

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Church music is as old as the church. Music constitutes ninety percent of the activities that make up the Anglican Christian worship. Choir renditions of anthems, choruses and airs e.t.c. in the Anglican Churches of Eastern Nigeria make the Church Services very exciting. The introduction of Igbo hymns which are translations of the English hymns, led to church growth as many more new converts were added to the Anglican Church.

The Church was later split into two sessions: First Service, English and Second Service, Igbo service. Today, during the Services conducted in English, the choir renders all anthems and hymns in English because they are available and easily accessible from the internet. But for the Igbo Services, Igbo anthems are hardly rendered because they are not readily available. This makes the Igbo Services grossly deficient. As a result of this trend, the Igbo Anglican Churches have in recent times been experiencing pitiable decrease in Church attendance and this prompted the researcher to compose six Igbo liturgical songs for the Igbo Anglican Services.

In this study, the researcher delved into the historical study of the Anglican Church music in Nigeria with particular reference to the church history of the South Eastern part of Nigeria with a view to ascertaining the challenges faced by these Anglican churches in music in order to proffer solutions to them. From the investigations made in this study, it was discovered that the Anglican churches located in Igbo-land are musically sound in their renditions of Anthems, Hymns, Lyric Airs, Psalms, Chants and choruses Canticles, Creed to Grace. Vidal in Yekini-Adenifuja (2015) reports that:

The European form of Church music that were introduced in the Church are Introit, Versicles and Responses, the chanting of Psalms and Canticles, the recitation of Collect and Prayer, singing of Hymns and Anthems. These were

accompanied by harmonium or organ. These presentations were boring and uninteresting to a majority because of their traditional experience. (p. 198).

Ojo (1990), adds that, “the Pentecostal movement got into the frontline of Churches and made radical Spiritual changes in the 1970s,--- and exposed its members to a new style of Christian religious worship that was embraced because of its contemporary music style.” (p. 12). The types of music adopted for worship according to Yekini-Ajenifuja (2015) “are known as chorus i.e. lyric air, anthem, and hymn optional. The chorus is an unconventional type of music that was developed by the Pentecostal movement.”(p.201). The new style according to Omibiyi in Yekini-Ajenifuja (2015), “combines modern pop/disco instrumentation, synthesizing and biblical lyrics rendition.”(p. 201).

In spite of the orthodox musical achievements of these Anglican churches, there is still a dearth of music compositions in Igbo language for the Igbo Services. As a result, as earlier stated, the researcher in this study composed six Igbo songs for the Igbo Service church choirs and gospel band respectively to increase their song repertoire. This yielded unquantifiable dividends in these Services.

The second segment of the compositions is for Secondary Schools’ Music pedagogy. The National Examinations Council (NECO) Syllabus for the Senior Secondary School Certificate Examination (SSCE) Music Practicals demands as follows from the Music candidates among other things: playing in an African ensemble, solo renditions, in any of the following media, composed and scored by African art composers: piano, trumpet, saxophone, flute, violin, recorder, etc. Music students resort to playing indigenous gospel tunes or lyric airs as a result of the dearth of African art music compositions, contrary to the requirements of the NECO syllabus. The findings prompted the researcher to compose seven instrumental solo works for NECO Performance Tests in SSCE for these media: piano, flute, violin, alto saxophone, recorder and traditional ensemble. These compositions, no doubt, will enrich the practical music repertoire for Senior Secondary School Certificate Examinations (SSCE) requirements in performance tests. Appropriate compositions for the performance tests are very scarce because most music teachers handling the students

are not composers who would have easily composed music for the performance tests. Hence the researcher composed/arranged instrumental pieces for this purpose.

1.2 Statement of the Problem

The Anglican churches located in Igbo-land lack Igbo choral anthems for the Igbo services due to lack of documentation of the few available ones. This has resulted in some members especially the youths, leaving the Anglican Church for the Pentecostal Churches where musical activities seem very exciting. English Anthems are sometimes rendered during special Igbo Services because of dearth of Igbo Anthems.

Wrong notations in terms of note values made by untrained choir masters in their attempts to compose Igbo songs for the Igbo Anglican Church choirs make the Anthems unteachable. This has provoked the researcher to write three Igbo anthems and three Gospel songs for the Igbo Anglican choir and Gospel band respectively and get them properly notated and documented as a collection for the Igbo Anglican Churches.

Also composed and arranged are Igbo folk tunes suitable for NECO SSCE Performance Tests in the aspect of playing musical instruments. To alleviate the challenges of the music teachers at this level, six folk tune arrangements for different Western instruments and two original piano music compositions by the researcher in this study were also documented as a collection of instrumental pieces for NECO SSCE Music Performance Tests. The pieces are meant for the following media: piano, flute, violin, recorder, alto saxophone and an African ensemble for the xylophone.

1.3 The Purpose of the Study

The purpose of study is:

1. To set to music three anthems and three gospel songs for the Anglican choir/Gospel band respectively.
2. To set to music instrumental pieces for these media: piano, flute, violin, recorder and an African ensemble suitable for NECO SSCE Performance Tests.
3. To analyse the afore-mentioned pieces for thorough study.

4. To document the above- mentioned pieces as two separate collections for Igbo Anglican Churches and Senior Secondary Schools' Music Pedagogy.

1.4 Significance of the Study

This study is worth conducting because of its importance in documenting some of the researcher's compositions as an aid to choirmasters to have Igbo anthems to fall back on for the Igbo Service where the dearth of Igbo anthems for the Igbo Church Service is biting hard. The significance of this study lies on its impact on the beneficiaries. The beneficiaries for this study include:

1. The Anglican Igbo Church congregations and Igbo Church choirmasters, as it will help to ameliorate the dearth of Igbo anthems for the Igbo Church Services
2. Schools that have SSCE NECO candidates in music will benefit immensely as the instrumental compositions and arrangements will aid those who registered for Music in the NECO SSCE in their Performance Tests.
3. The research will be an eye-opener to other Anglican Churches in other ethnic groups in Nigeria on the need to compose and arrange indigenous Church music for their Church choirs.

1.5 Scope of the Study

A. The Study contains six original compositions for the Igbo Anglican Church Choirs and Gospel Bands' use namely:

1. *Obi na-aso m rikom*
2. *Soonu M Kelee Chukwu*
3. *Keleenu Jehova*
4. *Mgbe Anyi Ruru N'eluiigwe*
5. *Alfa na Omega*
6. *O Na-edu m*

B. Seven instrumental compositions namely:

7. *Ada Ochi* for the recorder and piano
8. *Enyi M* for flute and piano
9. *Uri lee* for alto saxophone and piano

9. My Little Piano Piece
10. Piano piece in E flat
11. *Kpalanuma* for violin and piano
12. *Uwayaya* for xylophone and an indigenous Igbo Ensemble

1.6 Limitation of the Study

As a result of time and financial constraints, the study is limited to five Igbo Anglican Churches in Imo and Anambra States but the compositions are relevant to all the Anglican Churches in the South-Eastern Churches. The researcher craves the indulgence of future writers to extend the study to other Anglican Churches in other ethnic groups in Nigeria to make for an extensive study of indigenous Church music in Nigeria.

CHAPTER TWO
LITERATURE REVIEW
INTRODUCTION

This chapter, reviews related literature from journals, books, and electronic media where some concepts were clearly defined. Also discussed is the theoretical framework as well as some empirical studies. The compositional studies undertaken by the researcher were discussed and finally, the literature review was summarized.

2.1 Conceptual Framework

This deals with the extensive explanations of terms as they are used in this study.

2.1.1 The Concept of Music

Music is a means of information dissemination through pleasant sounds. In the words of Nwafor (2003):

Music is a universal language of the soul. It is the language that everybody understands, both young and old. People sing and enjoy songs written in a language other than their own, though they do not understand the language or the meaning of the songs. That is why babies appreciate lullabies, which lull them to sleep. (p. 11)

Music is so defined because it is understood by all, practised by all tribes and tongues irrespective of race. Different nations have their distinct languages which make them unique. Through the language, they communicate with one another. Music being a means of information dissemination is also communicated in diverse languages. Vidal (2002) gives a broader definition of music thus, “Music is a play with sound, a paragon of experience and activities of man, a reflection of those experiences and activities as well as a model to both” (p. 51). From the foregoing, in the concept of music, there are derivations such as the element of sound, ‘reflection of values of a society’ that enable the citizens to imbibe in themselves such values. It is not just the

sound, but its application and utilitarian purposes of stimulating the audience into imbibing the societal norms, values, beliefs, and customs to make their environment habitable.

In the words of Scholes (1977), “music composition is the putting together of words to make a poem or piece of prose of notes.”

2.1.2 The Concept of Language

Simply put, language is a means of communication to the users of the language. Onyekwelu (2008) gives a much clearer picture of the concept of language by stating that:

Language may be defined as an instrument of communication, a means through which people can understand each other. It is considered as the most important and readily available aspect of culture through which people interact with each other. (p. 142)

This explains why language is a means of communication. The owners of the language understand one another to be able to communicate impressively. It is a method of using either spoken or written words in an agreed manner to communicate. This unveils an interesting dimension of language as meant for humans and also suggests that a language is structured with words that are not haphazardly arranged but are in harmony. The researcher’s compositions in this study are in Igbo language.

