing six staves. The first system covers measures 73 to 76, and the second system covers measures 77 to 80. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 and Xyl. 2 play in treble clef, while Xyl. 3, M. Dr., M. Gong, and W. Bl. play in bass clef. The M. Gong staff includes rhythmic notation with fingerings (1, 2) and rests. The W. Bl. staff features a steady eighth-note accompaniment. The M. Dr. staff shows a complex rhythmic pattern with accents and slurs. The Xyl. 1 and Xyl. 3 parts have melodic lines with some rests, while Xyl. 2 has a more active role in the second system.

Ih Nne

81

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

85

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Ih Nne

The musical score is divided into two systems. The first system covers measures 89 to 92, and the second system covers measures 93 to 96. Each system includes staves for Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The Xyl. parts are in treble clef, while M. Dr., M. Gong, and W. Bl. are in a different clef. The M. Gong part includes rhythmic notation with numbers 1 and 2. The W. Bl. part features a consistent rhythmic pattern of eighth notes.

89

Xyl. 1

Xyl. 2

Xyl. 3

89

M. Dr.

89

M. Gong

2 2

2 2

W. Bl.

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

93

Xyl. 1

Xyl. 2

Xyl. 3

93

M. Dr.

93

M. Gong

2 2

2 2

W. Bl.

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Ih Nnc

97

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

101

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.



Ih Nne

105

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

109

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

The image displays a musical score for the piece 'Ih Nne'. It is divided into two systems, each starting at measure 105 and 109 respectively. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The notation includes treble clefs for the xylophones, a double bar line for the M. Dr., and a double bar line for the W. Bl. The M. Gong part includes fingerings (1 and 2) and rests. The W. Bl. part includes fingerings (1) and rests. The score is written in a 4/4 time signature.

### 4.1.3.1 Composition No. 3 – Ih Nne

#### Introductory Note

Literarily speaking, “Ih Nne” means “Yes Mother” in Ibibio language. This piece is original in terms of creation, conceptualization of which captures some stylistics of Ibibio traditional music in terms of musical organization.

#### Basic Information

Title of piece	Ih Nne
Tonal centre	A Minor
Meter/Time signature	6/8
Tempo	Moderately fast
Length	112 bars
Form	Call and response
Texture	Homophonic
Medium	Xylophone with selected traditional musical instruments accompanying
Dynamics	mf, mp, f
Mood	Exciting
Climax	Bar 71
Audience	Concert

#### Compositional Techniques Employed

- Repetition
- Sequential progression
- Call and response
- Overlapping

#### Structural Outlook

The composition is based on call and response for a small xylophone orchestra of three xylophones and other traditional musical instruments in accompaniment. Generally, xylophone 1

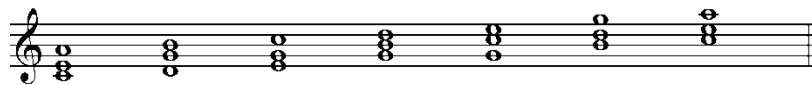
plays the lead role in the piece, always making short and long calls cueing xylophone 2 and 3 in with their short and long responses from xylophone 2 and 3.

### **Tonal Organization**

The tonal organization in Ibibio music largely reflects the tonal inflections of Ibibio language. This influenced the creative choices of the composer in terms of tones and intervals, which was contemplated in terms of the Ibibio language tonal terms. This was conceivable especially for the fact that the xylophone is melodic in nature and fits into tonal language arrangements.

### **Scale and Basic Harmonic Principles**

Through extensive observation of most Ibibio folk songs, different scale systems have been identified of which the hexatonic scale is a part. Accordingly, the piece is essentially organized based on the following:



This basic harmony is construed in terms of first and second harmonic lines. The first comes as calls by xylophone 1 and as response by xylophone 2, while the second comes as response by xylophone 3. Mostly, these harmonies are construed in consecutive set basically in 4ths following a homorhythmic order by the different groups of xylophone performers.

### **Melodic/Rhythmic Organisation**

Melody is of strict rhythmic character with notes of short durational values, including crotchets and quavers. The melody constitutes basically of short phrases, partially and fully repeated at some points, and systematically altered at other points. Xylophone 1, 2 and 3 are all assigned melodic roles in terms of calls by xylophone 1 and responses by xylophone 2 and 3 respectively.

### **Presentational Form**

A brief introduction by the wood block cues xylophone 1 into its lead role. The piece is a form of continued dialogue between xylophone 1 and the response group (being xylophones 2 and 3).

The piece reflects the Ibibio xylophone musical culture in terms of combination of instruments, and resort to double stroke technique to articulate the melodic and harmonic lines. The membrane drum effectuates the dance essence of the composition, while the wood block and metal gong articulate the basic regulating beat with unchanging rhythmic patterns.

### Structural Design and Compositional Details

	1	2	3
	Introduction   a	b   c   c <sup>1</sup>	a <sup>1</sup>
Introduction	3 bars	[1 - 3]	
a	17 bars	[1 - 19]	
b	bars	[19 - 26]	
c	bars	[27 - 58]	
c <sup>1</sup>	bars	[59 - 93]	
a <sup>1</sup>	bars	[93 - 112]	

#### Section 1 – ‘a’ (Bars 1 – 19)

Bars 1 - 3 is a brief woodblock introduction which cues xylophone 1 into its lead role. In a musical idea marked ‘a’ in bars 3 – 11, the main theme is presented as calls and responses between xylophone 1 and the response group being xylophones 2 and 3. Marked a<sup>1</sup>, the idea is being slightly altered by xylophone 1 in bar 17 and is being entirely repeated in bars 11 – 19 to bring section 1 to a logical point as an introductory section.

#### Section 2 – ‘b’ ‘c’ ‘c<sup>1</sup>’ (Bars 19 – 93)

New melodic idea marked ‘b’ is introduced by xylophone 1 in a four-phrase solo line from bar 11 to bar 26. This paves way for a melodic idea marked ‘c’, which are short calls by xylophone 1 and responses by the response group up to bar 42. ‘c’ is further developed by repetitions and upward sequential progressions. ‘c’ stretches across bar 59 up to bar 93 by xylophone 1 as calls, with responses from the response group based on a new melodic idea

marked 'c<sup>1</sup>'. c<sup>1</sup> is further developed by overlapping and upward sequential progressions by all xylophone groups.

### **Section 3 – 'a<sup>1</sup>' (Bars 93 – 112)**

Section 3 Bars 93 - 112 is a restatement of bars 3 – 19 with a two-bar extension at the end of the piece, which is based on repetition of a fragment of the main theme.

### **Performance Note**

In realizing this piece, the following prescriptions may be adhered:

- Double stroke technique is applicable in this piece.
- The touch-lift stroke technique should be employed in this piece.
- Wood block player should endeavour not to overwhelm other players in terms of sound level. His work is to keep the time line, maintain the African essence in the music and should therefore stay at the background to be positively effective.
- A good bending over posture should be assumed for effective coverage of xylophone.

# Anie Naha Ase Annam

Ndifreke Akwaowo

**Lively**

Xylophone (Ikon) 1

Xylophone (Ikon) 2

Xylophone (Ikon) 3

Membrane Drum (Ibid)

Metal Gong (Akangkang)

Wood Blocks (Ntakrok)

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

*shn* - stick head muffling  
*shnr* - stick head muffling release

*hm* - hand muffling  
*hmr* - hand muffling release

Anie Naha Ase Anam

The musical score is divided into two systems, each containing six staves. The first system covers measures 9 through 12, and the second system covers measures 13 through 16. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 and Xyl. 2 play melodic lines, while Xyl. 3 provides a rhythmic accompaniment. M. Dr. plays a complex rhythmic pattern with accents. M. Gong and W. Bl. play a steady, rhythmic accompaniment. The score includes various musical notations such as rests, notes, and accidentals.

9

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

13

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Anie Naha Ase Anam

17

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

mp

mp

mp

mp

mp

mp

21

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

mf

mf

mf

mf

mf

mf



Anie Naha Ase Anam

The musical score is divided into two systems, each starting at measure 25 and 29 respectively. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 has a melodic line starting at measure 25 with a dynamic of *mp* and a *slm* marking. M. Dr. and M. Gong play a rhythmic pattern of eighth notes with a dynamic of *mp*. W. Bl. plays a rhythmic pattern of eighth notes with a dynamic of *mf*. The score includes various musical notations such as rests, eighth notes, and sixteenth notes, along with dynamic markings and articulation symbols.

Anie Naha Asc Anam

The musical score is divided into two systems, each containing four staves. The first system starts at measure 33. The first staff, Xyl. 1, begins with a dynamic marking of *shmr* and a measure rest, followed by a melodic line starting in the second measure with a dynamic marking of *lm*. The second, third, and fourth staves (Xyl. 2, Xyl. 3, M. Dr.) are initially silent. The M. Dr. staff begins in the second measure with a rhythmic pattern of eighth notes. The M. Gong staff has rests in the first two measures, then enters in the third measure with a rhythmic pattern of eighth notes and a dynamic marking of *lm*. The W. Bl. staff provides a steady accompaniment of eighth notes throughout. The second system starts at measure 37 and follows a similar structure, with Xyl. 1 playing a melodic line and the other instruments providing accompaniment.

Anie Naha Ase Anam

*shmr*

The musical score is divided into two systems, each starting at measure 41 and 45 respectively. The instruments are arranged as follows:

- Xyl. 1:** Treble clef. Measures 41-44 feature a melodic line with a slur and a *mf* dynamic. Measures 45-48 continue the melodic line.
- Xyl. 2:** Treble clef. Measures 41-44 are mostly rests, with some notes in measures 43-44. Measures 45-48 feature a melodic line.
- Xyl. 3:** Treble clef. Measures 41-44 are mostly rests, with some notes in measures 43-44. Measures 45-48 feature a melodic line.
- M. Dr. (Mridangam):** Snare drum. Features a rhythmic pattern of eighth notes with accents and slurs throughout both systems.
- M. Gong (Mridangam):** Snare drum. Features a rhythmic pattern of eighth notes with accents and slurs. Includes fingerings '2 2' above notes in measures 41, 43, 45, and 47.
- W. Bl. (Wadukul):** Snare drum. Features a rhythmic pattern of eighth notes with accents and slurs. Includes fingerings '1 1 1 1' above notes.

Dynamic markings include *mf* (mezzo-forte) and *shmr* (shmur).

Anie Naha Ase Anam

The musical score is divided into two systems, each covering measures 49-53. The instruments are arranged as follows:

- Xyl. 1:** Treble clef. Measures 49-50: quarter notes G4, A4, B4, C5. Measures 51-52: quarter notes D5, E5, F5, G5. Measure 53: quarter notes G5, F5, E5, D5.
- Xyl. 2:** Treble clef. Measures 49-50: whole rest. Measures 51-52: quarter notes G4, A4, B4, C5. Measure 53: quarter notes D5, E5, F5, G5.
- Xyl. 3:** Treble clef. Measures 49-50: whole rest. Measures 51-52: quarter notes G4, A4, B4, C5. Measure 53: quarter notes D5, E5, F5, G5.
- M. Dr. (Mridangam):** Snare clef. Measures 49-50: quarter notes G4, A4, B4, C5. Measures 51-52: quarter notes D5, E5, F5, G5. Measure 53: quarter notes G5, F5, E5, D5.
- M. Gong (Mridangam):** Snare clef. Measures 49-50: quarter notes G4, A4, B4, C5. Measures 51-52: whole rest. Measure 53: quarter notes G4, A4, B4, C5.
- W. Bl. (Tabla):** Snare clef. Measures 49-50: quarter notes G4, A4, B4, C5. Measures 51-52: quarter notes D5, E5, F5, G5. Measure 53: quarter notes G5, F5, E5, D5.

Measure numbers 49, 53, and 53 are indicated at the start of their respective systems.

Anie Naha Ase Anam

The musical score is divided into two systems, each covering measures 57 to 61. The instruments are arranged as follows:

- Xyl. 1:** Treble clef, playing a melodic line with eighth and quarter notes.
- Xyl. 2:** Treble clef, playing a melodic line with eighth and quarter notes.
- Xyl. 3:** Treble clef, playing a melodic line with eighth and quarter notes.
- M. Dr. (Mridangam):** Percussion staff with a double bar line, playing a rhythmic pattern with eighth and quarter notes.
- M. Gong (Mridangam):** Percussion staff with a double bar line, playing a rhythmic pattern with eighth and quarter notes, including fingerings (1, 2) and rests.
- W. Bl. (Wadhwani):** Percussion staff with a double bar line, playing a rhythmic pattern with eighth and quarter notes, including fingerings (1, 1, 1, 1).

Measures 57-61 are marked with measure numbers 57, 61, and 61 respectively at the beginning of their respective systems.

Anie Naha Ase Anam

The musical score is divided into two systems, each containing six staves. The first system covers measures 65 to 68, and the second system covers measures 69 to 72. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 has a melodic line starting at measure 65. Xyl. 2 and Xyl. 3 are mostly silent. M. Dr. has a rhythmic pattern of eighth notes. M. Gong has a pattern of eighth notes with fingerings '2 2' and rests. W. Bl. has a pattern of eighth notes with fingerings '1 1 1 1' and rests.