2.1.3 The Relationship between Music and Language

It is an established fact that music is practised universally and is demonstrated through organized sounds that give clues to cultural values, and beliefs. Language on the other hand is a means of communication. Music and language are related in the sense that every vocal music is written in a particular language to make the song texts comprehensible to the recipients. Both music and language are media of information dissemination. On the relationship between music and language, Agawu (2003) asserts:

Language and music occupy different levels in the hierarchy of modelling system. As the primary means of communicating in the society, language is

higher because it has conceptual priority over music. On the other hand, music because it remains indispensable and because it includes and at the same time transcends languages more pragmatic function, often leads us into realms that are experientially higher than language. (p. 2)

Onyekwelu (2008) adds:

In the parlance of music, language and communication are interwoven since much of music is vocal and based on the language of the culture. Texts, songs and speeches are essential components or combinations in oral communication arts of which vocal music is part (p.141)

This suggests that language like sound plays an indispensable role as a means of communication while music on the other hand takes us to the right frames of mind or higher emotional and spiritual realms using rhythm and melody than mere spoken words. In his own view on the relationship between music and language, Scruton (1999) reveals:

Music is an instrument of language and emotions. It is a language which provides us with an articulate picture of the world and which permits us to think abstractly, so emancipating our thought from present experience and present desire. (p. 78).

Scruton's view shows vividly that music is a language that controls our emotions. It catapults our thoughts to higher frequencies beyond our imagination.

In a nutshell, both music and language are means of communication. Every language is most often demonstrated verbally. In the same vein, music is expressed mainly through verbal, non-verbal and in some cases in tonal languages. The tones of music remain vague until the texts are included. The researcher in this work used Igbo language to thrill the Igbo audience as a way of demonstrating the relationship between music and language.

2.1.4 Igbo language: A Tonal Language

Igbo language like all other African languages is tonal. The Igbo texts suggest the musical tones to be selected for a composition. The rise and fall of the texts are followed strictly by a composer of an Igbo song. Any deviation from this order renders the song null and void because wrong impressions and connotations would be created. It therefore becomes imperative for every composer of Igbo music to have this at the back of his or her mind so that the created music would not be misinterpreted or the meaning lost. Obielozie (2005) has this understanding when she states that, “Igbo language is known to be tonal therefore the tonality of the language governs the pitches and compass of the music.”(p.60) Mokwunyei (2005) adds that “melody is also a function of text due to the inflectional nature of Igbo language. Therefore, particular notes assigned to each syllable are determined by the speech contour, to ensure that meanings are not altered.”(p. 45)

So far, it is crystal clear that the tonal inflection of Igbo texts cannot be disregarded by a wave of the hands in music composition because of its distasteful implication. A thorough analysis of Igbo indigenous songs reveals that these songs naturally adhere to the tone of the language without effort. Many of such songs have been analysed in the past by the researcher and the truth remains that these songs are sing-able, annotatable and reflect the tonality of Igbo language. The composers of such music achieved these unconsciously because of long exposure to Igbo language. The researcher in this study as much as possible adhered strictly to the tonal inflection of Igbo language in all her Igbo Church music compositions as a way of demonstrating to the future young and interested future composers on how to reflect the tones of Igbo language and in fact all the African tonal languages in their works.

2.1.5 Songs

A song is a musical composition derived by setting to music some texts using definite pitches. Songs are usually informative, educative, corrective, therapeutic and entertaining. Ofuani (2011) stating the functions/ role of songs, reveals that “while song entertains and educates, it intrinsically informs.” He further explains that” songs have been the people’s watchdog, disciplinarian and objects of caution and ridicule

that challenge some addressed individuals to re-examine and redirect their objectionable life styles.”(p. 49)

2.1.6. Composition

Composition means an original work of music created by an individual. The art of creating an original work of music is also referred to as music.

Randel (2001) defines composition as:

The activity of creating a musical work, the work thus created. The term is most often used in opposition to improvisation implying an activity carried out prior to performance or a work whose features are specified in sufficient detail to retain its essential identity from one performance to another. (p.182)

In her own definition of music composition, Onwuekwe (2001) states that “it is the art of creating an original melody that has never been created by any other composer.” (p. 134). The above definitions point to the fact that composition has to do with the creation of original works of music as well as the created work itself. Jacobs, (1977), reveals:

Composition is a piece of music, considered as the deliberate individual creative act, a term therefore not usually applied to a folk-tune, which may have reached its present shape through oral tradition and untutored adaptation. It is the art of making pieces of music. (p. 79)

Jacob’s definition gives further explanation of the word composition as the outcome of someone’s deliberate attempt to create an original work of music whether instrumental or vocal. This, he goes on to explain is opposed to folk-music which is an outcome of oral tradition, and whose composers are unknown.

2.1.7 Arrangement

Music composition in a broader sense includes arrangements. This is so because there is an element of creativity and originality in an arrangement. Take, for example; a composer can arrange an a capella vocal work by writing an original piano

accompaniment to it. As long as the piano accompaniment is an original work, it is a composition.

To uphold this view, Onwuekwe (2007) informs: “the definition of composition has broadened to include extended techniques such as improvisation, musical montage, ---using non-traditional instruments or methods of sound production.” (p. 25). Another dimension of arrangement as stated above is the extended techniques in which case a composer creates many sections of developments to an already existing tune with instrumental accompaniment. The extensions, developments and instrumental accompaniment are original works and can go for compositions. It is worthy of note that composers are involved in arrangements and developments of music to make it more appealing.

Michael, (1980) looks at an arrangement as:

That which employs prior material so as to comment upon it such as mash-ups and various contemporary works. The process involves first analyzing existing music and then rewriting it for instrumentation other than that for which it was originally intended. It often (but not always) involves new supporting material injected by the arranger. (p. 26)

Jacobs, (1977) on arrangement states that, “it is a musical work not thoroughly original but arranged from some other work.” (p. 97). In an arrangement, there is always an existing material which the arranger develops through extensions, improvisations, instrumental accompaniments etc. There is always the element of reframing and rewriting in an arrangement.

Kennedy and Kennedy (2007) opine that, “arrangement is the adaptation of a piece of music for a medium other than that for which it was originally composed.” (p. 29). Kennedy and Kennedy’s definition suggests that a piece of music meant for voice say in four parts could be arranged for another musical instrument such as the piano. It could be arranged for various musical instruments whether Western or African.

Simply put, a music composition involves the creation of works of music while an arrangement is an aspect of composition that has to do with recreating an already existing music by extension. A music composer has the capability of creating and arranging music for informative, educative, transformative, therapeutic, moralistic, and entertainment purposes. Once the theme is established, other compositional media such as rhythmic, melodic and harmonic variations, retrogression, diminution, augmentation, interpolation, improvisations and extemporizations are employed to extend the work.

2.1.8 Solo

A solo is a piece of music written for a single performer. It could be a vocal (song) or instrumental work. Kennedy and Kennedy (2007) say that “a solo is a vocal or instrumental piece or passage performed by one person”. (p. 707) A one-man music rendition is regarded as solo as well as the piece itself. In this study, there are two original piano pieces and five folk solo instrumental arrangements in these media: violin, alto saxophone, recorder and flute.

2.1.9 Chorus

A chorus is a music rendition by a standard choir. The composition for a choir is also a chorus. A chorus, according to Jacobs, (1977), “is a substantial body of singers not all singing separate parts (not as soloists but as contributing a mass of sound).” (p. 178). It is interesting to note that a chorus as opposed to a soloist is a group of singers who usually sing in different voices or parts. Examples are two-part (S A), three-part (S A T.) and four-part (S A T B) choruses. This research contains three choruses for S. A.T.B and three gospel band pieces for S A T. such as *Obi na-aso m rikom* (p. 92), *Soonu m kelee Chukwu* (p. 72), *Keleenu Jehova* (p. 100), *Alfa na Omega* (p. 154), *Mgbe anyi ruru n’eluigwe* (p. 125), and *O na-edu m* (p. 167).

2.1.10 Sequence

A sequence means the repetition of a musical fragment at a higher or lower pitch.

Jacobs (1977) reveals that:

A sequence is the repetition of a phrase at a higher or lower pitch than the original. If the intervals within it are slightly altered in the repetition so as to

avoid moving out of key, it is a tonal sequence. If they are unaltered, it is a real sequence. (p. 337)

A sequence adds value and beauty to a piece of music. It is also easier to learn and to teach a song built on sequences. It is a good beginning and best approach for young and amateur singers and instrumentalists especially for children in Primary and Secondary Schools. Sequences are also applicable to instrumental music. The researcher employed some sequences in this study. For example, in her work, *Obi n'aso m rikom* (p. 92), she employed sequences in the opening phrase and its answer. She also employed sequences in “*Enyi m*” (p. 180) for Flute and *Kpalanuma* (p. 184), for the Violin.

2.1.11 Counterpoint

A counterpoint is a type of musical texture where each part is an independent melody. Kennedy and Kennedy (2007), inform that:

Counterpoint is the ability (unique to music) to do two things at once comprehensively. The term derives from the expression *punctus contra punctum* i.e. point against point or note against note. It is the combination of simultaneous parts or voices each of significance in itself and the whole resulting in a coherent texture. In this sense, counterpoint is the same as polyphony. (p. 170).

Counterpoint is the result of the simultaneous sounding of independent melodies which blend very well and form good texture. Counterpoint is applied both in instrumental and vocal music. In this work, some of the compositions are contrapuntal. Examples are *Obi n'aso m* (p. 92), *Keleenu Jehova* (p. 100), and *Soonu m Kelee Chukwu* (p. 72). In these work, independent melodies exist between the four voice parts. Invertible counterpoint is used in *Soonu m kele Chukwu* with the melody in bass part.

2.1.12 Fugue

This is a type of texture in music where a voice part states a theme or subject which is later restated by another part at an interval of a fifth above or a fourth below while the previous voice harmonizes the restatement by the second voice episodically. This is done continuously and imitatively until all the parts state the subject and answer. In this study, the researcher employed the fugue in *Keleenu Jehova* and in *Obi na-aso m*.

2.1.13 Accompaniment

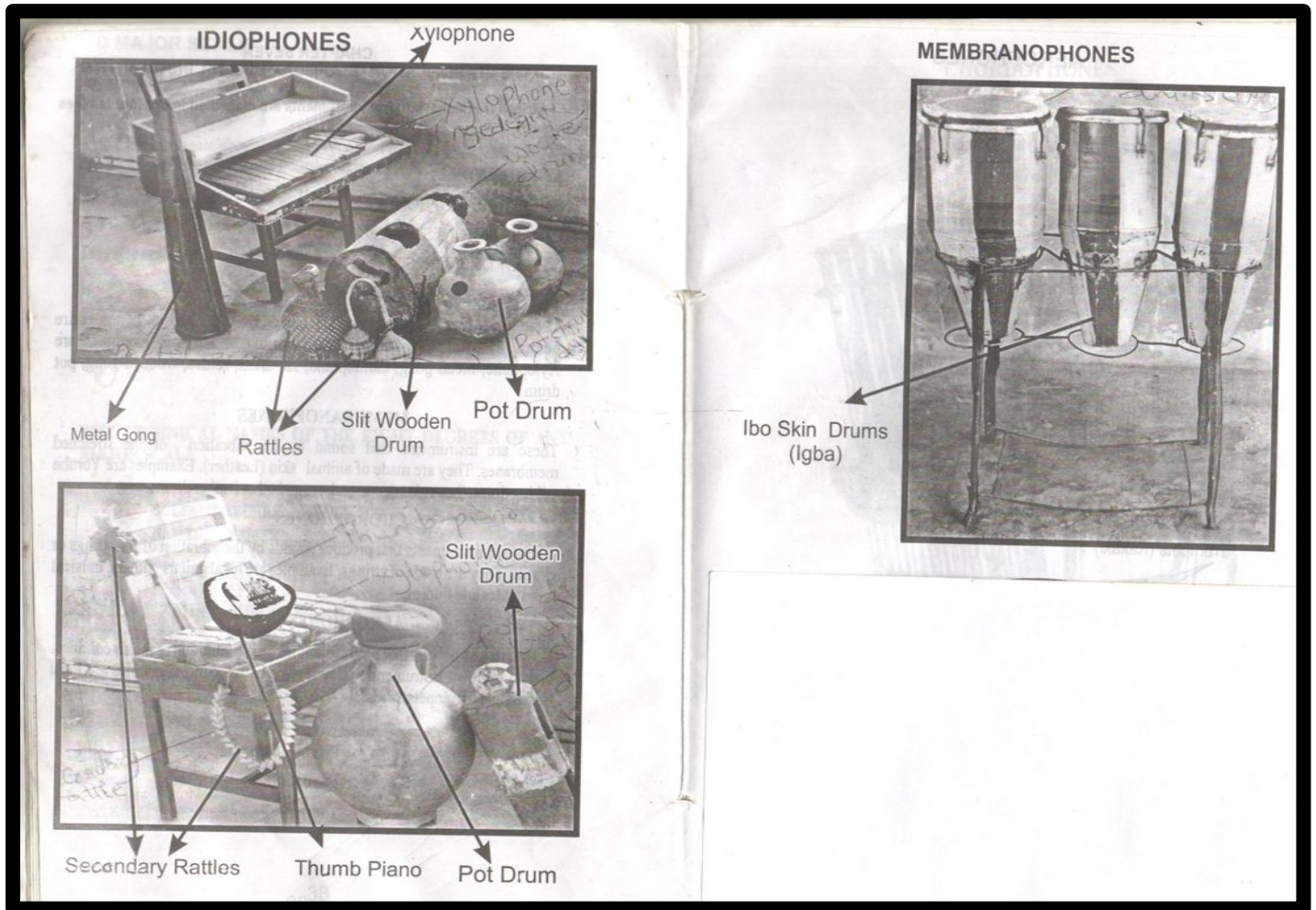
Accompaniment is the art of backing a music composition with other musical instruments to give weight to the work. Randel (2001) explains that, “accompaniment is the musical background for a principal part”. (p. 38). If the medium for a piece of music is the voice, some instrumental part(s) could also be written to backup or support the voice part. A work for voice and piano suggests that the voice is the main medium with the piano part as the accompaniment. Solo instruments such as the trumpet, recorder, violin, and guitar can be accompanied by the piano. Choruses can be accompanied by the orchestra or by any other instrument. Local instruments such as conga, talking drums, xylophone, pot-drum or other indigenous instruments can serve as accompaniments especially for African music. In this study, some instrumental accompaniments such as the piano, conga drums, pot drum and rattles are accompaniments to the Choral pieces. Examples are *Soonu m Kelee Chukwu* (p.72), for bells, pot drum, conga drums *Obi N’a Aso m* (p. 92) for xylophone or piano, bells, maracas, pot drum and conga drums. Others include instrumental pieces for the violin and piano, flute and piano, recorder and piano and alto saxophone and piano, respectively.

2.1.14 Indigenous Igbo Instrumental Accompaniment

Africans (Igbo) have a wide variety of musical instruments ranging from idiophones (self-sounding instruments), membranophones (instruments that produce sounds by the vibration of stretched membranes), aerophones (African wind instruments) and chordophones,(African strings/plucked instruments). The researcher wrote

accompaniments for some of her indigenous Igbo choral Church music for Choir and also wrote some purely instrumental music for indigenous instruments.

These include: Xylophone (*ngedegwu* or *ngelenge*), rattles (*ichaka*), metal gong (*ogene*), long drum (*igba*), pot drum (*udu*), skin drum (*igba*) as shown in the below:



a. Xylophone (*ngedegwu* or *ngelenge*)

Inanga and Soyannwo (1991) state that:

The xylophone consists of horizontal slabs of wood placed across banana stems; wooden bought or clay pots which act as supports as well as resonating chambers. The slabs which are of different lengths produce different pitches and vibrate when struck to produce sound (p. 105)

b. The Rattle (*Ichaka, Oyo*): The rattle is a shaken idiophone which Inanga and Soyanno (1991) say “are hand-held with beads and enclosed within as in the calabash or basket rattle.” (p. 106)

c. Metal Gong or Bells (*Ogene*): The metal gong is struck with a stick and is also hand-held and produces different sounds when struck with a hard-stick. According to Inanga and Soyannwo (1991), “bells often play fixed rhythms in an ensemble.” (p. 107).

d. Wooden Gong (*Okwa*): This is made of a small piece of wood with a hollow like a small slit wooden drum and has an opening at the top. It is used to send messages to the villagers to draw their attention to an announcement. It also plays a percussive part in an ensemble.

e. Pot-drum (*Udu*): It is an earthenware pot with an opening at the top. Today, they are made of iron for durability and so, it is no longer breakable. It is used to accompany singers and dancers and usually played by women. It dictates the dance steps for the dancers and plays a fixed rhythm in a music rendition.

f. Conga Drum (*Igba*): This is a skin drum with a stretched membrane, which vibrates when struck. It is used to accompany songs and also used in ensembles and dances.

2.1.15 Indigenous Songs

Indigenous music refers to the traditional or folk music of a people or a culture. This is passed on from generation to generation through oral tradition. Examples of folk songs include songs for celebrations, birth rites, funerals, folk-tale songs, war songs, work songs, play songs, children’s moonlight songs, and lullabies e.t.c. In our present dispensation, in addition to the above description of African indigenous music, any original composition that does not deviate totally from African music features is also an indigenous music, especially when an African language is used for the composition.

2.1.16 The Main Structural Forms of African Songs

According to Agu (1999), the main structural forms in African music include:

a. Solos: This is meant for a singer (common among wine-tappers, blacksmiths, goldsmiths and minstrels etc.) e.g.