Anie Naha Ase Anam

The musical score is divided into two systems. The first system covers measures 73 to 76, and the second system covers measures 77 to 80. Each system includes staves for three xylophones (Xyl. 1, 2, 3), a mridangam (M. Dr.), a mridang gong (M. Gong), and a wadai bilas (W. Bl.).

**System 1 (Measures 73-76):**

- Xyl. 1:** Starts at measure 73 with a dotted quarter note, followed by eighth notes in measures 74 and 75, and a quarter note in measure 76.
- Xyl. 2:** Remains silent until measure 74, then plays eighth notes in measures 75 and 76.
- Xyl. 3:** Remains silent until measure 74, then plays eighth notes in measures 75 and 76.
- M. Dr.:** Features a rhythmic pattern of eighth notes with grace notes and accents, repeating across measures 73-76.
- M. Gong:** Plays a rhythmic pattern of eighth notes with accents in measures 73 and 75, with rests in measures 74 and 76.
- W. Bl.:** Provides a steady accompaniment of eighth notes with accents in measures 73-76.

**System 2 (Measures 77-80):**

- Xyl. 1:** Remains silent until measure 77, then plays eighth notes in measures 78 and 79, and a quarter note in measure 80.
- Xyl. 2:** Plays eighth notes in measures 77 and 78, followed by a long slur over measures 79 and 80.
- Xyl. 3:** Plays eighth notes in measures 77 and 78, followed by a long slur over measures 79 and 80.
- M. Dr.:** Continues the rhythmic pattern from the first system across measures 77-80.
- M. Gong:** Plays the same rhythmic pattern as in the first system across measures 77-80.
- W. Bl.:** Continues the steady accompaniment of eighth notes with accents across measures 77-80.

Anie Naha Ase Anam

The musical score is divided into two systems, each containing six staves. The first system covers measures 81 to 84, and the second system covers measures 85 to 88. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The notation includes treble clefs for xylophones, a double bar line for the mridangam, and a double bar line with a vertical line for the gong and wadai. The M. Gong and W. Bl. parts include fingerings (1, 2) and specific rhythmic patterns. The M. Dr. part features a consistent rhythmic pattern with accents. The xylophone parts have melodic lines with various note values and rests.



Anie Naha Ase Anam

89

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

93 Extemporize

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

#### **4.1.4.1 Composition No. 4 – Anie Naha Ase Annam**

##### **Introductory Note**

Literarily, “Anie Naha Ase Annam” means “The Way I Feel” in Ibibio language. This piece is original in terms of creation, conceptualization of which captures some stylistics of Ibibio traditional music in terms of musical organization.

##### **Basic Information**

Title of piece	Anie Naha Ase Annam
Tonal centre	A Minor
Meter/Time signature	6/8
Tempo	Moderately fast
Length	63 bars
Form	Call and refrain
Texture	Homophonic
Medium	Xylophone with selected traditional musical instruments accompanying
Dynamics	mf, mp
Mood	Exciting
Climax	Bar 38
Audience	Concert

##### **Compositional Techniques Employed**

- Repetition
- Sequential progression
- Call and response
- Overlapping
- Extemporization

## **Structural Outlook**

This composition is based on call and refrain for a small xylophone ensemble of three xylophones and other traditional musical instruments accompanying. Generally, Xylophone 1 plays the lead role in the piece, always making short and long calls cuing xylophone 2 and 3 with their short and long responses from xylophone 2 and 3 which serve as the response group.

## **Tonal Organization**

The tonal organization in Ibibio music largely reflects the tonal inflections of Ibibio language. This influenced the creative choices of the composer in terms of tones and intervals, which was contemplated following the Ibibio tonal language terms. This was conceivable especially for the fact that the xylophone is melodic in nature and fits into tonal language arrangements.

## **Scale and Basic Harmonic Principle**

Through extensive observation of most Ibibio folk songs, different scale systems have been identified of which the diatonic scale is a part. Accordingly, the piece is essentially organized based on the following:



Following the above, xylophone 2 and 3 being the response group members performed in unison responding to calls by xylophone 1.

## **Melodic/Rhythmic Organisation**

Melody is of strict rhythmic character with notes of short durational values, including crotchets and quavers. It constitutes basically of short phrases, fully repeated at some points, and systematically altered at other points.

## **Presentational Form**

A brief introduction by the wood block cues xylophone 1 into its lead role as xylophone 2 and 3 functions in their response roles. Apart from the xylophones, the rest instruments serve as

accompaniment instruments and are characterized by unaltered phrases and unchanging rhythmic patterns. The membrane drum effectuates the dance mode, while the woodblock and metal gong articulates the regulating beats.

Among other aspects, the piece reflects the Ibibio xylophone culture in terms of occasional resort to hand to hand alternation technique, and unison playing.

### Structural Design and Compositional Details

	1	2	3	4	5
	Introduction	a	b	a	b <sup>1</sup>
Introduction	3 bars	[1 - 3]			
a	17 bars	[3 - 19]			
b	25 bars	[19 - 43]			
a	20 bars	[43 - 63]			
b <sup>1</sup>	13 bars	[63 - 75]			
a <sup>1</sup>	22 bars	[75 - 96]			

#### Section 1 ‘a’ (Bars 1 – 19)

A brief woodblock introduction in bar 1 – 3 cues xylophone 1 in. Xylophone 1 begins the main theme in bars 3 – 7 as call to which xylophone 2 and 3 responds in bars 9 – 11 as refrain. This melodic idea is marked ‘a’, and is repeated through to bar 19.

#### Section 2 ‘b’ (Bars 19 - 43)

This section is done by the xylophone 1 which presents a new melodic idea marked ‘b’. It is a relatively long solo line which is characterized by syncopations from bars 19 – 43, ending as call, re-introducing ‘a’.

### **Section 3 ‘a’ (Bars 43 - 63)**

This section is marked ‘a’. It is between xylophone 1 and the response group re-stating the first melodic idea.

### **Section 4 - b<sup>1</sup> (Bars 63 - 75)**

This section is marked ‘b<sup>1</sup>’. It is presented by the xylophone 1 and represents a melodic idea created by altering the rhythmic pattern of ‘b’. It is a shorter solo line which ends as call, introducing ‘a<sup>1</sup>’

### **Section 5 - a<sup>1</sup> (Bars 75 - 96)**

This section is ‘a’ slightly altered at the end of the piece between xylophone 1 and the response group, and re-presents the melodic idea marked ‘a<sup>1</sup>’. Xylophone 1 extemporizes from bars 93 to the end.

### **Performance Note**

In realizing this piece, the following prescriptions may be adhered:

- The hand to hand alternation technique is applicable in this piece.
- Players are free to apply their idiosyncrasies in realizing hand alternations.
- The players should endeavour to use the low stroke technique to effectively realize the singing-style nature of the piece.
- Staccato is used as means to establish definitive ending and should be realized as dramatic as possible.
- The stick head sound muffling from bar 27 should be adhered to.
- Wood block player should endeavour not to overwhelm other players in terms of sound level. His work is to keep the time line, maintain the African essence in the music and should therefore stay at the background to be positively effective.
- A good bending over posture should be assumed for effective coverage of xylophone.

4.1.5

# Akpon Mbod Efod

Ndifreke Akwaowo

**Molto Vivace**

The musical score is divided into two systems. The first system includes parts for three xylophones (labeled Ikon 1, 2, and 3), a membrane drum (labeled Ikon 3), a metal gong (Akangkang), and wood blocks (Ntakrok). The second system includes parts for Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The tempo is marked 'Molto Vivace'. The wood blocks part in both systems features a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The membrane drum part in the second system has a more complex rhythmic pattern with accents and a dynamic marking of *mf*. The metal gong part in the second system has a rhythmic pattern with accents and a dynamic marking of *mf*. The xylophone parts in the second system have a rhythmic pattern with accents and a dynamic marking of *mf*.

Xylophone (Ikon) 1

Xylophone (Ikon) 2

Xylophone (Ikon) 3

Membrane Drum (Ibid)

Metal Gong (Akangkang)

Wood Blocks (Ntakrok)

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Akpon Mbod Efod

The musical score is divided into two systems, each containing four measures. The first system starts at measure 9 and the second system starts at measure 13. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 is mostly silent, while Xyl. 2 and Xyl. 3 play a rhythmic pattern of eighth notes. M. Dr. plays a complex rhythmic pattern with accents. M. Gong and W. Bl. play a steady eighth-note accompaniment with specific fingering indicated by numbers 1 and 2.

9

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

13

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Akpon Mbod Efod

17

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

21

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.



Akpon Mbod Efod

25

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

29

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Akpon Mbod Efod

33

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

37

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Detailed description of the musical score: The score is divided into two systems, measures 33-36 and 37-40. Each system contains six staves. The top three staves are for Xyl. 1, Xyl. 2, and Xyl. 3. The bottom three staves are for M. Dr., M. Gong, and W. Bl. The notation includes treble clefs for xylophones, a double bar line for the drum, and a double bar line with a vertical line for the gong and wabla. The M. Gong staff includes fingerings (1, 2) and rests. The W. Bl. staff includes rhythmic notation with stems and beams. The M. Dr. staff includes rhythmic notation with stems and beams. The Xyl. 1 staff includes melodic notation with stems and beams. The Xyl. 2 and Xyl. 3 staves are mostly empty with rests.

Akpon Mbod Efod

41

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

45

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Akpon Mbod Efod

49

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

53

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Akpon Mbod Efod

The image displays a musical score for the piece "Akpon Mbod Efod", covering measures 57 to 61. The score is arranged in two systems, each with five staves. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The notation includes treble clefs for the xylophones, a double bar line for the M. Dr., and a double bar line for the M. Gong and W. Bl. The M. Gong and W. Bl. parts include fingerings (1 and 2) and rests. The M. Dr. part features a rhythmic pattern with eighth and sixteenth notes, some with accents and slurs. The Xyl. 1 part has a melodic line with eighth and sixteenth notes, while Xyl. 2 and Xyl. 3 are mostly silent. The measure numbers 57, 61, and 61 are indicated at the beginning of their respective systems.

Akpon Mbod Efod

65

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

69

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Akpon Mbod Efod

73

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

77

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Detailed description of the musical score: The score is for a piece titled 'Akpon Mbod Efod'. It is divided into two systems, measures 73-76 and 77-80. Each system includes staves for three xylophones (Xyl. 1, 2, 3), a mridangam (M. Dr.), a mridangam gong (M. Gong), and a tabla (W. Bl.). The xylophone parts are in treble clef. The mridangam parts are in a simplified notation with stems and flags. The mridangam gong part uses a simplified notation with stems and flags, and includes fingerings (1, 2) above notes. The tabla part uses a simplified notation with stems and flags, and includes fingerings (1) above notes. The time signature is 2/4. The key signature is one flat (Bb). The first system (measures 73-76) shows Xyl. 1 playing a melody of quarter notes and eighth notes, while Xyl. 2 and Xyl. 3 are silent. The mridangam part plays a rhythmic pattern of eighth notes and quarter notes. The mridangam gong part plays a pattern of eighth notes and quarter notes, with rests in the second and fourth measures. The tabla part plays a pattern of eighth notes and quarter notes. The second system (measures 77-80) shows Xyl. 1 playing a melody of quarter notes and eighth notes, while Xyl. 2 and Xyl. 3 are silent. The mridangam part plays a rhythmic pattern of eighth notes and quarter notes. The mridangam gong part plays a pattern of eighth notes and quarter notes, with rests in the second and fourth measures. The tabla part plays a pattern of eighth notes and quarter notes.

Akpon Mbod Efod

The musical score is divided into two systems, each containing four staves. The first system covers measures 81 to 84, and the second system covers measures 85 to 88. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl.

**System 1 (Measures 81-84):**

- Xyl. 1:** Treble clef, playing a rhythmic pattern of eighth notes and quarter notes.
- Xyl. 2:** Treble clef, rests.
- Xyl. 3:** Treble clef, rests.
- M. Dr.:** Bass clef, playing a rhythmic pattern of eighth notes and quarter notes.
- M. Gong:** Bass clef, playing a rhythmic pattern of eighth notes and quarter notes, with fingerings 2 2.
- W. Bl.:** Bass clef, playing a rhythmic pattern of eighth notes and quarter notes, with fingerings 1 1 1 1.

**System 2 (Measures 85-88):**

- Xyl. 1:** Treble clef, playing a rhythmic pattern of eighth notes and quarter notes.
- Xyl. 2:** Treble clef, rests.
- Xyl. 3:** Treble clef, rests.
- M. Dr.:** Bass clef, playing a rhythmic pattern of eighth notes and quarter notes.
- M. Gong:** Bass clef, playing a rhythmic pattern of eighth notes and quarter notes, with fingerings 2 2.
- W. Bl.:** Bass clef, playing a rhythmic pattern of eighth notes and quarter notes, with fingerings 1 1 1 1.



Akpon Mbod Efod

89

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

93

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Detailed description: The image shows a musical score for a piece titled "Akpon Mbod Efod". The score is divided into two systems, each covering measures 89-93. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 plays a melodic line with eighth and sixteenth notes. Xyl. 2 and Xyl. 3 are mostly silent. M. Dr. plays a rhythmic pattern with eighth notes and rests. M. Gong plays a pattern of eighth notes with accents. W. Bl. plays a pattern of eighth notes with accents. The notation includes various musical symbols such as stems, beams, and rests.

Akpon Mbod Efod

97

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

102

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

The musical score is arranged in two systems. The first system covers measures 97-101, and the second system covers measures 102-106. Each system includes staves for three xylophones (Xyl. 1, 2, 3), a mridangam (M. Dr.), a mridangam gong (M. Gong), and a wadwa (W. Bl.).

**System 1 (Measures 97-101):**

- Xyl. 1:** Treble clef, playing a rhythmic pattern of eighth notes and quarter notes. Measure 101 has a *mf* dynamic marking.
- Xyl. 2:** Treble clef, rests.
- Xyl. 3:** Treble clef, rests.
- M. Dr.:** Snare drum, playing a pattern of eighth notes and quarter notes.
- M. Gong:** Gong, playing a pattern of eighth notes and quarter notes. Measure 101 has a *mf* dynamic marking.
- W. Bl.:** Wadwa, playing a pattern of eighth notes and quarter notes. Measure 101 has a *mf* dynamic marking.

**System 2 (Measures 102-106):**

- Xyl. 1:** Treble clef, playing a rhythmic pattern of eighth notes and quarter notes.
- Xyl. 2:** Treble clef, rests in measures 102-104, then plays a pattern of eighth notes and quarter notes in measures 105-106.
- Xyl. 3:** Treble clef, rests in measures 102-104, then plays a pattern of eighth notes and quarter notes in measures 105-106.
- M. Dr.:** Snare drum, playing a pattern of eighth notes and quarter notes.
- M. Gong:** Gong, playing a pattern of eighth notes and quarter notes. Measure 105 has a *mf* dynamic marking.
- W. Bl.:** Wadwa, playing a pattern of eighth notes and quarter notes.

Akpon Mbod Efod

107

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

112

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Detailed description of the musical score: The score is for a piece titled 'Akpon Mbod Efod'. It consists of two systems of music, measures 107-112. The first system (measures 107-111) features three xylophone parts (Xyl. 1, 2, 3), a medium drum (M. Dr.), a medium gong (M. Gong), and a wabla (W. Bl.). Xyl. 1 and 3 play a melodic line starting in measure 108, while Xyl. 2 plays a rhythmic accompaniment. M. Dr. has a consistent rhythmic pattern. M. Gong uses a '2 2' fingering pattern. W. Bl. uses a '1 1 1 1' fingering pattern. The second system (measures 112-116) continues the piece. Xyl. 1 and 3 play a more active melodic line, while Xyl. 2 continues its accompaniment. M. Dr. has a similar pattern but ends with a final flourish. M. Gong uses '2 2' and '2 2 2 2 2 2' fingerings. W. Bl. continues with '1 1 1 1' fingerings. The score concludes with a double bar line at the end of measure 116.

#### **4.1.5.1 Composition No. 5 – Akpon Mbod Efod**

##### **Introductory Note**

Literarily, “Akpon Mbod Efod” means “The One with Large Buttock” in Ibibio language. This piece is original in terms of creation, conceptualization of which captures some stylistics of Ibibio traditional music in terms of musical organization.

##### **Basic Information**

Title of piece	Akpon Mbod Efod
Tonal centre	A Minor
Meter/Time signature	6/8
Tempo	Molto Vivace
Length	116 bars
Form	Call and refrain
Texture	Homophonic
Medium	Xylophone with selected traditional musical instruments accompanying
Dynamics	mf, mp
Mood	Exciting
Climax	Bar 76
Audience	Concert

##### **Compositional Techniques Employed**

- Repetition
- Sequential progression
- Call and response
- Overlapping
- Diminution

##### **Structural Analysis**

The composition is based on call and refrain form for a small xylophone ensemble of three xylophones and other traditional musical instruments accompanying. Xylophone 1 plays

the lead role in the piece, always making short and long calls, cuing xylophone 2 and 3 with their short and long responses (being the response group).

### **Tonal Organization**

The tonal organization in Ibibio music largely reflects the tonal inflections of Ibibio language. This influenced the creative choices of the composer in terms of tones and intervals, which was contemplated in terms of the Ibibio language tonal terms. This was conceivable especially for the fact that the xylophone is melodic in nature and fits into tonal language arrangements.

### **Scale and Basic Harmonic Principles**

Through extensive observation of most Ibibio folk songs, different scale systems have been identified of which the scale is a part. Accordingly, this piece is essentially organized based on a diatonic scale involving:



This basic harmony is construed in terms of first and second harmonic lines. The first comes as calls by xylophone 1 and as response by xylophone 2, while the second comes as response by xylophone 3. Mostly, these harmonies are construed in consecutives set basically in 4ths following a homorhythmic order by the different groups of xylophone performers.

### **Melodic/Rhythmic Organisation**

Melody is of strict rhythmic character with notes of short durational values, including crotchets and quavers. The melody constitutes basically of short phrases, partially and fully repeated at some points, and systematically altered at other points. Xylophone 1, 2 and 3 are all assigned melodic roles in terms of calls by xylophone 1 and responses by xylophone 2 and 3 respectively.

## Presentational Form

A brief introduction by the wood block cues xylophone 1 into its lead role. The piece is a form of continued dialogue between xylophone 1 and the response group (being xylophones 2 and 3).

The piece reflects the Ibibio xylophone musical culture in terms of combination of instruments, and resort to double stroke technique to articulate the melodic and harmonic lines. The membrane drum effectuates the dance essence of the composition, while the wood block and the metal gong articulate the basic regulating beat with unchanging rhythmic patterns.

## Structural Design and Compositional Details

	1	2	3
	Introduction   a	a <sup>1</sup>   b   b <sup>1</sup>	a
Introduction	4 bars	[1 - 4]	
a	16 bars	[5 - 20]	
a <sup>1</sup>	32 bars	[21 - 52]	
b	22 bars	[53 - 76]	
b <sup>1</sup>	12 bars	[77 - 100]	
a	22 bars	[101 - 116]	

### Section 1 – ‘a’ (Bars 1 – 20)

Bars 1 - 4 is a brief woodblock introduction which cues xylophone 1 into its lead role. In a melodic idea marked ‘a’, the main theme is presented by xylophone 1 as call from bars 5 - 8, to which the response group being xylophone 2 and 3 responds as refrain material, repeating the materials in bars 5 - 8. This is repeated once by each xylophone performing group to bar 20.

### Section 2 – ‘a<sup>1</sup>’ ‘b’ ‘b<sup>1</sup>’ (Bars 21 – 100)

Section 2 is perpetuated by xylophone 1 in a long solo line using varying techniques. In an idea marked ‘a<sup>1</sup>’, the melodic idea of section 1 is fragmented by xylophone 1 in a relatively

long solo line which fragments the melodic idea of section 1 into phrases from bar 21 to bar 52. An idea marked 'b' with a new rhythmic pattern is introduced from bar 53 – 76 and is extended by repetitions. An idea marked 'b<sup>1</sup>' which represents a partial diminution of the rhythmic pattern in b is presented in bars 77 - 84. This idea is developed through repetitions and upward sequential progression up to bar 100.

### **Section 3 – 'a' (Bars 101 – 116)**

Section 3 is a restatement of section 1 and is accordingly marked 'a'. Xylophone 1 however joins at the last bar to give the piece an emphatic ending.

### **Performance Note**

In realizing this piece, the following prescriptions may be adhered:

- Wood block player should endeavour not to overwhelm other players in terms of sound level.
- The touch-lift stroke technique should be employed in this piece.
- The double stroke technique should be applicable in realizing this piece.
- A good bending over posture should be assumed for effective coverage of xylophone.

4.1.6

# Saana K' Ubok

Ndifreke Akwaowo

Lively

The musical score is arranged in two systems. The first system includes:

- Xylophone (Ikon) 1:** Treble clef, 6/8 time. Starts with a rest, then plays a melodic line starting on the second measure with a *mf* dynamic.
- Xylophone (Ikon) 2:** Treble clef, 6/8 time. Starts with a rest, then plays a rhythmic accompaniment starting on the second measure with a *mf* dynamic.
- Xylophone (Ikon) 3:** Treble clef, 6/8 time. Starts with a rest, then plays a rhythmic accompaniment starting on the second measure with a *mf* dynamic.
- Membrane Drum (Ibid):** Percussion clef, 6/8 time. Shows a rest for the first two measures, followed by a repeat sign and a rest for the next two measures.
- Metal Gong (Akangkang):** Percussion clef, 6/8 time. Shows a rest for the first two measures, followed by a repeat sign and a rest for the next two measures.
- Wood Blocks (Ntakrok):** Percussion clef, 6/8 time. Plays a rhythmic pattern of eighth notes throughout, starting with a *mf* dynamic.

The second system includes:

- Xyl. 1:** Treble clef, 6/8 time. Shows a rest for the first two measures, followed by a repeat sign and a rest for the next two measures.
- Xyl. 2:** Treble clef, 6/8 time. Plays a melodic line with eighth notes and rests.
- Xyl. 3:** Treble clef, 6/8 time. Plays a melodic line with eighth notes and rests.
- M. Dr.:** Percussion clef, 6/8 time. Plays a rhythmic pattern of eighth notes with accents.
- M. Gong:** Percussion clef, 6/8 time. Plays a rhythmic pattern of eighth notes with accents, including a *mf* dynamic and fingerings like 2 and 7.
- W. Bl.:** Percussion clef, 6/8 time. Plays a rhythmic pattern of eighth notes throughout.



Saana K' Ubok

9

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

13

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Saana K' Ubok

17

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

21

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Saana K' Ubok

25

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

29

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Saana K' Ubok

33

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

37

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

2 2

2 2

1 1 1 1 1

1 1 1 1 1

1 1 1 1 1

1 1 1 1 1

Saana K' Ubok

41

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

45

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Detailed description of the musical score: The score is for a piece titled 'Saana K' Ubok'. It consists of two systems of music, each containing six staves. The first system starts at measure 41 and the second at measure 45. The instruments are: Xyl. 1 (Xylophone 1), Xyl. 2 (Xylophone 2), Xyl. 3 (Xylophone 3), M. Dr. (Medium Drum), M. Gong (Medium Gong), and W. Bl. (Wood Block). The notation is in 4/4 time. Xyl. 1 has rests in measures 41-44 and 45-48, then plays eighth notes in measures 45-48. Xyl. 2 and Xyl. 3 play eighth notes throughout. M. Dr. plays eighth notes with accents. M. Gong plays eighth notes with accents, with '2 2' above some notes. W. Bl. plays eighth notes with accents. The score is written in a standard musical notation style with treble clefs for xylophones and a double bar line for the other instruments.

Saana K' Ubok

49

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

53

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Saana K' Ubok

57

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

61

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Saana K' Ubok

The image displays two systems of musical notation for the piece "Saana K' Ubok". Each system covers four measures. The first system starts at measure 65, and the second system starts at measure 69. The instruments are arranged as follows:

- Xyl. 1:** Treble clef, mostly rests.
- Xyl. 2:** Treble clef, playing a rhythmic pattern of eighth notes.
- Xyl. 3:** Treble clef, playing a rhythmic pattern of eighth notes.
- M. Dr.:** Snare drum, playing a pattern of eighth notes with accents.
- M. Gong:** Gong, playing a pattern of eighth notes with accents, including rests.
- W. Bl.:** Wood block, playing a pattern of eighth notes.

The notation includes various musical symbols such as rests, eighth notes, and accents. The M. Gong part includes numerical indicators (1 and 2) below the notes, likely representing specific playing techniques or accents.



Saana K' Ubok

73

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

77

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Detailed description of the musical score: The score is for a piece titled 'Saana K' Ubok'. It consists of two systems of music, measures 73-76 and 77-80. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 is mostly silent. Xyl. 2 and Xyl. 3 play a rhythmic pattern of eighth notes. M. Dr. plays a pattern of eighth notes with some rests. M. Gong has a complex rhythmic pattern with fingerings (1, 2) and rests. W. Bl. plays a pattern of eighth notes. The score ends with a double bar line at measure 80.

#### **4.1.6.1 Composition No. 6 – Saana K’ Ubok**

##### **Introductory Note**

Literarily, “Saana K’ Ubok” means “Be Clean by the Hand”. This piece is original in terms of creation, conceptualization of which captures the stylistics of Ibibio traditional music in terms of musical organization.