Emily Nwanyi Na-ebi Ego

Solo Emily Amaechi

E - mi - ly e nwa - nyi ne - bie - go,
E - mi - ly a woman money magnet

b. Call and Response: The soloist sings a phrase (Call) while the Chorus responds with another short phrase different in terms of text and melody from the call e.g.

KPALANUMA

Folk-song

Call

Soprano

O - lea - nu na - ku n' u - zo

Response

Alto

Kpa - la - nu - ma.

c. **Call and Refrain:** It is similar to the Call and Response but with an elongated refrain.eg.

Uha Eke Nne Di m

Arranged by Mabel Okpara

Call

Soprano

U- hae- ken- ne dim,

Refrain

Alto

U- ham- gbem

S

A

gbe, u- ha, u- ha u- ha.

d. **Solo and Chorused Refrain:** In this form, the soloist sings the whole song while the Chorus repeats after him exactly same. In this form, the soloist cues in the Chorus with a Short Leading Phrase (SLP).

e. The Mixed Structural Forms: This form combines other forms such as the Call and response, or the Call and Refrain with the Solo/Chorused Refrain patterns. This form is sometimes elongated with overlapping, SLP, exclamation, introductory Solo, and ululation (in jubilation or wailing). The researcher employed all these forms in her Igbo compositions e.g. Call and response in *Ada Ochi* (p. 178) and *Enyi m* (p. 180) and Call and refrain in *Obi na-aso m* (p. 92) and *Soonu m Kelee Chukwu* (p. 72).

2.1.17 Agu's General Characteristics of African (Igbo) Songs

Agu (1999), gives an outline of the characteristics of African songs as follows:

a. Scale and Tonal Organization: The African scale is varied. An African composer freely chooses a convenient scale for his songs considering the speech-tone patterns of the chosen text. The diatonic scale features most in African songs. Also many melodies use three to seven tones.

b. Pitch and Melodic Range of Songs: The pitching and toning of African songs more or less, depends on the voice quality of the singer or the performing group. Songs are limited to the frequent use of small intervals between seconds and fifths. There is generally low range with average maximum tones within an octave. The melody below has a narrow range.

O Siwo N'onwu Bilie



A-le-lu- ya O si wo n'o- nwu bi- li- te, A-



le-lu-ya! O-nyem-bi- li- te n'o- nwu

8

c. Vocal Techniques: The vocal techniques which exist include the antiphonal singing in which case the choir responds to the soloist's call. Another technique is that in which the soloist sings a whole verse of a song before the choir repeats same exactly as the soloist presented it. In a third technique, the soloist may start with a solo, move on to one form say Call and Response or Solo and Chorused Refrain. The choir waits patiently in readiness to take its cue at the appropriate point in time.

d. Shifting Tonality: The practice is based on two principles- large and small intervallic shifts. But the commonest is based on adjacent notes.

e. Correlation between Speech and Melodic Contour: The Igbo have three tonal levels; low, mid, high while some tribes have more than three tonal levels. A word may have many meanings depending on its intonation. For example i. *O zuru akwa ohuru* --- He bought a new bed .ii. *O zuru akwa ohuru*. (He bought a new wrapper).

f. (i.) Harmonic Principles and Styles: Most African melodies are performed in at least two parts. The harmonic intervals are not restricted to thirds and their inversions alone. The harmonic intervals of sixths, fifths, octaves and unisons also apply.

(ii) Additional Parts: Africans like to harmonize freely. Each performer is free to sing in any part at any moment provided it agrees with other parts.

(iii) Part Doubling and Parallel Harmony: Parallel movements in octaves are very common in African songs. The male double the primary melody an octave lower.

(iv) The Application of Pedal Notes: Some African singing styles are characterized by the common and effective use of pedal notes usually applied in the lower parts.

(v)The Use of Counterpoint: African melodies are contrapuntal in nature. Many of the African melodies are made up to fit a harmonic framework, while a good number of harmonic lines are melodically conceived. Agu's characteristics of African songs are reflected as much as possible by the researcher in her compositions in this study. For example, the correlation between speech and melodic contour, harmony in parallel

3rds and sixths, counterpoints etc. were employed by the researcher because her works are all in Igbo language.

2.1.18 Musical Forms

Form in music is the layout, the plan, the pattern of a composition. Just like a building engineer before he embarks on a building project, settles down to ruminate over the style, the layout and the plan of his building which he achieves through a scientific drawing which guides his subsequent actions in the building project, so also does a music composer plan his composition in a structural pattern. Based on his/ her conviction on the plan made, he/she begins to compose. These plans or patterns are known as musical forms. Kennedy & Kennedy (2007) see form as, “the structure and design of a composition.” Randel in Onwuekwe (2013) states:

Form is the shape of a musical composition as defined by all its pitches, rhythms, dynamics and timbres. In this sense, there can be no distinction between musical form and specifically musical content, since to change even a single pitch or rhythm might be regarded as part of the content of a composition it necessarily also changes the shape of the composition, even only in the detail. (p. 167)

Ferris (1995) expatiates on form as follows:

Form is based upon the principles of repetition and contrast. Repetition lends unity, symmetry, and balance to a composition, contrast provides variety. Listening to a composition, one ideally memorizes certain sounds in order to differentiate between the repetition of material and the introduction of new musical ideas. This signpost reminds us of where we have been and implies what lies ahead, helping to establish our musical beatings. (p. 66).

Types of Musical Forms Used in Contemporary Music Compositions

1. Binary or AB or AAB Form

Music in binary form consists of two sections A and B. Each of or any of the two Sections may be repeated thus giving an AAB or AABB pattern. Section A is clearly stated first and this is followed by a response in section B which closes in a perfect or plagal cadence. Note that Section A usually ends in an imperfect cadence thus making it sound unfinished. The Section B does a complementary work of closing the work. In the ternary form, the music is divided into three Sections A B A. The A and B sections are structured like the A and B of the binary form. But in this case, Section A is repeated in its exact form or modified. Note that Section A can be restated before proceeding to Section B, hence the formula.

3. Strophic Form

In strophic form, the same tune is sung in all the stanzas of the song as in hymn tunes. It could be made up of two or more stanzas. This form should be used with caution in Igbo song compositions because it is a tone language which must be adhered to in all the stanzas of the song. Ikoli Harcourt Whyte's Igbo songs are all strophic in form and this adversely affected the tonal inflexion of the Igbo language in his songs. Okafor (1976) in Agu (2013) observes that:

Among the protagonists from Eastern Nigeria, Ikoli Harcourt Whyte's style is unique in the sense that the compositions are mostly strophic and homophonic with occasional passing notes. But because he used one melody for many verses, he had great problems in adhering to the tonal inflexion of the words. (p. 9)

4. Through- composed Form

In the through-composed form, the work is such that there are no repetitions of themes. The composition like the name implies runs through in different unrelated themes. It is a direct opposite of the strophic form. The difference lies on the fact that in the strophic form, the same tune is sung in all the stanzas

whereas in the through-composed form, a new tune is sung in each stanza. In line with the above view, Onwuekwe (2013) remarks:

A through-composed music presents new music throughout with no repetition of themes. The form is usually used by song composers who wish to emphasize the texts of a composition. There is no prescribed number of phrases in a through-composed song, so the form is represented by ABCDE. Since the emphasis is on the text, the length of the music depends on the text and the extent of the message the composer wants to pass across to his/her audience. The pattern for the through-composed form is ABCDE. (p. 31)

5. Rondo Form or ABACA or ABACADA Form

The rondo form is an extended form of the ternary form with one or more episodes and reoccurrence of Section A in between the extra episodes. It is a form in four or more sections beginning with theme A, followed by an episode B, followed again by A, and next another episode, C and Section A is restated again e.t.c. The plan of a rondo form is:

A1-----The first theme

B-----The first episode

A2----- The theme reoccurs

C-----The second episode

A-----The restatement of A.

The sections are linked by episodes and the episodes may be extended to D according to the discretion of the composer, thus giving a plan of ABACADA.