##### **Basic Information**

Title of piece	Saana K’ Ubok
Tonal centre	A Minor
Meter/Time signature	6/8
Tempo	Moderately fast
Length	79 bars
Form	Call and refrain
Texture	Homophonic and contrapuntal
Medium	Xylophone with selected traditional musical instruments in accompaniment
Dynamics	mf
Mood	Exciting
Climax	Bar 49
Audience	Concert

##### **Compositional Techniques Employed**

- Repetition
- Sequential progression
- Call and refrain

##### **Structural Analysis**

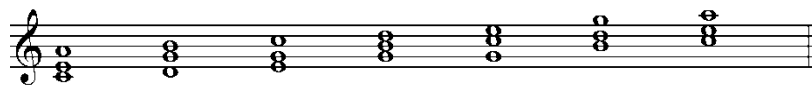
The composition is based on call and refrain form for a small ensemble of three xylophones and selected traditional musical instruments in accompaniment. Xylophone 1 plays the lead role in the piece, always making short and long calls cuing xylophone 2 and 3 with their relatively long responses from xylophone 2 and 3.

## **Tonal Organization**

The tonal organization in Ibibio music largely reflects the tonal inflections of Ibibio language. This influenced the creative choices of the composer in terms of tones and intervals, which was contemplated in terms of the Ibibio language tonal terms. This was conceivable especially for the fact that the xylophone is melodic in nature and fits into tonal language arrangements.

## **Scale and Harmonic Principle**

Through extensive observation of most Ibibio folk songs, different scale systems have been identified of which the hexatonic scale is a part. Accordingly, the piece is essentially organized based on the following:



This basic harmony is construed in terms of first and second harmonic lines. The first comes as calls by xylophone 1 and as response by xylophone 2, while the second comes as response by xylophone 3. Mostly, these harmonies are construed in consecutives set basically in 4ths following a homorhythmic order by the different groups of xylophone performers.

## **Melodic/Rhythmic Organisation**

Melody is of strict rhythmic character with notes of short durational values, including crotchets and quavers. The melody constitutes basically of short phrases, partially and fully repeated at some points, and systematically altered at other points. Xylophone 1, 2 and 3 are all assigned melodic roles in terms of calls by xylophone 1 and responses by xylophone 2 and 3 respectively.

## **Presentational Form**

A brief introduction by the wood block cues xylophone 1 into its lead role. The piece is a form of continued dialogue between xylophone 1 and the response group (being xylophones 2 and 3).

The piece reflects the Ibibio xylophone musical culture in terms of combination of instruments, and resort to double stroke technique to articulate the melodic and harmonic lines. The membrane drum effectuates the dance essence of the composition, while the wood block and metal gong articulates the basic regulating beat with unchanging rhythmic patterns.

### Structural Design and Compositional Details

	1	2	3
	Introduction	a	b
Introduction	3 bars	[1 - 3]	
a	16 bars	[3 - 18]	
b	44 bars	[19 - 62]	
a	17 bars	[63 - 79]	

#### Section 1 – ‘a’ (Bars 1 – 18)

Bars 1 - 3 is a brief woodblock introduction which cues xylophone 1 into its lead role. In a musical idea marked ‘a’, the main theme is presented by xylophone 1 and the response group being xylophones 2 and 3, as call and refrain from bars 3 - 11. This is accordingly repeated once by each xylophone performing group up to bar 18, marking the end of section 1.

#### Section 2 – ‘b’ (Bars 19 – 62)

Marked ‘b’, section 2 is largely based on fractionalization of the different rhythmic cells of section 1 by xylophone 1 as bases of development, while the response group continues in perpetual response to calls by xylophone 1 with the refrain material unaltered.

#### Section 3 – ‘a’ (Bars 63 – 79)

Section 3 is simply a restatement of section 1, however joined by xylophone 1 to further enforce the emphatic ending.

## **Performance Note**

In realizing this piece, the following prescriptions may be adhered:

- Wood block player should endeavour not to overwhelm other players in terms of sound level. His work is to keep the time line, maintain the African essence in the music and should therefore stay at the background to be positively effective.
- The double stroke technique is applicable in this piece.
- A good bending over posture should be assumed for effective coverage of xylophone length.

4.1.7

# Nsak Ebot Edet Enyong

Ndifreke Akwaowo

**Lively**

The musical score is written for six instruments: Xylophone (Ikon) 1, Xylophone (Ikon) 2, Xylophone (Ikon) 3, Membrane Drum (Ibid), Metal Gong (Akangkang), and Wood Blocks (Ntakrok). The tempo is marked 'Lively' and the time signature is 8/8. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. Dynamics include *mf* (mezzo-forte) and accents. Fingerings are indicated with numbers 1-5. The Membrane Drum part features a rhythmic pattern of eighth notes with accents. The Metal Gong part has a rhythmic pattern of eighth notes with accents. The Wood Blocks part has a rhythmic pattern of eighth notes with accents. The Xylophone parts have various rhythmic patterns, including eighth notes and quarter notes.

Nsak Ebot Edet Enyong

9

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

13

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Nsak Ebot Edet Enyong

17

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

21

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.



Nsak Ebot Edet Enyong

The musical score is divided into two systems, each containing six staves. The first system covers measures 25 to 28, and the second system covers measures 29 to 32. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The notation includes treble clefs for the xylophones, a double bar line for the drum, and a double bar line with a vertical line for the Gong and W. Bl. The M. Gong staff includes rhythmic notation with numbers 1 and 2 above notes. The W. Bl. staff includes rhythmic notation with numbers 1 and 2 above notes. The M. Dr. staff includes rhythmic notation with numbers 1 and 2 above notes. The Xyl. 1, 2, and 3 staves include rhythmic notation with numbers 1 and 2 above notes. The M. Gong and W. Bl. staves include rhythmic notation with numbers 1 and 2 above notes.

Nsak Ebot Edet Enyong

The musical score is divided into two systems, each containing six staves. The first system covers measures 33 to 40, and the second system covers measures 37 to 44. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The score includes dynamic markings such as *mp* and fingerings like 2 2. The notation includes treble clefs for the xylophones and a double bar line for the M. Dr., M. Gong, and W. Bl. parts.

33

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

37

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Nsak Ebot Edet Enyong

41

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

*mf*

*mf*

*mf*

*mf*

*mf*

45

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

*mf*

*mf*

*mf*

*mf*

*mf*

Nsak Ebot Edet Enyong

The musical score is divided into two systems, each containing six staves. The first system covers measures 49 to 53, and the second system covers measures 53 to 57. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The notation includes treble clefs for the xylophones, a double bar line for the mridangam, and a double bar line with a vertical line for the gong and wabla. The mridangam and gong parts include fingerings (1, 2) and dynamics (mp). The wabla part includes fingerings (1, 1, 1, 1, 1) and dynamics (mp). The xylophone parts feature various rhythmic patterns and rests.

49

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

49

2 2

2 2

*mp*

*mp*

*mp*

53

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

53

2 2

2 2

Nsak Ebot Edet Enyong

The musical score is divided into two systems, each containing six staves. The first system covers measures 57 to 60, and the second system covers measures 61 to 64. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The score includes dynamic markings such as *mf* and *f*, and includes fingerings and articulation marks like accents and slurs. The notation uses treble clefs for the xylophones and a double bar line for the M. Gong and W. Bl. parts.

57

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

57

2 2

mf

mf

mf

61

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

61

2 2

mf

mf

mf

Nsak Ebot Edet Enyong

The musical score is divided into two systems, each containing six staves. The first system covers measures 65 to 68, and the second system covers measures 69 to 72. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 and M. Dr. play a consistent rhythmic pattern of eighth notes. Xyl. 2 and Xyl. 3 play a pattern of eighth notes in the first measure, followed by rests. M. Gong and W. Bl. play a pattern of eighth notes with fingerings (1, 1, 1, 1, 1) and accents (2, 2) in the first measure, followed by rests.

65

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

69

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Nsak Ebot Edet Enyong

The musical score is divided into two systems, each containing six staves. The first system covers measures 73 to 76, and the second system covers measures 77 to 80. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 and Xyl. 3 play a rhythmic pattern of eighth notes. M. Dr. plays a pattern of eighth notes with a quarter rest. M. Gong and W. Bl. play a pattern of eighth notes with a quarter rest. The score includes various musical notations such as treble clefs, stems, beams, and rests. Measure numbers 73, 77, and 80 are indicated at the beginning of their respective systems. The M. Gong staff includes fingerings (1, 2) and the W. Bl. staff includes fingerings (1, 2).

Nsak Ebot Edet Enyong

The musical score is divided into two systems. The first system covers measures 81 to 84, and the second system covers measures 85 to 88. Each system includes staves for Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The Xyl. 1 part has a melodic line with a repeat sign at measure 82. Xyl. 2 and Xyl. 3 play rhythmic accompaniment. M. Dr. has a steady rhythmic pattern. M. Gong and W. Bl. play a complex rhythmic pattern with fingerings indicated by numbers 1 and 2. The score uses a variety of note values, rests, and repeat signs to create a rich, layered texture.



Nsak Ebot Edet Enyong

89

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

94

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

The image displays a musical score for the piece 'Nsak Ebot Edet Enyong'. It is divided into two systems, each containing six staves. The first system covers measures 89 to 93, and the second system covers measures 94 to 98. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The notation includes treble clefs for the xylophones, a double bar line for the M. Dr., and a double bar line for the W. Bl. The M. Gong staff includes rhythmic notation with numbers 1 and 2. The W. Bl. staff includes rhythmic notation with numbers 1 and 2. The M. Dr. staff includes rhythmic notation with numbers 2 and 2. The Xyl. 1, 2, and 3 staves include rhythmic notation with numbers 2 and 2. The score concludes with a double bar line and repeat signs at the end of the second system.

#### **4.1.7.1 Composition No. 7 – Nsak Ebot Edet Enyong**

##### **Introductory Note**

Literarily, “Nsak Ebot Edet Enyong” means “I Ridicule Goats for Lack of Upper Set of Tooth”. This piece is original in terms of creation, conceptualization of which captures the stylistics of Ibibio traditional music in terms of musical organization.

##### **Basic Information**

Title of piece	Nsak Ebot Edet Enyong
Tonal centre	A Minor
Meter/Time signature	6/8
Tempo	Moderately fast
Length	98 bars
Form	Call and refrain
Texture	Homophonic and contrapuntal
Medium	Xylophone with selected traditional musical instruments in accompaniment
Dynamics	mf
Mood	Rather plaintive
Climax	Bar 55
Audience	Concert

##### **Compositional Techniques Employed**

- Repetition
- Sequential progression
- Call and response
- Overlapping

##### **Structural Outlook**

The composition is based on call and refrain for a small ensemble of three xylophones and selected traditional musical instruments accompanying. Xylophone 1 plays the lead role in the piece, always making short and long calls cuing xylophone 2 and 3 in with their short responses.

## **Tonal Organization**

The tonal organization in Ibibio music largely reflects the tonal inflections of Ibibio language. This influenced the creative choices of the composer in terms of tones and intervals, which was contemplated in terms of the Ibibio language tonal terms. This was conceivable especially for the fact that the xylophone is melodic in nature and fits into tonal language arrangements.

## **Scale and Basic Harmonic Principle**

Through extensive observation of most Ibibio folk songs, different scale systems have been identified of which the hexatonic scale is a part. Accordingly, the piece is essentially organized based on a hexatonic scale involving:



This basic harmony is construed in terms of first and second harmonic lines. The first comes as calls by xylophone 1 and as response by xylophone 2, while the second comes as response by xylophone 3. Mostly, these harmonies are construed in consecutives set basically in 4ths following a homorhythmic order by the different groups of xylophone performers.

## **Melodic/Rhythmic Organisation**

Melody is of strict rhythmic character with notes of short durational values, including crotchets and quavers. The melody constitutes basically of short phrases, partially and fully repeated at some points, and systematically altered at other points. Xylophone 1, 2 and 3 are all assigned melodic roles in terms of calls by xylophone 1 and responses by xylophone 2 and 3 respectively.

## **Presentational Form**

A brief introduction by the wood block cues xylophone 1 into its lead role. The piece is a form of continued dialogue between xylophone 1 and the response group (being xylophones 2 and 3).

The piece reflects the Ibibio xylophone musical culture in terms of combination of instruments, and resort to double stroke technique to articulate the melodic and harmonic lines. The membrane drum effectuates the dance essence of the composition, while the wood block and metal gong articulates the basic regulating beat with unchanging rhythmic patterns.

### Structural Design and Compositional Details

	1	2	3
	Introduction   a	a <sup>1</sup>   b	a
Introduction	2 bars	[1 - 2]	
a	16 bars	[3 - 18]	
a <sup>1</sup>	46 bars	[19 - 65]	
b	16 bars	[66 - 82]	
a	15 bars	[83 - 98]	

#### Section 1 – ‘a’ (Bars 1 – 18)

Bars 1 - 2 is a brief woodblock introduction which cues xylophone 1 into its lead role. In a musical idea marked ‘a’, the main theme is presented as call and refrain between xylophone 1 and the response group being xylophones 2 and 3.