6. Air and Variation or Theme and Variation

In theme and variation form, a theme is stated first, and then restated severally with modifications. The variations can come in form of invertible counterpoint

where the theme is stated in another voice part higher or lower. The variation can be approached through interpolation, retrogression, augmentation or diminution of the already stated theme. In this dissertation, the researcher employed a mixture of the Western and African forms in her composition as stated below:

2.1.19 Choir Anthems:

1. *Obi Na-Aso m* (p. 9) ---Theme and variation form with a touch of call and response
2. *Soonu M kelee Chukwu* (p. 72) --- As in number 1.
3. *Keleenu Jehova* (p. 100) ---Extended Binary (A B) form with a touch of call and refrain

Songs for the Gospel Band:

4. *Alpha Na Omega*--- (p. 154) strophic Form
5. *Mgbe Anyi Ruru N'elu Igwe* (p. 125) ---Strophic Form
6. *O na-edu M*--- (p. 167) Strophic Form

Instrumental Solos with Piano Accompaniments

7. *Ada Na-Achi Qchi* for Recorder and Piano (p. 174) Rondo (ABACA) form/
call and response
- 8a. Piano piece in E flat Major (p. 191) Binary form
- 8b. Piano piece in D major (p. 190) Binary form
9. *Kpalanuma* for violin and Piano (p. 184) Theme and Variation/ Call and
response
10. *Enyi m* for flute and Piano (p. 180) Binary (A B) form/Call and
response

11. *Uri Lee* for sax and Piano (p. 193) Ternary (A B A) form, Call and refrain
12. *Anyi Gbalaa*, an African Ensemble (p. 197) Binary (A B) form/Call and response

2.1.20 The Voice

The voice is regarded as a natural instrument that produces musical sounds through singing. The voice is used for rendering different types of songs both for secular and for sacred use. Microsoft Encarta (2009) states that, “singing is the use of the human voice to produce music.” In singing, the lungs act as air reservoir and bellows, forcing air between the vocal cords (larynx) causing them to vibrate. The resulting sound is amplified as it resonates into the cavities of the chest, neck, and head (giving vowels and consonants) by the singer’s lips, teeth, tongue, and palate. Wind is supplied through the vocal cords.

Pitch is determined by the mass of the vocal cords while the voice quality is determined by the manner in which the vocal cords vibrate. Intensity is determined by the strength of the vibration of the vocal cords. The four voice parts include:

a. Soprano: The female high-pitched part also referred to as the first part or by boys with high-pitched voices.

b. Alto: The low female part or that of boys with low-pitched voices.

c. Tenor: the high male part

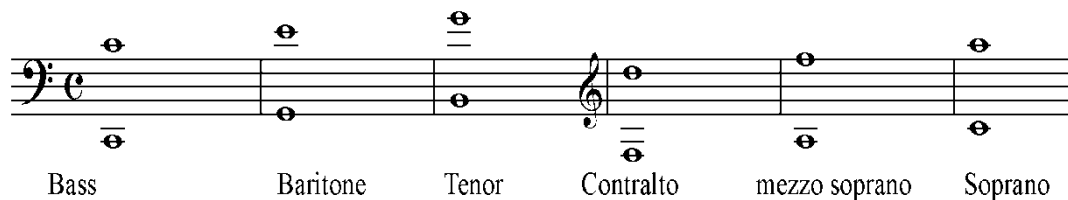
d. Bass: the low male part.

Kennedy and Kennedy (2007) state that the voice is a “means of producing sounds in humans and animals using two vibrating agents called vocal cords. The various kinds of human voices eg. Soprano, Alto, Tenor is described under individual entries.” Jacobs, (1977) informs that “the four voice parts are the

Soprano, Alto, Tenor and Bass. (SATB). The Contralto part is located between the Soprano and Alto voices while the Baritone is located between the Tenor and Bass voices.” (p. 21)

On the classification of the voices ranges, Onwuekwe (2007) explains that, “Since the 19th century, voices have usually been classified in six basic styles, three male and three female, according to their range, roughly shown below.” (p. 48).

The Voice Ranges/classifications



The researcher in this study composed songs for SATB and was conscious of the different voice ranges in her allocation of tones to the voice parts in order not to go beyond the voice range of any voice part.

2.1.21 The Flute

The flute is a Western orchestral woodwind instrument held horizontally and played by blowing across the mouth-hole, rather than directly into it. The earliest flutes were made of wood, but later, according to Encarta (2008), “the 19th century German flute maker, Theobald Boehm, introduced some in the design of the instrument to the present day all-metal flute. The orchestral flute includes the piccolo which is an octave higher than the ordinary flute.” The earliest flutes were made of wood while the present flute is made of silver.

The Flute



Encarta Encyclopedia, Dorling Kindersley/(p) 1992 Microsoft Corporation. All Rights Reserved.

2.1.22 The Recorder

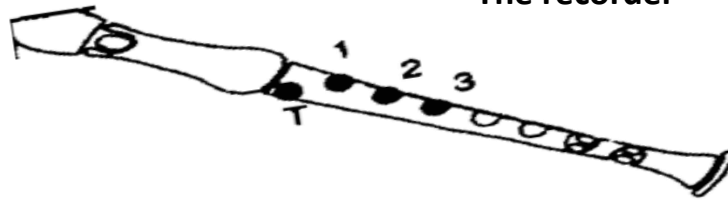
The recorder is a wind instrument like the flute which has a whistle mouth-piece. It was used during the 16th Century and later was replaced by the flute. It was formerly called the English flute and also resembles the flute except that it is end-blown (held down) while the ordinary flute is held cross-wise. According to Encarta (2009):

During the baroque period, according to Encarta (2009), Bach regarded it as the flute but differentiated it by using the term ‘transverse’ for the side-blown flute. In the 20th Century, the use of the recorder was revived as it was used to play the pieces written earlier for it. It is used by school children

The Microsoft Encarta (2009) adds:

Recorder, an end-blown flute with a “fipple,” or whistle, mouthpiece, that is, one that directs air from a mouth hole, through a narrow flue formed by a block set in the bore, and against the sharp edge of a sound hole in the wall. Small recorder like flutes, apparently of Asian origin, was known in 11th-century Europe. By 1500 the recorder had acquired its present form with seven finger holes and a thumb hole, and recorders were played in chamber music in families from sopranino to great bass. The most common recorders are the alto (or treble), used in much Baroque chamber music and having a compass of about two octaves up from the F above middle C; and the soprano (or descant), used in 20th-century school music programs and having a compass of about two octaves up from the second C above middle C.

The recorder



2.1.23 The Violin

The violin is a bowed stringed instrument and also the highest pitched member of the violin family. Other members of the violin family are the viola, cello, and double bass. It is played with a bow which according to Kindersley (1992), “is a narrow, slightly incurved stick of Pernambuco about 75 cm (about 30 in) long, with a band of horsehair stretched from end to end of the bow-stick.” The violin has four strings tuned a fifth apart, to the notes g, d', a', e'':



The violin is characterized by its singing tone and its capability to play rapid, brilliant figurations and lyrical melodies. The violin can also be used to create special effects such as : pizzicato, (plucking the strings), tremolo, (moving the bow rapidly back and forth on a string), *sul ponticello*, (playing with the bow extremely close to the bridge to produce a thin, glassy sound), *col legno*,(playing with the wooden part of the bow instead of with the hair) harmonics, (placing the fingers of the left hand lightly on certain points of the string to obtain a light, flutelike sound)(and glissando, steadily gliding the left-hand fingers up and down along the string to produce an upward- or downward-sliding pitch).

Encarta (2009) states:

Compared with the modern instrument, the early violin had a shorter, thicker neck that was less angled back from the violin's front; a shorter fingerboard; a

flatter bridge; and strings made solely of gut. Early bows were somewhat different in design from modern ones. These construction details were all modified in the 18th and 19th centuries to give the violin a louder, more robust, more brilliant tone. A number of 20th-century players have restored their 18th-century instruments to the original specifications, believing them more suited for early music.



2.1.24 The Igbo and their Location.

The Igbo is among the major tribes in Nigeria.

The African Encyclopaedia (1974) states:

The Igbo people are one of the three main peoples of Nigeria and most of them live in the East Central State (Eastern Nigeria). They have occupied these areas since the A.D. 800. Many Igbo groups are known for their music, dancing and wrestling. Political decisions and public affairs were discussed at village meetings where all people were free to speak. Men who were respected

because of their abilities, wealth, and wisdom had particular influences and such men held staffs of authority (*ofò*). (p. 260).

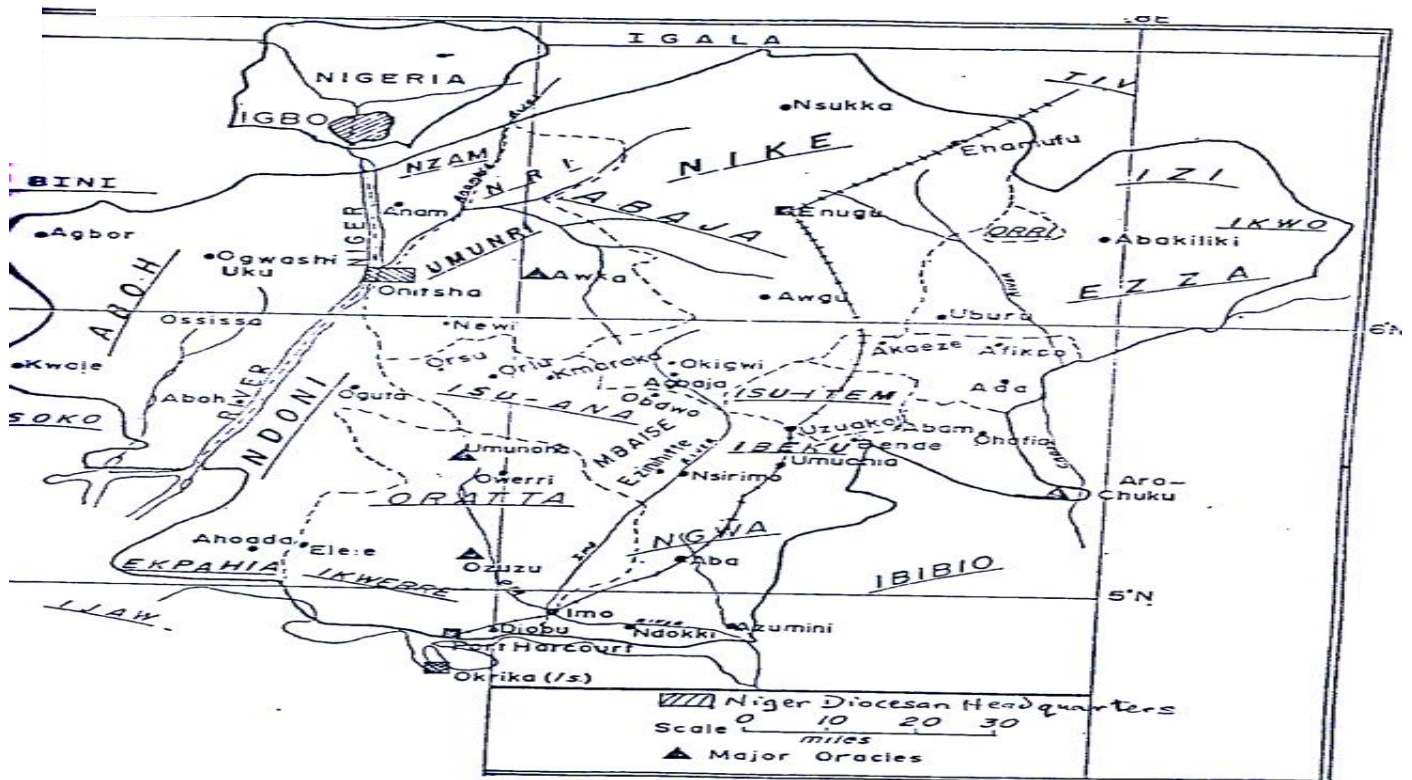
Green (1964) explains more about the Igbo that:

This great people are broken into hundreds of small, more or less independent, social units, the largest being, in many cases, what we may call the village-groups. This is a collection of villages bound together by certain ties, but each one, at any rate largely manages its own affairs. (p. 3).

In line with the above, Agu (1984) states:

The Eastern Igbo share a common boundary with the Ijaw and the Ogoni in the South, and with the Igala and the Tiv in the North. On the eastern boundary, The Yako and the Ibibio are neighbours. While in the West, the River Niger created a natural boundary between the Eastern and Western Igbo.

Map of the Igbo territory



Source: Agu, 1984: 35

The Igbo are eastern Nigerians. Agu (2011) projects the Igbo thus:

The Igbo of Nigeria are principally located in the South Eastern part of Nigeria. They also extend to parts of South-South and the Delta regions of the country. The Igbo, east of the river, Niger covers Imo, Anambra, Ebonyi, Enugu, and Abia states. These states occupy a land mass of about 29,230.2 square kilometers. The Igbo tribe is one of the three largest tribes in Nigeria, the other two being the Hausa/Fulani and the Yoruba. (p. 1).

Speaking on the location of Igbo land, Umezinwa (2009) informs that “the people living in the Southeast of Nigeria, who are known as Igbo, have a unique variety of music which is associated with them and belongs to them as an integral part of their culture.”(p. 128).

Speaking on the origin of the Igbo, Agu (1984) posits:

It has not been easy to give solid proof as to when and where the Igbo came into their territory. So far, their origin has been on speculation. One thing is however clear. The Igbo are a people with a complex culture, and therefore must have a history. Meanwhile, there is not much archaeological data from which Igbo culture historians could draw. This has created a lot of difficulties in writing an authentic history on the origin of the Igbo. All the same, an analysis of certain demographic patterns and trait lists, in combination with some available traditions, revealed that a “nucleus” area existed in Igbo land. These were areas surrounded and settled by early immigrants between the 14th and 15th centuries. These areas included Awka, Okigwi, Owerri, and Orlu and their environs. (p. 38).

The Main Occupations of the Igbo People

The Igbo are known for hard work. They travel far and wide to make both ends meet. Today, there is hardly any country in the world where Igbo people are not found in a

bid for greener pastures. Generally, the Igbo are astute farmers and traders. They plant both annuals and perennials. They also engage in other areas of farming such as poultry, livestock rearing in a local setting as well as fishing. Other trades the Igbo engage in are:

- a. Smithing at Awka
- b. Weaving in Akwete
- c. Salt in Afikpo
- d. Pottery in Umuahia and Bende

The Igbo land is located in the Southeastern part of Nigeria. The Igbo speak the same language, which is Igbo language with some dialectal differences amongst the States. All the song compositions in this thesis are in Igbo language and meant mainly for an Igbo audience.

The Weather of Igbo Land

In Igbo land, there are two major seasons namely: the dry season and rainy seasons. The rainy season begins from March and ends gradually in November while the dry season sets in from November and ends gradually in March when the rainy season takes over.

There is usually heavy downpours between June and September with a short break in August referred to as ‘August Break’ by the inhabitants because of an experience of light showers which culminate into total dryness in the month of August. Sometimes the August Break sets in earlier, usually in July, and this results in the return of rain in the month of August as against the usual experience of complete dryness.

The Advent of Christianity in Igbo land

Generally speaking, all the Igbo Anglican Churches have similar histories or past. Basden (1921) observes about the Igbo tribe that:

Like a child, he covets what he sees. Left to himself, he neither needs nor desires foreign luxuries, but once the possibility of securing them presents itself, be they ever so congruous, he will not relax efforts until they become his cherished possessions. (p. 45).

History has it that the Igbo were converted into the Anglican Church Christian doctrine in 1857. Their first point of contact in the South-Eastern part of Nigeria was Onitsha in the present Anambra State where they were based. Little wonder Rev Otivom sent Anglican converted Church teachers to the other parts of Igbo land such as Ezeoke-Nsu. Agu (1984) updates us with these words:

When the C. M S. (Church Missionary Society) arrived in Igbo land in 1857, they set up a base in Onitsha which has remained the seat of the Niger Diocese. They initially met with strong opposition and resistance from the Igbo, who saw this new religion not only as something inferior, but as a challenge to their gods. Early converts were therefore ridiculed and in some cases even ostracized. (p. 47)

As a result, according to Achebe (1958), “only the ne’er do wells and the unpopular who were not needed in the assembly of the people, slaves, outcasts; found shelter in Christianity.” (p. 101). The early Christian Missionaries were offered the evil forests to build and settle with the intention of destroying their lives through the power of the Evil Spirits. These Missionaries accepted the offer, prayed, cast out the Evil Spirits, blessed the land and built abodes of settlement and operated from there.

They were neither harmed, nor hurt for the Almighty God was with them. This gave them the impetus to propagate the gospel and showcase what they had in stock for the Igbo indigenes. Many more converts were added daily to the Church. To the dismay of those addicted to the traditional religion they could not find the development funny. On this issue, according to Achebe (1958), “he has won our brothers and our clan can no longer act as one”. (p. 124)

Agu adds that, “the number of the converts gradually swelled as the Igbo became convinced that the Whiteman’s God was a powerful one, even more powerful than

their gods. On this matter, Leith-Ross (1939), comments that, “it is true to say that only among the Igbo has there been what could be called a mass movement towards Christianity.” (p. 130). Ottenberg (1959), adds that, “the Igbo are probably most receptive to cultural change, and most willing to accept Western ways, of any large group in Nigeria”(p. 130). Uchendu, (1965) remarks that:

Although the missionaries enjoyed the protective power and military prestige of the advancing colonial power, it was the mystery of the written Word – the psychology of the bush schools founded by them –rather than military might or the content of the Bible which assured their success among the Igbo. (p. 4).

To buttress his points on the rapid growth of the Christian Schools in the C. M S Niger Mission (the Niger Diocese, the then Igbo Diocese), and the Christian Churches, Basden (1921), gives a table to support his argument as cited below:

Year	Adherents to Christianity In C.M.S. Niger Mission – Igbo people	Scholars in Christian Schools, C. M S. Niger Mission – Igbo children
1896	584	560
1906	2,452	1, 516
1916	20,668	25, 000

The Table above shows the dramatic speed by which many souls were converted into Christianity and the growth of the Mission Schools between 1896 and 1916.

On the question of church and School growth, Meek (1937) reveals that:

In 1906, Government schools were opened at Onitsha and Owerri and by 1931, there were in Onitsha and Owerri Provinces, eleven Government schools, seventy four schools assisted by the Government, and 1,092 non-assisted

schools. In these two Provinces also, there were in 1931, 298,081 adherents of Christian Churches, so that the total number of professing Christians in Igbo land may be estimated at not less than 600,000. It is evident from these figures that the Igbo are strong in their demand for Western education, and that there is a powerful movement towards Christianity. (p. 15).