#### Section 2 – ‘a<sup>1</sup>’ ‘b’ (Bars 19 – 82)

Marked ‘a<sup>1</sup>’, section 2 is largely developed by xylophone 1 as the response group maintains its basic refrain lines when so cued in by xylophone 1. Xylophone 1 does this through several means such as the repetition of materials from section 1 with slight alteration as found in bars 18 – 26, partial overlapping which creates some contrapuntal sense such as in bar 43, short leading phrases in bar 58. Marked ‘b’ bars 66 – 69 introduces a fleeting new rhythmic and melodic idea which soon falls back to the idea in a<sup>1</sup> effectuate the idea of refrain by the response group. Xylophone 1 continues with its development using sequential progression such as in bars 66 – 74 where xylophone 1 ascends and descends sequentially into repeating bars 7 – 10 as call.

### **Section 3 - 'a' (Bars 83 – 98)**

Marked 'a', section 3 is simply a re-statement of bars 83 – 89 however joined by xylophone 1 at the last bar to further effectuate an emphatic ending.

#### **Performance Note**

In realizing this piece, the following prescriptions may be adhered:

- Wood block player should endeavour not to overwhelm other players in terms of sound level. His work is to keep the time line, maintain the African essence in the music and should therefore stay at the background to be positively effective.
- The double stroke technique is applicable in this piece.
- A good bending over posture should be assumed for effective coverage of xylophone length.

4.1.8

# Ikid Anam

Ndifreke Akwaowo

**Lively**

Xylophone (Ikon) 1  
Xylophone (Ikon) 2  
Xylophone (Ikon) 3  
Membrane Drum (Ibid)  
Metal Gong (Akangkang)  
Wood Blocks (Ntakrok)

Xyl. 1  
Xyl. 2  
Xyl. 3  
M. Dr.  
M. Gong  
W. Bl.

Ikid Anam

9

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

9 2 2

1 1 1 1 1 1 1 1 1 1 1 1 1 1

13

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

13 2 2

1 1 1 1 1 1 1 1 1 1 1 1 1 1

Ikid Anam

17

Xyl. 1 *mp*

Xyl. 2

Xyl. 3

M. Dr. *mp*

M. Gong *mp*

W. Bl. *mp*

21

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.



Ikid Anam

The musical score is divided into two systems, each containing six staves. The first system covers measures 25 to 28, and the second system covers measures 29 to 32. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 plays a melodic line with eighth and sixteenth notes. Xyl. 2 and Xyl. 3 are silent. M. Dr. plays a rhythmic pattern of eighth notes. M. Gong plays a pattern of eighth notes with fingerings 1 and 2. W. Bl. plays a rhythmic pattern of eighth notes.

25

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

29

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Ikid Anam

The musical score for 'Ikid Anam' is divided into two systems, each covering measures 33-37. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The notation includes treble clefs for xylophones, a double bar line for the mridangam, and a double bar line with a vertical line for the gong and wadai bambus. Fingerings are indicated by numbers 1-2. The score shows a rhythmic pattern of eighth and sixteenth notes with rests, and specific melodic lines for each instrument.

Ikid Anam

41

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

45

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Ikid Anam

49

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

53

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Ikid Anam

57

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Detailed description: This system covers measures 57 to 60. Xyl. 1 (Xylophone 1) has a melodic line starting at measure 57. Xyl. 2 and Xyl. 3 play chords. M. Dr. (Maracas) has a rhythmic pattern. M. Gong (Gong) and W. Bl. (Wood Block) have rhythmic accompaniment with fingerings (1, 2) indicated.

61

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Detailed description: This system covers measures 61 to 64. Xyl. 1 (Xylophone 1) has a melodic line starting at measure 61. Xyl. 2 and Xyl. 3 play chords. M. Dr. (Maracas) has a rhythmic pattern. M. Gong (Gong) and W. Bl. (Wood Block) have rhythmic accompaniment with fingerings (1, 2) indicated.

Ikid Anam

The musical score is divided into two systems, each containing six staves. The first system covers measures 65 to 68, and the second system covers measures 69 to 72. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1, 2, and 3 are in treble clef. M. Dr. is in a percussion clef. M. Gong and W. Bl. are in a percussion clef with fingerings indicated below the notes. The score shows a rhythmic pattern with rests and notes, and some measures have a '2 2' marking above them.

Ikid Anam

73

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

77

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Ikid Anam

81

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

85

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.



Ikid Anam

89

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

93

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Ikid Anam

The musical score is divided into two systems, each containing six staves. The first system covers measures 97 to 100, and the second system covers measures 101 to 104. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 plays a melodic line with eighth and sixteenth notes. M. Dr. plays a rhythmic pattern of eighth notes. M. Gong and W. Bl. play a complex rhythmic pattern with fingerings indicated by numbers 1 and 2. Xyl. 2 and Xyl. 3 are silent throughout the piece.

97

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

101

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Ikid Anam

The musical score is divided into two systems. The first system covers measures 105 to 108, and the second system covers measures 109 to 112. Each system includes staves for Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The Xyl. parts are in treble clef, while M. Dr., M. Gong, and W. Bl. are in bass clef. The M. Gong part includes rhythmic notation with fingerings (1, 2) and rests. The W. Bl. part features a consistent rhythmic pattern of eighth notes. The M. Dr. part has a steady eighth-note accompaniment. The Xyl. parts feature melodic lines with rests and dynamic markings like *mf*.

105

Xyl. 1 *mf*

Xyl. 2 *mf*

Xyl. 3 *mf*

M. Dr.

M. Gong 105 2 2 2 2 2 2 2 2 2 2 2 2

W. Bl.

109

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong 109 2 2 2 2 2 2 2 2 2 2 2 2

W. Bl.

Ikid Anam

The musical score is divided into two systems. The first system starts at measure 113 and the second at measure 117. Each system includes staves for Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The notation includes treble clefs for xylophones, a double bar line for the drum, and a bracketed staff for the gong with rhythmic notation and fingerings. The bass line (W. Bl.) uses a double bar line and rhythmic notation. The score concludes with a double bar line at the end of the second system.

#### **4.1.8.1 Composition No. 8 – Ikid Anam**

##### **Introductory Note**

Literarily speaking, “Ikid Anam” means “It is tortoise that did it”. This piece is original in terms of creation, conceptualization of which captures the stylistics of Ibibio traditional music in terms of musical organization.

##### **Basic Information**

Title of piece	Ikid Anam
Tonal centre	A Minor
Meter/Time signature	6/8
Tempo	Moderately fast
Length	120 bars
Form	Mixed structural (Call and refrain, call and response, and solo and chorused refrain)
Texture	Homophonic
Medium	Xylophone with selected traditional musical instruments in accompaniment
Dynamics	mf, mp
Mood	Somber
Climax	Bar 88
Audience	Concert

##### **Compositional Techniques Employed**

- Repetition
- Sequential progression
- Call and response

##### **Structural Outlook**

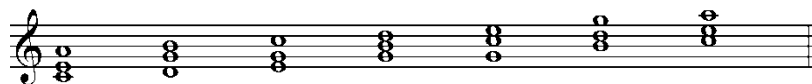
The composition is based on mixed structural form for a small ensemble of three xylophones and selected traditional musical instruments accompanying. Xylophone 1 plays the lead role in the piece, always making short and long calls cuing xylophone 2 and 3 with their short responses.

## **Tonal Organisation**

The tonal organization in Ibibio music largely reflects the tonal inflections of Ibibio language. This influenced the creative choices of the composer in terms of tones and intervals, which was contemplated in terms of the Ibibio language tonal terms. This was conceivable especially for the fact that the xylophone is melodic in nature and fits into tonal language arrangements.

## **Scale and Basic Harmonic Principle**

Through extensive observation of most Ibibio folk songs, different scale systems have been identified of which the hexatonic scale is a part. Accordingly, the piece is essentially organized based on a hexatonic scale



This basic harmony is construed in terms of first and second harmonic lines. The first comes as calls by xylophone 1 and as response by xylophone 2, while the second comes as response by xylophone 3. Mostly, these harmonies are construed in consecutives set basically in 4ths following a homorhythmic order by the different groups of xylophone performers.

## **Melodic/Rhythmic Organisation**

Melody is of strict rhythmic character with notes of short durational values, including crotchets and quavers. The melody constitutes basically of short phrases, partially and fully repeated at some points, and systematically altered at other points. Xylophone 1, 2 and 3 are all assigned melodic roles in terms of calls by xylophone 1 and responses by xylophone 2 and 3 respectively.

## **Presentational Form**

A brief introduction by the wood block cues xylophone 1 into its lead role. The piece is a form of continued dialogue between xylophone 1 and the response group (being xylophones 2 and 3).

The piece reflects the Ibibio xylophone musical culture in terms of combination of instruments, and resort to double stroke technique to articulate the melodic and harmonic lines. The membrane drum effectuates the dance essence of the composition, while the wood block and metal gong articulate the basic regulating beat with unchanging rhythmic patterns.

### Structural Design and Compositional Details

	1	2	3	4	5	
	Introduction	a	a <sup>1</sup>	a	b	a
Introduction	1 bars	[1]				
a	17 bars	[1 - 17]				
a <sup>1</sup>	45 bars	[18 - 63]				
a	16 bars	[63 - 79]				
b	24 bars	[79 - 103]				
a	17 bars	[103 - 120]				

#### First Section – ‘a’ (Bars 1 – 17)

A brief woodblock introduction cues xylophone 1 into its lead role. In a musical idea marked ‘a’, the main theme is presented as call and refrain between xylophone 1 and the response group being xylophones 2 and 3.

#### Section 2 – ‘a<sup>1</sup>’ (Bars 18 – 63)

In an idea marked ‘a<sup>1</sup>’, xylophone 1 initiates a rhythmic development from the rhythmic cell of section 1. This material is extended and furthered in a relatively long solo line with several fragmentations, repeated and sequentially ordered in a way that cues the respond group into responses repetitions.

### **Section 3 – ‘a’ (Bars 63 - 79)**

Section 3 is an exact restatement of section 1 which constitutes the main theme of the piece. It is perpetuated between xylophone 1 and the response group which includes xylophone 2 and 3 in terms of call and refrain respectively.

### **Section 4 – ‘b’ (Bars 79 – 103)**

Marked ‘b’, a new melodic idea is presented in a solo and chorused refrain between xylophone 1 and the response group. The theme is repeated by xylophone 1 once, in what cued the response group into initiating the restatement of the main theme again.

### **Section 5 – ‘a’ (Bars 103 - 120 )**

Simply, section 5 is a restatement of section 1 which is however joined by xylophone 1 to further establish an emphatic ending. It is perpetuated between xylophone 1 and the response group which includes xylophones 2 and 3 in terms of call and refrain respectively.

### **Performance Note**

In realizing this piece, the following prescriptions may be adhered:

- Wood block player should endeavour not to overwhelm other players in terms of sound level. His work is to keep the time line, maintain the African essence in the music and should therefore stay at the background to be positively effective.
- The double stroke technique is applicable in this piece.
- A good bending over posture should be assumed for effective coverage of xylophone length.



4.1.9

# Adiaha Udo

Ndifreke Akwaowo

Lively

The musical score is divided into three systems, each with four staves. The first system includes Xylophone (Ikon) 1, Xylophone (Ikon) 2, Xylophone (Ikon) 3, and Metal Gong (Akangkang). The second system includes Xyl. 1, Xyl. 2, Xyl. 3, and M. Gong. The third system includes Xyl. 1, Xyl. 2, Xyl. 3, and M. Gong. The score is in 4/4 time and features a lively tempo. The first system starts with a *mf* dynamic. The second system begins with a measure number 5. The third system begins with a measure number 9. The Metal Gong parts are written in a simplified notation with rhythmic values and fingerings (e.g., 2, 7) indicated above the notes.

Adiaha Udo

13

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

17

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

*mp*

*mp*

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

21

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Adiaha Udo

25

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

*mp*

*mp*

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

29

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

33

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Adiaha Udo

37

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

41

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

45

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

Adiaha Udo

49

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2

53

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2

57

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

*mf*

2 2 2 2 2 2 2 2 2 2 2 2 2 2

Adiaha Udo

61

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

65

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

69

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Adiaha Udo

73

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

Musical score for measures 73-76. Xyl. 1 has a melodic line in the first measure, then rests. Xyl. 2 and 3 have a rhythmic accompaniment. M. Gong. has a rhythmic pattern with fingerings '2' above notes.

77

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

Musical score for measures 77-80. Xyl. 1 rests. Xyl. 2 and 3 have a rhythmic accompaniment. M. Gong. has a rhythmic pattern with fingerings '2' above notes.

81

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

Musical score for measures 81-84. Xyl. 1 has a melodic line in the first two measures, then rests. Xyl. 2 and 3 have a rhythmic accompaniment. M. Gong. has a rhythmic pattern with fingerings '2' above notes.

Adiaha Udo

85

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

89

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

93

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.



Adiaha Udo

97

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

101

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

105

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Adiaha Udo

109

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2

113

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2

117

Xyl. 1

Xyl. 2

Xyl. 3

M. Gong.

2 2 2 2 2 2 2 2 2 2 2 2 2 2

#### **4.1.9.1 Composition No. 9 – Adiaha Udo**

##### **Introductory Note**

Literarily, “Adiaha Udo” means “The Second Son’s First Daughter”. This piece is original in terms of creation, conceptualization of which captures the stylistics of Ibibio traditional music in terms of musical organization.

##### **Basic Information**

Title of piece	Adiaha Udo
Tonal centre	A Minor
Meter/Time signature	6/8
Tempo	Moderately fast
Length	120 bars
Form	Mixed structural (Call and refrain, call and response)
Texture	Homophonic
Medium	Xylophone with wood block accompaniment
Dynamics	mf, mp
Mood	Somber
Climax	Bar 85
Audience	Concert

##### **Compositional Techniques Employed**

- Repetition
- Overlapping
- Call and response

##### **Structural Outlook**

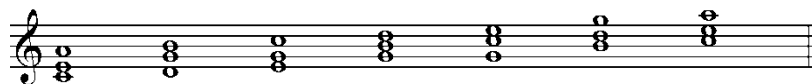
The composition is based on mixed structural form for a xylophone ensemble of three xylophones with metal gong accompaniment. Xylophone 1 plays the lead role in the piece, always making short and long calls cuing xylophone 2 and 3 for their refrain roles.

## **Tonal Organization**

The tonal organization in Ibibio music largely reflects the tonal inflections of Ibibio language. This influenced the creative choices of the composer in terms of tones and intervals, which was contemplated in terms of the Ibibio language tonal terms. This was conceivable especially for the fact that the xylophone is melodic in nature and fits into tonal language arrangements.

## **Scale and Basic Harmonic Principle**

Through extensive observation of most Ibibio folk songs, different scale systems have been identified of which the hexatonic scale is a part. Accordingly, the piece is essentially organized based on a hexatonic scale involving:



This basic harmony is construed in terms of first and second harmonic lines. The first comes as calls by xylophone 1 and as response by xylophone 2, while the second comes as response by xylophone 3. Mostly, these harmonies are construed in consecutive set basically in 4ths following a homorhythmic order by the different groups of xylophone performers.

## **Melodic/Rhythmic Organization**

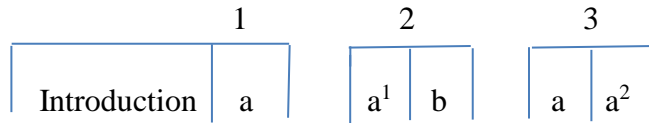
Melody is of strict rhythmic character with notes of short durational values, including crotchets and quavers. The melody constitutes basically of short phrases, partially and fully repeated at some points, and systematically altered at other points. Xylophone 1, 2 and 3 are all assigned melodic roles in terms of calls by xylophone 1 and responses by xylophone 2 and 3 respectively.

## **Presentational Form**

A brief introduction by the metal gong cues xylophone 1 into its lead role. The piece is a form of continued dialogue between xylophone 1 and the response group (being xylophones 2 and 3).

Among other things, the piece reflects the Ibibio xylophone musical culture in terms of resort to double stroke technique to articulate the melodic and harmonic lines. The metal gong articulates the basic regulating beat with unchanging rhythmic patterns.

### Structural Design and Compositional Details



Introduction	1 bars	[1]
a	17 bars	[1 - 17]
a <sup>1</sup>	16 bars	[17 - 33]
b	63 bars	[33 - 96]
a	17 bars	[96 - 113]
a <sup>2</sup>	bars	[113 - 120]

#### Section 1 – ‘a’ ‘a<sup>1</sup>’ (Bars 1 – 33)

A brief metal gong introduction in bar 1 cues xylophone 1 into its lead role. The main theme is presented as call and refrain between xylophone 1 and the response group being xylophones 2 and 3. Marked ‘a’, xylophone 1 presents a melodic idea to which the response group responds repeating the entire melodic line as refrain. This is done twice between the two xylophone groups up to bar 17. In a melodic idea marked ‘a<sup>1</sup>’, xylophone presents an altered version of the melodic idea in ‘a’, presenting same as call, to which the response group responds by repeating the refrain material up to bar 33.

#### Section 2 – ‘b’ (Bars 33 – 96)

In an idea marked ‘b’ based however on the rhythmic structure of section 1, xylophone 1 initiates a new melodic idea as call, to which the response group response with the refrain material in section 1 up to bar 49. In bars 49 - 81, xylophone 1 initiates the development of the new melodic idea by repeating it an octave higher and by partial overlapping, to which the

response group responds with the refrain material. From bars 81 – 96, the same melodic idea is being fragmented and variously altered by note substitutions by xylophone 1 as call, while the response group responds with a fragment of the refrain material all through.

### **Section 3 - ‘a’ ‘a<sup>2</sup>’ (Bars 96 – 120)**

Section 3 is a full restatement of ‘a’, joined by an altered version of it towards the end and marked ‘a<sup>2</sup>’. ‘a<sup>2</sup>’ is abridged, effectuated by note substitution.

### **Performance Note**

In realizing this piece, the following prescriptions may be adhered:

- Metal gong player should endeavour not to overwhelm other players in terms of sound level. His work is to keep the time line, maintain the African essence in the music and should therefore stay at the background to be positively effective.
- The double stroke technique is applicable in this piece.
- A good bending over posture should be assumed for effective coverage of xylophone length.

# Etok Esa Nne

Ndifreke Akwaowo

Lively

The musical score for 'Etok Esa Nne' is presented in two systems. The first system consists of six staves: Xylophone (Ikon) 1, Xylophone (Ikon) 2, Xylophone (Ikon) 3, Membrane Drum (Ibid), Metal Gong (Akangkang), and Wood Blocks (Ntakrok). The second system also consists of six staves: Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The tempo is marked 'Lively' and the dynamics are marked 'mp'. The score is in 6/8 time. The Xylophone parts feature melodic lines with rests, while the Membrane Drum, Metal Gong, and Wood Blocks provide a rhythmic accompaniment. The Wood Blocks part is marked with 'mp' and features a consistent rhythmic pattern of eighth notes. The Membrane Drum part features a pattern of eighth notes with accents. The Metal Gong part features a pattern of eighth notes with accents. The Xylophone parts feature melodic lines with rests. The Xyl. 1 part features a melodic line with rests. The Xyl. 2 and Xyl. 3 parts feature melodic lines with rests. The M. Dr. part features a pattern of eighth notes with accents. The M. Gong part features a pattern of eighth notes with accents. The W. Bl. part features a consistent rhythmic pattern of eighth notes.

Etok Esa Nne

9

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

13

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.



Etok Esa Nne

17

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

*p*

*p*

21

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

*p*

Etok Esa Nne

The musical score is divided into two systems, each containing four staves. The first system covers measures 25 to 28, and the second system covers measures 29 to 32. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 plays a melodic line with eighth notes and rests. M. Dr. plays a rhythmic pattern of eighth notes. M. Gong and W. Bl. play a complex rhythmic pattern with eighth notes and rests, including fingerings (1, 2) and accents (2, 2).

25

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

29

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Etok Esa Nne

The musical score is divided into two systems. The first system covers measures 33 to 40, and the second system covers measures 37 to 40. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The score includes dynamic markings such as *mp* and *mf*, and includes fingerings and articulation marks like accents and slurs.

**System 1 (Measures 33-40):**

- Xyl. 1:** Measures 33-34: quarter notes G4, A4, B4, quarter rest. Measure 35: quarter notes G4, A4, B4, quarter rest. Measure 36: quarter notes G4, A4, B4, quarter rest. Measure 37: quarter notes G4, A4, B4, quarter rest. Measure 38: quarter notes G4, A4, B4, quarter rest. Measure 39: quarter notes G4, A4, B4, quarter rest. Measure 40: quarter notes G4, A4, B4, quarter rest.
- Xyl. 2:** Rests throughout.
- Xyl. 3:** Rests throughout.
- M. Dr.:** Measures 33-40: quarter notes G4, A4, B4, quarter rest. Measure 34: quarter notes G4, A4, B4, quarter rest. Measure 35: quarter notes G4, A4, B4, quarter rest. Measure 36: quarter notes G4, A4, B4, quarter rest. Measure 37: quarter notes G4, A4, B4, quarter rest. Measure 38: quarter notes G4, A4, B4, quarter rest. Measure 39: quarter notes G4, A4, B4, quarter rest. Measure 40: quarter notes G4, A4, B4, quarter rest.
- M. Gong:** Measures 33-34: quarter notes G4, A4, B4, quarter rest. Measure 35: quarter notes G4, A4, B4, quarter rest. Measure 36: quarter notes G4, A4, B4, quarter rest. Measure 37: quarter notes G4, A4, B4, quarter rest. Measure 38: quarter notes G4, A4, B4, quarter rest. Measure 39: quarter notes G4, A4, B4, quarter rest. Measure 40: quarter notes G4, A4, B4, quarter rest.
- W. Bl.:** Measures 33-40: quarter notes G4, A4, B4, quarter rest. Measure 34: quarter notes G4, A4, B4, quarter rest. Measure 35: quarter notes G4, A4, B4, quarter rest. Measure 36: quarter notes G4, A4, B4, quarter rest. Measure 37: quarter notes G4, A4, B4, quarter rest. Measure 38: quarter notes G4, A4, B4, quarter rest. Measure 39: quarter notes G4, A4, B4, quarter rest. Measure 40: quarter notes G4, A4, B4, quarter rest.

**System 2 (Measures 37-40):**

- Xyl. 1:** Measures 37-38: quarter notes G4, A4, B4, quarter rest. Measure 39: quarter notes G4, A4, B4, quarter rest. Measure 40: quarter notes G4, A4, B4, quarter rest.
- Xyl. 2:** Rests throughout.
- Xyl. 3:** Rests throughout.
- M. Dr.:** Measures 37-40: quarter notes G4, A4, B4, quarter rest. Measure 38: quarter notes G4, A4, B4, quarter rest. Measure 39: quarter notes G4, A4, B4, quarter rest. Measure 40: quarter notes G4, A4, B4, quarter rest.
- M. Gong:** Measures 37-38: quarter notes G4, A4, B4, quarter rest. Measure 39: quarter notes G4, A4, B4, quarter rest. Measure 40: quarter notes G4, A4, B4, quarter rest.
- W. Bl.:** Measures 37-40: quarter notes G4, A4, B4, quarter rest. Measure 38: quarter notes G4, A4, B4, quarter rest. Measure 39: quarter notes G4, A4, B4, quarter rest. Measure 40: quarter notes G4, A4, B4, quarter rest.

Etok Esa Nne

41

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

Gong

W. Bl.

*mp*

*mf*

*mp*

*mp*

45

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

Gong

W. Bl.

*mf*

*mp*

Etok Esa Nne

49

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

53

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Etok Esa Nne

57

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

61

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Etok Esa Nne

The musical score is divided into two systems. The first system covers measures 65 to 72, and the second system covers measures 69 to 76. Each system includes staves for Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The notation includes treble clefs for xylophones, a double bar line for the mridangam, and a double bar line for the mridangon and wadukul. Fingerings are indicated by numbers 1 and 2. The mridangon part features a consistent rhythmic pattern of eighth notes.

Etok Esa Nne

73

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

77

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.



Etok Esa Nne

The musical score is divided into two systems, each covering measures 81-85. The first system (measures 81-85) features the following parts:

- Xyl. 1:** Treble clef, playing a melodic line with eighth and quarter notes.
- Xyl. 2:** Treble clef, playing a sustained note (whole rest).
- Xyl. 3:** Treble clef, playing a sustained note (whole rest).
- M. Dr. (Mridangam):** Snare drum, playing a rhythmic pattern of eighth notes with a quarter rest.
- M. Gong (Mridangam):** Snare drum, playing a complex rhythmic pattern with eighth and quarter notes, including fingerings like '2 2'.
- W. Bl. (Wadukulam):** Snare drum, playing a rhythmic pattern of eighth notes with a quarter rest, including fingerings like '1 1 1 1'.

The second system (measures 85-89) repeats the same instrumental parts as the first system, with the measure numbers 85, 86, 87, 88, and 89 indicated at the beginning of their respective staves.

Etok Esa Nne

The musical score is divided into two systems, each covering measures 89-93. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl.

**System 1 (Measures 89-93):**

- Xyl. 1:** Treble clef. Measures 89-91 feature a rhythmic pattern of eighth notes. Measure 92 has a whole rest. Measure 93 has a quarter rest.
- Xyl. 2:** Treble clef. Measures 89-93 contain whole rests.
- Xyl. 3:** Treble clef. Measures 89-93 contain whole rests.
- M. Dr.:** Bass clef. Measures 89-93 feature a rhythmic pattern of eighth notes with a quarter rest at the start of each measure.
- M. Gong:** Bass clef. Measures 89-93 feature a rhythmic pattern of eighth notes with a quarter rest at the start of each measure. Fingerings '2 2' are indicated above the notes in measures 89 and 91.
- W. Bl.:** Bass clef. Measures 89-93 feature a rhythmic pattern of eighth notes with a quarter rest at the start of each measure. Fingerings '1 1 1 1' are indicated below the notes in measures 89 and 91.