The Missionaries ensured a total surrender of their new converts to the new found faith by making sure that they gave up their gods and religion by embracing Christianity totally. They led them into burning their indigenous musical instruments, abandoning their folk songs and referred to them as “satanic, demonic and barbaric”. The Missionaries gave gifts of clothes etc. from England to the new converts and this gesture continued to lead to Church growth.

2.1.25 The Music Teachers’ Incompetence

As earlier stated, the second segment of the work contains compositions and arrangements for SSCE as required by NECO. Many Music teachers in the secondary schools are not composers and cannot compose music for the SSCE NECO candidates in SSS Three. Ojukwu (2011) observed that “many graduates of music are grossly incompetent”. (p. 243). Many of them cannot notate simple melodies not to talk of composing and arranging songs for school use.

Adeogun (2007) also points out that, “no nation can preserve and transform its musical heritage above the quality of its music teachers.”(p. 45). Many of the music teachers are quite knowledgeable on the theory and history of music only. Some of them are tone deaf and are not creative at all. They can neither compose songs nor instrumental pieces. Okafor (2005) adds: “One must frankly raise a serious question about the quality of music teachers. Some of them have received a rather poor education.”(p. 43). In line with Okafor’s view, Nwokenna (2006) observes that, “some pertinent questions have been raised on the incompetence of teachers currently teaching music in Nigerian secondary schools.”(p. 47).

Ekong, (2006) in the same vein, informs that, “it is apparent that the calibre of music graduates turned out yearly into the society leaves much to be desired.”(p. 21). The question of music teachers’ incompetence should be a concern to educationists and employers of labour. They should deliberate without delay on how to tackle the problem of teachers’ incompetence before it deteriorates to an unmanageable challenge of feeding the children with wrong stuff. Unfortunately many of the Music teachers are so incompetent that they cannot write songs and these children are denied the opportunity of learning these didactic songs as stipulated in their curriculum.

Olatunji (1990) has this to say on the quality of teachers of music:

Although, nobody expects that every singing and music teacher would necessarily be a ‘Handel’, a ‘Beethoven’ a ‘Schubert, a ‘Fela Sowande’, or any of the professionally trained and qualified musicians, yet every such a teacher must have been trained that he can handle the subject effectively in schools where proper foundation is to be laid for more advanced work. He should be able to read tunes in both notations with ease and accuracy, and can compose simple tunes of his own. A well thought-out syllabus may yield no fruitful results if there are no suitable and well trained personnel to operate it. (pp. 6-7)

The researcher for this reason composed and arranged some instrumental works suitable for the NECO Practical Examinations in Music to prepare the NECO and WAEC music candidates for their examinations in Music.

2.1.26 The NECO (SSCE) Syllabus for Performance Test in Musical Instruments

According to the *National Examinations Councils (NECO’s), Development Department, Music Unit*, the performance test guidelines for 2015 and the instructions for the Music Practical Examination are stated below:

- i. Candidates are free to perform any of the following pieces under voice/piano or any other solo instrument from clarinet, saxophone, recorder, flute, trumpet, violin etc.

ii. Two pieces must be performed, one from each section.

SECTION A

1. Brahms: Lullaby (Wiegenlied)
2. Mendelssohn: O Rest in the Lord
3. Handel: Where're You Walk (from Opera 'Semele')
4. J.S. Bach: Jesu, Joy of Man's Desiring

SECTION B (African Solo Instrumental Pieces).

Any African standardized art solo instrumental piece for piano, clarinet, flute, recorder, trumpet and saxophone e.t.c would be accepted. Such a piece should be scored and have a universal appeal. The students are also expected to play in an African ensemble. Notation of such a score is an advantage. (pp. 2-3).

The researcher's instrumental compositions and arrangements in this work reflect SSCE NECO Music syllabus in performance tests from where she drew the themes of her work.

2.1.27 The Use of Instructional Materials and Students' Performance

Many studies have been undertaken to establish the efficacy of instructional materials in teaching and learning. In our context in this study, it was discovered that schools lack music scores for performance tests in SSCE. As a result, the students do not perform well in music. The researcher having been the Chief Examiner and Coordinator of NECO SSCE Performance Test in Music for nine years observed that the lack of score sheets for the test bring down the scores of the students. Etim (2006) observes that, "one of the ways in which learning can be achieved in school is by the use of instructional materials during the teaching of music. The music teachers are grossly incompetent and can neither compose nor notate available folk tunes for students' examinations. Essien (2009) stresses that, "it is only possible if teachers of music are more creative and innovative in the teaching/learning process." (p. 58). As a

result of dearth of annotated compositions for the NECO Performance Test in music, the students play gospel tunes or lyric airs with their various musical instruments contrary to NECO specifications and this leads to mass failure of the NECO music candidates (p. 61). Edem and Okon (2008) add, “in practice, the best way of helping students to learn is to bring them face to face with the world of which music education intends to introduce them to.”(p. 61).

Oyeleye, (2004) also highlights that, “inadequate and poor use of instructional materials have been responsible for students’ poor performances in school subjects.” (p. 107). In the same vein, Yisa, (2004) also reports that, “the perennial poor performance of students in Secondary School music could partly be attributed to poor utilization process of appropriate instructional materials.” (p. 16)

The researcher composed, arranged, notated some works suitable for the said NECO SSCE Performance Tests and documented them as a collection of instrumental works for NECO SSCE. This will serve as a template or working document for schools whose students register for Music in SSCE. The West African Examinations Council (WAEC) this year, 2016 included Performance Test as against their usual Alternative to Practicals for the SSCE candidates in their syllabus. These researcher’s instrumental arrangements will be suitable for this examination also.

2.1.28 The Evolution of Indigenous Contemporary Music Composition in Nigeria

In African traditional society, music creation otherwise known as composition is a spontaneous activity. The knowledge of the rudiments of music may not be necessary for it. Rather music is created on the spur of the moment through improvisation or extemporization and passed on from generation to generation via oral tradition. Nketia (1982), writing on African music creation, stated that “A good Akan musician must be able to improvise texts, to fit tunes to words, to set tunes to words extemporaneously and to remember texts. He has the ability to handle texts on the spur of the moment.”(pp. 55-56). Onyeji and Onyeji, (2011) explained that “African music compositions may be said to be the result of genuine oral creative efforts of traditional

people arising from their established and accepted cultural canons. Such compositions utilize the tools of oral composition.” (p. 19).

However, music creation in the African traditional society is traceable to diverse circumstances and sources. Agu (1984) points out that:

The belief strongly exists that no Igbo escapes active participation in musical performances in all their ramifications. The usefulness of music in Igbo society, the freedom and frequency of its performance, (though socially and culturally controlled), are said to promote musical ability in all music expertise in the talented. (p. 79)

Nguma, Uba, Ayoola, and Samkay (2010), explained that some factors, “affect the choice of cultural concepts and materials utilized for music compositions. This is the usual background in which the average youth songs composer is brought up.” (pp. 57-58). Nguma, et al (2010), went on to say that “Various cultures attribute the creation of music to diverse sources such as bird’s sounds, play rhythms, roaring of waves and oceans, singing, and working tools such as anvil, hammer.” (p. 58).

Today, African art composers employ Western styles and forms in their works. They try as much as possible to maintain the African flavour in their works. Omojola (1995) expressed his view in this regard by stating that:

In Africa today there are significant numbers of composers, trained in Universities and Conservatories, both at home and abroad, writing works which are conceived along the line of European music, but which often employ a considerable degree of African musical elements. The most important objective of these composers is to help create music, a tradition of Nigerian Art music through a fusion of European and African elements. (p. 4)

Speaking his mind on the retention of African identity and taste in art music composition, Nketia (2004) states that, “analyzing some of the materials I encountered in my research enabled me to develop my composition theory, to determine where I could move from tradition to modernity without losing my African identity.”

(p.4).This implies that one could be inspired to compose music by analyzing other people's works.

In his own view on African music composition, Idolor, (2009) states:

African music is a fusion of two different cultures, Western and African but predominantly western because of the adoption of the written tradition, Western scales, concept of development of themes, harmony, counterpoint, forms, media (languages and instruments). However, it is primarily considered to be African because the composers are Africans and the tendency of applying some African music features would be there. This is so because the composers have got two kinds of musical training (African and Western), which influence their creative compositions. (p.1)

2.1.29 Historical Background of Contemporary Music in Nigeria

Traditional music or folk music was a common feature in Nigeria before the inception of Christianity which had great impact on African music. Folk music is transmitted orally or performed by indigenes of specific cultures over a long period of time. In the mid-20th century, a new genre of 'popular folk music' came up from traditional music. This period was regarded as the 'folk revival' era and reached its peak in the 1960s when it blended with the music that was then in vogue which was pop music. Since then, according to Ruehl (2012), from the internet "musical forms such as punk, rock, hip-hop, etc, have evolved."

In the present dispensation, indigenous music has strong influences from all of these popular music and thus became referred to as contemporary folk music or folk revival music to distinguish it from earlier folk forms. Okafor (2005) remarks that:

As Chinua Achebe promoted Igbo culture to other audiences, by writing in English, so did many of these cast their folk music in other musical styles and idioms, which are not indigenous to their cultures. It becomes a grand manner of musical promotion and projection". (p. 386).