**System 2 (Measures 93-97):**

- Xyl. 1:** Treble clef. Measures 93-97 contain whole rests.
- Xyl. 2:** Treble clef. Measures 93-95 feature a rhythmic pattern of eighth notes. Measure 96 has a whole rest. Measure 97 has a quarter rest.
- Xyl. 3:** Treble clef. Measures 93-95 feature a rhythmic pattern of eighth notes. Measure 96 has a whole rest. Measure 97 has a quarter rest.
- M. Dr.:** Bass clef. Measures 93-97 feature a rhythmic pattern of eighth notes with a quarter rest at the start of each measure.
- M. Gong:** Bass clef. Measures 93-97 feature a rhythmic pattern of eighth notes with a quarter rest at the start of each measure. Fingerings '2 2' are indicated above the notes in measures 93 and 95.
- W. Bl.:** Bass clef. Measures 93-97 feature a rhythmic pattern of eighth notes with a quarter rest at the start of each measure. Fingerings '1 1 1 1' are indicated below the notes in measures 93 and 95.

Etok Esa Nne

97

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

101

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

Etok Esa Nne

The musical score is divided into two systems, each containing six staves. The first system covers measures 105 to 108, and the second system covers measures 109 to 112. The instruments are Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. Xyl. 1 plays a melodic line with eighth and sixteenth notes. Xyl. 2 and Xyl. 3 are silent. M. Dr. plays a rhythmic pattern of eighth notes. M. Gong and W. Bl. play a complex rhythmic pattern with fingerings indicated by numbers 1 and 2.

**System 1 (Measures 105-108):**

- Xyl. 1:** Treble clef, 4/4 time. Measure 105: G4, A4, B4, C5. Measure 106: G4, A4, B4, C5, D5, E5. Measure 107: G4, A4, B4, C5. Measure 108: Rest.
- Xyl. 2:** Treble clef, 4/4 time. All measures are rests.
- Xyl. 3:** Treble clef, 4/4 time. All measures are rests.
- M. Dr.:** Bass clef, 4/4 time. Measure 105: Rest, eighth note, eighth note, eighth note, eighth note. Measure 106: Rest, eighth note, eighth note, eighth note, eighth note. Measure 107: Rest, eighth note, eighth note, eighth note, eighth note. Measure 108: Rest, eighth note, eighth note, eighth note, eighth note.
- M. Gong:** Bass clef, 4/4 time. Measure 105: Quarter note, quarter note, quarter note, quarter note. Measure 106: Quarter note, quarter note, quarter note, quarter note. Measure 107: Quarter note, quarter note, quarter note, quarter note. Measure 108: Rest.
- W. Bl.:** Bass clef, 4/4 time. Measure 105: Quarter note, quarter note, quarter note, quarter note. Measure 106: Quarter note, quarter note, quarter note, quarter note. Measure 107: Quarter note, quarter note, quarter note, quarter note. Measure 108: Quarter note, quarter note, quarter note, quarter note.

**System 2 (Measures 109-112):**

- Xyl. 1:** Treble clef, 4/4 time. Measure 109: G4, A4, B4, C5. Measure 110: G4, A4, B4, C5, D5, E5. Measure 111: G4, A4, B4, C5. Measure 112: Rest.
- Xyl. 2:** Treble clef, 4/4 time. All measures are rests.
- Xyl. 3:** Treble clef, 4/4 time. All measures are rests.
- M. Dr.:** Bass clef, 4/4 time. Measure 109: Rest, eighth note, eighth note, eighth note, eighth note. Measure 110: Rest, eighth note, eighth note, eighth note, eighth note. Measure 111: Rest, eighth note, eighth note, eighth note, eighth note. Measure 112: Rest, eighth note, eighth note, eighth note, eighth note.
- M. Gong:** Bass clef, 4/4 time. Measure 109: Quarter note, quarter note, quarter note, quarter note. Measure 110: Quarter note, quarter note, quarter note, quarter note. Measure 111: Quarter note, quarter note, quarter note, quarter note. Measure 112: Rest.
- W. Bl.:** Bass clef, 4/4 time. Measure 109: Quarter note, quarter note, quarter note, quarter note. Measure 110: Quarter note, quarter note, quarter note, quarter note. Measure 111: Quarter note, quarter note, quarter note, quarter note. Measure 112: Quarter note, quarter note, quarter note, quarter note.

Etok Esa Nne

The image displays two systems of musical notation for the piece "Etok Esa Nne". Each system consists of six staves: Xyl. 1, Xyl. 2, Xyl. 3, M. Dr., M. Gong, and W. Bl. The first system is marked with measure number 113, and the second system is marked with measure number 117. The notation includes various rhythmic values, rests, and articulation marks. The M. Gong and W. Bl. staves include specific rhythmic patterns and fingerings (e.g., 2 2, 1 1 1 1) for the Gong and W. Bl. parts respectively. The Xyl. parts feature melodic lines with rests and specific rhythmic patterns. The M. Dr. part features a consistent rhythmic pattern of eighth notes.

Etok Esa Nne

121

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

125

Xyl. 1

Xyl. 2

Xyl. 3

M. Dr.

M. Gong

W. Bl.

#### **4.1.10.1 Composition No. 10 – Etok Esa Nne**

##### **Introductory Note**

Literarily, “Etok Esa Nne” means “Mother’s Little Veranda”. This piece is original in terms of creation, conceptualization of which captures the stylistics of Ibibio traditional music in terms of musical organization.

##### **Basic Information**

Title of piece	Etok Esa Nne
Tonal centre	A Minor
Meter/Time signature	4/4
Tempo	Moderately fast
Length	128 bars
Form	Call and response
Texture	Homophonic
Medium	Xylophone with different traditional musical instruments in accompaniment
Dynamics	mp, p, mf
Mood	Somber
Climax	Bar 86
Audience	Concert

##### **Compositional Techniques Employed**

- Repetition
- Call and response
- Overlapping
- Retrograde

##### **Structural Outlook**

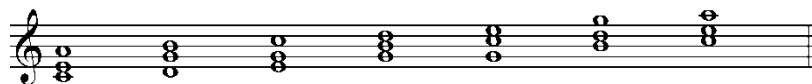
The composition is based on call and response for a small ensemble of three xylophones and selected traditional musical instruments in accompaniment. Xylophone 1 plays the lead role in the piece, always making short and long calls cuing in xylophone 2 and 3 for responses from them.

## **Tonal Organization**

The tonal organization in Ibibio music largely reflects the tonal inflections of Ibibio language. This influenced the creative choices of the composer in terms of tones and intervals, which was contemplated in terms of the Ibibio language tonal terms. This was conceivable especially for the fact that the xylophone is melodic in nature and fits into tonal language arrangements.

## **Scale and Basic Harmonic Principle**

Through extensive observation of most Ibibio folk songs, different scale systems have been identified of which the hexatonic scale is a part. Accordingly, the piece is essentially organized based on a hexatonic scale involving:



This basic harmony is construed in terms of first and second harmonic lines. The first comes as calls by xylophone 1 and as response by xylophone 2, while the second comes as response by xylophone 3. Mostly, these harmonies are construed in consecutives set basically in 4ths following a homorhythmic order by the different groups of xylophone performers.

## **Melodic/Rhythmic Organization**

Melody is of strict rhythmic character with notes of short durational values, including crotchets and quavers. The melody constitutes basically of short phrases, partially and fully repeated at some points, and systematically altered at other points. Xylophone 1, 2 and 3 are all assigned melodic roles in terms of calls by xylophone 1 and responses by xylophone 2 and 3 respectively.

## **Presentational Form**

A brief introduction by the wood block cues xylophone 1 into its lead role. The piece is a form of continued dialogue between xylophone 1 and the response group (being xylophones 2 and 3).



The piece reflects the Ibibio xylophone musical culture in terms of combination of instruments, and resort to double stroke technique to articulate the melodic and harmonic lines. The membrane drum effectuates the dance essence of the composition, while the wood block and metal gong articulates the basic regulating beat with unchanging rhythmic patterns.

### Structural Design and Compositional Details

	1	2	3	4	5	
	Introduction	a	a <sup>1</sup>	a	b	a
Introduction	2 bars	[1 - 2]				
a	16 bars	[2 - 17]				
a <sup>1</sup>	49 bars	[18 - 66]				
a	15 bars	[66 - 80]				
b	22 bars	[81 - 112]				
a	16 bars	[113 - 128]				

#### Section 1 – ‘a’ (Bars 1 – 17)

A brief woodblock introduction cues xylophone 1 into its lead role. In a musical idea marked ‘a’, the main theme is presented as call and refrain between xylophone 1 and the response group being xylophones 2 and 3.

#### Section 2 – ‘a<sup>1</sup>’ (Bars 18 – 66)

In an idea marked ‘a<sup>1</sup>’, xylophone 1 initiates a rhythmic development from the rhythmic cell of section 1. This material is extended and furthered in a relatively long solo line with several repetitions, sequential progressions, fragmentation of materials from section 1 ordered in a way that cues the response group into responses repetitions.

#### Section 3 - ‘a’ (Bars 66 - 80)

Section 3 is an exact restatement of section 1 which constitutes the main theme of the piece. It is perpetuated between xylophone 1 and the response group which includes xylophones 2 and 3 in terms of call and refrain respectively.

#### **Section 4 – ‘b’ (Bars 81 - 112)**

Marked ‘b’, a new melodic idea is presented as solo and chorused refrain between xylophone 1 and the response group respectively. The theme is repeated by xylophone 1 once, following which a retrograde of same theme is done and repeated once by xylophone 1.

#### **Section 5 – ‘a’ (Bars 113 - 128)**

Marked ‘a’, section 5 is a restatement of section 1 which is however joined by xylophone 1 to further establish an emphatic ending. It is perpetuated between xylophone 1 and the response group which includes xylophones 2 and 3 in terms of call and refrain respectively.

#### **Performance Note**

In realizing this piece, the following prescriptions may be adhered:

- Wood block player should endeavour not to overwhelm other players in terms of sound level. His work is to keep the time line, maintain the African essence in the music and should therefore stay at the background to be positively effective.
- The double stroke technique is applicable in this piece.
- A good bending over posture should be assumed for effective coverage of xylophone length.

#### **4.2 Discussion of Findings**

The discussion of findings is based on the research questions formulated to guide the study, as follows:

### **Question One (1)**

What constitutes the production of original art music composition for the Ibibio 18-slab diatonic xylophone with traditional musical instruments accompanying?

#### **Discussion**

There has been the idea of producing arranged versions of existing folk tunes as means of musical creativity by some Nigerian art music composers. Against wanton engagement in this, Ofuani (2011) seems to demand creative liberation from the limitation of mere folk music arrangements, which might be thought as an implicit call for creative engagement in original compositions by indigenous composers. For the production of (original) indigenous works, the composer is required to understand the musical style of the culture which he is adapting resources from, as means to effectively apply them in the production of original art musical composition.

In the “Nkukwak Ikon” composition, the researcher took the Ibibio folk musical style and practices into account; the rhythmic patterns, melodic patterns, harmonic structures, presentational form, role of instrument, and so on. This was to align with existing ideas of art music composition among indigenous composers, as some creative frameworks by the researcher were also adhered to. Some of such includes; the idea of various instrument combination possibility, creation of some muffling techniques, and development of working theory for the indefinite pitch class of struck idiophone.

### **Question Two (2)**

How can the repository of instrumental art music in Nigeria be advanced based on traditional musical instruments?

#### **Discussion**

Onyeji and Onyeji (2013) report the proliferation of vocal compositions and the dearth of instrumental composition in Nigeria, identifying the background of musical training in Nigeria as the basic factor. Supporting their assertion with statistics of graduating student-composers in the Department of Music, Nsukka, Nigeria, Onyeji et. al reveals that out of 74 being 100% of

student-composers from 1974 to 2013 whose works were accessed from the library, 20 of them representing about 27.03% produced instrumental compositions while 54 of them representing 72.97% produced vocal compositions.

What then is the place of traditional musical instruments in the statistics of instrumental composition above? While that may not have been provided, Abiodun (2008) (which was cited earlier) however notes the dearth of instrumental compositions for traditional musical instruments. This comes in the wake of adhesive choice of Western musical instruments as means of cultural expression by some Nigerian art music composers. With these facts as an indigenous composer, the researcher determinately chose to enhance the repository of Nigeria's instrumental art music, by producing creative works for the Ibibio Key C 18-slab diatonic xylophone with other traditional musical instruments accompanying.

### **Question Three (3)**

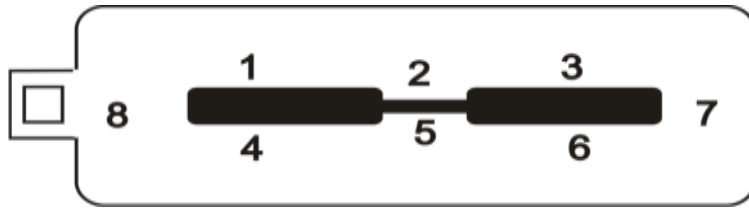
What working theories can be developed to notate for the indefinite pitch class of struck idiophones?

### **Discussion**

An indigenous composer can contribute towards the development of art music composition practice in Nigeria in various ways. As to the concerns of notation approach for some indefinite pitch struck idiophones, the researcher collated and reviewed some existing less-generally endorsed indigenous notation theories. Having gone through all that, the researcher resolved to develop a working theory for his compositions based on Ezegbe's Organological Composite Notation System (EFOCONS) which was applied by Agatha Onwuekwe. Termed the Figure Reference Notation approach (FRN) by the researcher, the FRN approach is as applied for the following indefinite pitch struck idiophone instruments:

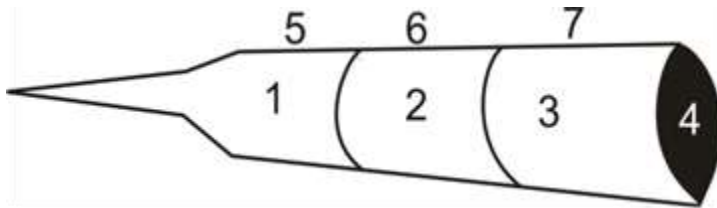
#### **Wooden Drum:**

A wooden drum duly figured for FRN use:



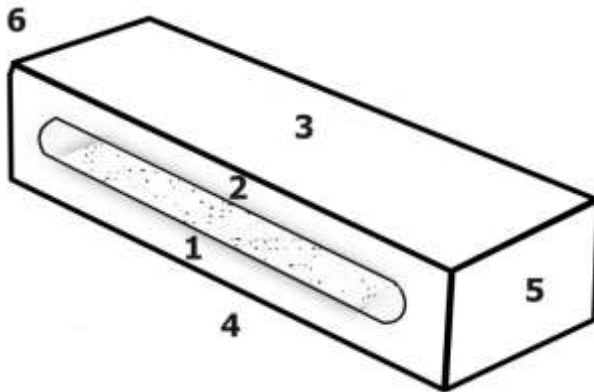
**Metal Gong:**

A metal gong duly figured for FRN use:



**Wood Block:**

A wood block duly figured for FRN use:



To understand the workings of FRN, The following points are central and should be noted:

- i. It is meant for the indefinite pitch struck idiophones only.
- ii. Figures are placed on certain parts of the instruments for reference purposes.
- iii. Such figures are reflected on the music score, on single notes as reference to parts of the instrument to be struck following the value of the notes.
- iv. It does involve use of percussion symbol.

v. It does not involve use of staff lines.

vi. The approach still retains the basic prescriptions and descriptions that apply in use of Western staff notation system. To that extent, staff music notes and their values are retained in the figure reference notation system.

FRN approach is highly recommendable for use by music composers, performers, transcribers, researchers, teachers, and learners based on the following merits:

- i. The central sound production conception of musical instruments which belong to the indefinite pitch struck idiophones category is that, musical sounds are produced by the body parts of instruments. FRN approach fits this sound production conception more than any other approach because, it sufficiently captures the essence of such sound production conception with reference figures representing each body part.
- ii. It fits the different sizes of a given musical instrument, the baby or mother variety, small or giant size, single or double, as the case may be.
- iii. It eases identification of the right parts of instrument to strike in line with the composer's intention.
- iv. It is a modified staff notation approach, and therefore easy to relate with.
- v. Modern computer-based notation technology can be manipulated to facilitate the writing process.
- vi. It can cater for more than one hand playing on just one staff, reducing the burden of reading more than a staff at a time.
- vii. It does away with issues relating to how to go about notating for the indefinite pitch struck idiophones among music writers. Some of such issues are the inappropriate use of neutral clef for single instruments, use of treble or bass clef for indefinite pitch instruments, and so on.

#### **Question Four (4)**

What are the instrument combination possibilities from the Ibibio xylophone ensemble?

#### **Discussion**

“Nkukwak Ikon” represents compositions in which different instrument combination possibilities were explored. This is against possible stereotypical assumption that all traditional ensemble instruments are always utilized together.

Accordingly, we see “Eyen Acalabar” featuring xylophones and wood block, “Asong Esit Akan Mkpa” featuring xylophones, wooden drum, and wood block, “Ih Nne” featuring xylophones, membrane drum, metal gong and wood block, “Anie Naha” featuring xylophones, membrane drum, metal gong and wood block, “Ase Annam”, “Akpon Mbod Efod” featuring xylophones, membrane drum, metal gong and wood block, “Saana K’ Ubok” featuring xylophones, membrane drum, metal gong and wood block, “Nsak Ebot Edet Enyong” featuring xylophones, membrane drum, metal gong and wood block, “Ikid Anam” featuring xylophones, membrane drum, metal gong and wood block, “Adiaha Udo” featuring xylophones and metal gong, and “Etok Esa Nne” featuring xylophones, membrane drum, metal gong and wood block.

#### **Question Five (5)**

How can realizable additions be made to the existing performance techniques repertory of Ibibio xylophone instrumentation?

#### **Discussion**

The general performance techniques which applies among xylophone players largely applies among the Ibibio xylophone players such as the double and single stroke techniques, are applicable for the “Nkukwak Ikon” compositions. The researcher also made some realizable additions to the existing performance techniques for Ibibio xylophone which was actually being realized in a stage performance (being part of the requirement for this study).

Performance additions made by the researcher includes the Stick Head Muffling (SHM)/Stick Head Muffling Release (SHMR), and the Hand Muffling (HM)/Hand Muffling Release (HMR) techniques. Examples of the SHM/SHMR technique are found in bars 38 and 39

of “Asong Esit Akan Mkpa” composition, bars 50 and 51 of “Asong Esit Akan Mkpa composition” and in bar 27 and 33 of “Anie Naha Ase Annam” composition. This technique involves sound muffling and creative release for the production of a special effect with the use of stick head on the xylophone slab while striking with one hand. Example of HM/HMR is found in bars 34 and 37 of the “Anie Naha Ase Annam” composition. This technique involves sound muffling with one hand on certain xylophone slab/s, while stick-striking the slab/s with the other hand.



## CHAPTER FIVE

### SUMMARY, CONCLUSION, AND RECOMMENDATIONS

#### 5.0 Preamble

This chapter is the last chapter of this dissertation. It consists of summary, conclusion and recommendations.

#### 5.1 Summary

Ten (10) compositions entitled “Nkukwak Ikon” were produced for the Ibibio key C eighteen-slab diatonic xylophone, and traditional musical instruments accompanying. The compositions are original works by the researcher, which were based on a model of composition for traditional musical instruments as designed by him. The model informs the compositions in terms of reflecting the xylophone musical culture of the Ibibio, as well as the folk musical style the Ibibio which is a microcosm of Africa’s musical ideology. It also informs the compositions in terms of resort to existing theories to indigenous composition, as well as the researcher’s innovative creativity.

The composition-based study has contributed to art music composition and performance practices in Nigeria, with particular reference to the indigenous xylophone. The contributions are in terms of addition to the creative repository of instrumental art music, development of working theories to notate for the indefinite pitch class of struck idiophones, exploration of different instrument combination possibilities from the Ibibio xylophone ensemble, and realizable additions to the performance techniques repertoire of Ibibio xylophone instrumentation.

The composition effort is informed by the fact that Nigerian art music composers are generally into the practice of resorting to their musical traditions for composition resources. Even though they have generally done well in terms of serious use of sonic materials from their musical traditions, some contemporary Nigerian art music composers have fallen short of seriously composing for their traditional musical instruments as they do for Western musical instruments. This disposition is thought not to be a recommendable step towards the development of modern art forms in Nigeria, especially for the determinist role of the composer as the one who produces music materials for performances and studies.

## 5.2 Conclusion

“We are what we do, and if we make or do only what others have invented, we will be a copy of others, not ourselves” is an assertion by Boal (2006: 39). Analogically, Nigerian composers are what they compose, if they compose for only what the West have invented, they will be a copy of the West, not themselves. Olatunji (2016) corroborates the fact that Nigerian composers have striven to be a copy of themselves over the years, and examines the various schools of thought on how to reposition the African identity in contemporary Nigerian art music. The school of thought which supports the idea of abandoning the use of Western musical instruments in art musical procedures does not only go against the basic ideals of globalization in which cultural verities can be practiced cross culturally, it is also an unrealistic dream. What seems reasonable and achievable is to make a case against negation of traditional musical instruments, and fixation on Western musical instruments as basic means of cultural expression by indigenous composers.

The practice of expressing cultural musical style through the mediumity of Western musical instruments has been widely perpetuated for decades of art music practice in Nigeria, in different forms of artistic successes. Irrespective of the successes, it must be mentioned that Africans place value on their traditional musical instruments as symbols of their heritage, in sociological and musical terms. It is the unique scheme of value that makes the traditional musical instruments the more apposite medium to communicate culture to a cultural music audience, and that which should progressively form part of the identity construct of modern African music.

In making the traditional musical instruments a part of the identity construct of modern African music, the need for a composition model for such practice becomes even more necessary as means to guide upcoming composers in Nigeria. A reputable model is believed, should reflect the musical universe of a given culture, existing theories to indigenous art music composition, and the composer’s innovative creativity.

### 5.3 Recommendations

The recommendations brings prospective journal administrators, music conference organizers, Nigerian composers and musicians, concert organizers, school administrators, and music teachers to contemplation. The recommendations include:

1. A journal of indigenous musical works for traditional musical instruments should be established, as means to encourage works in that leaning. Accordingly, publications in such journal should be accepted for promotion purposes from music academics in institutions of higher learning.
2. Works by Nigerian composers in which different notation systems/approaches have been experimented, should be collated and reviewed at conferences organized for such purpose.
3. Nigerian composers and musicians should collaborate with music notation technology companies, with a view to accommodate the indigenous notation approaches in future versions of music notation software.
4. The FRN is highly recommended because of the comparative merits it affords, for compositions based on indefinite pitch struck idiophone.
5. Nigerian composers should base their traditional instrumental works on a composition model which reflects the musical universe of a given culture, existing theories to indigenous art music composition, and the composer's innovative creativity.
6. Concert organizers in Nigeria should desist from frequently organizing concerts which consistently projects Western instrumental compositions at the expense of traditional instrumental compositions.
7. Compositions for traditional musical instruments should be performed in schools as part of the strategies to prepare their minds for possible compositions in that leaning. Therefore, schools offering music should endeavour to make performance on traditional musical instruments a compulsory aspect of student individual performance studies.

#### **5.4 Contributions to Knowledge**

The following contributions to musicological knowledge have been noted:

1. The research has contributed to the creative repertory of instrumental music through the production of music for the Ibibio Key C 18-slab diatonic xylophone, with some traditional musical instruments accompanying. The analyses provide a means by which the creative approaches to the compositions are better understood.
2. The “Nkukwak Ikon” composition offers some new performance techniques on the Ibibio xylophone, such as the various muffling techniques in some of the compositions. By this, composers and performers for/on xylophones of any assortment are offered added techniques in xylophone musical perpetuation.
3. The research has led to the development of the FRN notation approach, which is a working theory developed for the indefinite pitch class of struck idiophones. By this, Nigerian composers are gifted the comparative merits of applying the FRN for the indefinite pitch class of struck idiophones. This has implications for instruments of other world cultures which fits the description of the indefinite pitch class of struck idiophones.

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## **GLOSSARY OF TERMS**

To aid in understanding of some of the terms found in the body of the dissertation, the following terms are as contextually defined:

### **Composite:**

Materials of different physical or chemical properties joint combined to produce a given structure, where individual components remain separate within such structure. For example, a xylophone with a banana stem with the objective of amplifying the sound from a xylophone.

### **Diatonic:**

A sequence of seven successive natural tones such as C-D-E-F-G-A-B, without chromatic tones in-between each of the tones listed.

### **Eighteen-slab:**

As construed in the study, eighteen-slab implies the number of slabs available in the Ibibio xylophone for which compositions are made by the researcher.

### **Ideo-kinetics:**

An approach which improves posture and movements with a view to creating a mental imagery of the positioning of keys and features in a musical instrument.

### **Taxonomic system:**

System of classification of musical instruments.

### **Traditional musical instrument:**

Music instrument which originates from different culture groups in Nigeria, or which are culturally adapted.

**Metagraphic:**

From Greek, meta has to do with “beyond”, while grapho has to do with “writing”. Therefore, metagraphic explains a condition where it proves impossible to realize a given musical sound/music on paper.

**Resonating system:**

The system or part of a musical instrument that aids in self-amplification of sound produced by the instrument.

**Sticking system:**

A system using stick or mallet to strike to produce musical sound from mostly, the percussion musical instruments.

**Touch:**

Techniques which govern the production of musical sound from a musical instrument by striking or fingering.

**Young modulus:**

This is the mechanical property that measures the stiffness of a solid material.