2.1.30 The First Generation of Contemporary Nigerian Composers

In Nigeria, the Christian Missionaries' impact led to the infusion of Western and traditional forms into Church music in the late nineteenth century. This influenced the Nigerian choirs and choirmasters and so; many of them became the first generation of Nigerian contemporary composers between 1900 and 1950. They could compose church hymns, canticles, cantatas, etc. with Western instrumental accompaniments such as the organ because the early Christians were banned by the White Missionaries from utilizing their traditional musical instruments. However, the early Nigerian composers used indigenous languages as texts in their songs. Vidal (2012) points out that, "the holding of divine services is often accompanied by the singing of European hymns whose texts were later translated into indigenous languages" (p. 86).

According to Sadoh, (2010):

Notable early composers include Rev. Canon J. J. Ransome-Kuti (Fela's father). Rev. T. A. Olude, T. A. Bankole (Ayo Bankole's father), Dayo Dedeke, Akin George, Ikoli Harcourt Whyte. Emmanuel Sowande. (Fela Sowande's father), Robert Coker and Thomas King Ekundayo Phillips. Documentary evidence shows that Robert Coker was the first Nigerian to receive professional training in music in Great Britain in 1871. He was the first organist and choirmaster at the renowned Cathedral Church of Christ, Lagos, Nigeria, in the late nineteenth century. Coker organized the first choir in this church in 1895. Thomas Ekundayo Phillips was the second Nigerian to receive professional training in music in Great Britain. He was the organist and choirmaster at the Cathedral Church of Christ, Lagos, between 1914 and 1962.

Omideyi, (2001) remarks that, "Dr. Ekundayo T. K. Phillips was a composer who explored the Yoruba tonal music form. Among his works are sacred choral compositions fused in modern platforms" (p. 47).

2.1.31 The Second Generation of Nigerian Contemporary Composers

Between 1950 and 1960, came the second generation of Nigerian composers. At this period, Fela Sowande was regarded as the father of modern Nigerian art music. He composed Church music and also introduced secular works for public concerts, tertiary institutions and Radio Stations.

Sadoh (2010) remarks that:

Although Thomas Ekundayo Phillips claims to have written three short pieces for organ solo, his organ pieces were improvisations on indigenous themes, and thus there are no scores or music notation for them. It was Sowande who composed several large works for organ, employing traditional folk songs and indigenous church hymn tunes. No other Nigerian composer has written such a large body of solo pieces for organ as Sowande. (p. 47).

Examples of Sowande's famous Organ Pieces are *K'a Mura*, *Obangiji*, *Kyrie*, *Jesu Olugbala*, *Go Down Moses*, *Joshua Fit the Battle of Jericho*, *Prayer*, and *Sacred Idioms of the Negro* <<http://www.thefreelibrary.com>>.

According to Okafor, (2005), "Sowande's organ work, *Obangiji* "is the popular Yoruba song), *Ejekomode* was for many years the BBC's Signature Tune for calling Nigeria" (p. 387). Sowande collected African melodies for use in his activities for the BBC Africa Service.

Omojola (2009) continues that:

These were later to be developed into original compositions, in particular. *Six Sketches for Full Orchestra* and the *African Suite*, both of which were issued on Decca Records in London in 1953. The *African Suite* was recorded on CD in 1994 on CBC Records SMCD 5135. The CBC Vancouver Orchestra was led by Mario Bernard, the Conductor. The liner notes outline the history and composition of the work. The *African Suite*, written in 1944, combines well-known West African music with European forces and methods (p. 77).

Zick (2006) adds that:

For the opening movement *Joyful Day*, Sowande used a melody written by the Ghanaian composer, Ephraim Amu, as he does in the Fourth Movement.

Onipe. In *Nostalgia*, Sowande made use of a traditional slow movement to express nostalgia for his homeland (in itself a rather European idea). At the centre of the work is a restive *Lullaby*, based on a 'folk original'. The Finale of the Suite, *Akinla*, traces a very singular musical history. It began as a popular Highlife tune - Highlife being a pungent 20th-century style, combining colonial. Western, military and popular music with West African elements and became history of its own, Sowande then featured it as a cornerstone of his "argument" that West African music could be heard on European terms: the African Suite was originally broadcast by the BBC to the British colonies in Africa (p. 48).

In 1962, Sowande's contribution led to the renaming of the Department of Music of the University of Nigeria, Nsukka as Fela Sowande School of Music.

Sadoh (2010) states that, "prior to this era, musical activities were often confined to the church during festive occasions such as Christmas and Easter seasons." According to the free library, an Internet source:

With the introduction of secular works, the venue of musical activities shifted from the church to public auditoriums where secular compositions could be performed without restrictions. In terms of tonality, Sowande introduced chromaticism into the musical lexicon of Nigerian compositions. He refused to align himself with the "atonal school" of composers that was in vogue in Europe and America at the time. He rather chose to move his Nigerian audience gradually from the tonal convention of the Baroque and Classical eras towards Romantic chromaticism<<http://www.thefreelibrary.com>>.

2.1.32 The Third Generation of Nigerian Contemporary Composers

Sadoh (2010) adds that:

At the wake of Fela's peak, other composers and educators rose. They formed the third generation of Nigerian composers (1960-1990). These composers did intensive research into the traditional music of their society to construe its component materials, structure, stylistic principles, tonality, function and

meaning in the society, the instrumental resources, organization of ensembles, rhythmic basis of instrumental music, organization and techniques of vocal music, melody, and polyphony in vocal as well as instrumental ensemble, speech and melody, theoretical principles, and interrelatedness of music and dance. They strove to make music sound more Nigerian (p. 88).

Other outstanding composers according to Chukwu and Unaegbu (2014) are: Akin Euba, Ayo Bankole, Olaolu Omideyi, Adam Fiberesima, Sam Akpabot. Laz Ekwueme, Christopher Oyesiku, Raymond Okerentie, Olu Sowande, Okechukwu Ndubuisi, Joshua Uzoigwe, Godwin Sadoh, etc. These composers fused Nigerian folk tune into the Western platform of dance band and the symphony orchestra. Adam Fiberesima's *Fantasia Origin* was for orchestra and his *Opu Jaja* was an Opera for Soloists, Chorus and Orchestra (p.59).

Euba (1977) explains that:

Sam Akpabot adapted many Nigerian traditional and popular tunes to Symphony Orchestra. Akin Euba arranged *Six Yoruba Folk Songs* for Voice and Piano, *Abiku No. 1* for Nigerian instruments. *IgiNla So* for Piano and four Yoruba Drums and *Olurumbi* for Symphony Orchestra. (p. 38).

With time, Igbo educators and practitioners began to make their impacts felt in the Nigerian music scene. One of them was Wilberforce William Chukudinka Echezona. He was a musicologist and a pioneer teacher of music in the Nigerian University system.

According to Chukwu and Unaegbu (2014):

Other Igbo music educators that fused Igbo and Western music together include Lazarus Edward Nwanyelu Ekwueme, David Okongwu, Felix Nwuba, Okechukwu Ndubuisi, David Okongwu, Samuel Ojukwu. Dan Agu, Nelson E. Okoli, Meki Nzewi, Richard Chijioke Okafor, Lawrence Emeka, Emeka Mbanugo, Christian Onyeji, Sam Kenneth Iheanyi Chukwu, etc. Among Igbo

music practitioners who went into traditional and Western fusion were Harcourt Whyte, Zeal Onyia, and Dorothy Ipere etc. (p. 39).

2.1.33 Present Generation of Contemporary Composers

Today, we are in the computer age. Through technology such as the aid of computer software in composition, people now do so many funny things with the computer such as synthesizing, MIDI creativity which leads to the composition of a variety of pieces without much effort. Chukwu and Unaegbu (2014) lament that, “the lyrics in their compositions digress from the "moralistic and character-moulding milieu to inconsequential, vulgar and culturally devastating texts that corrupt the populace especially the youth". (p. 42).

This has led to the dearth of life- transforming choral music in this era where the present generation of composers seem to be more interested in the monetary gain rather than transforming lives through gospel music. It is against this background that the researcher in this work composed six Igbo Choral and Gospel Band works for Anglican Church’s use and seven arrangements with the themes from folk tunes in order to bring the Igbo audience back to their roots which is indigenous music. The first segment is meant for the Igbo Church and the second segment for Senior Secondary Schools’ use.

2.1.34 Contemporary African Art Music Compositional Techniques

Nzewi (1991) states that, “melodic forms in traditional music are largely configurations of the call and response principle. According to a song leader of an *Oro* Group in Onwuekwe (2007) “melodies of new figures come before words. He says in melodies to which were new texts, he merely used syllabification when he is not humming.” (p. 70). These instances do not in any way negate text derived melodies rather they illustrate the concept of text varied melodic composition.

Onwuekwe, (2007) further states that:

The song leader is also a capable composer. Since Igbo vocal music often demands extensive extemporization, the criteria for selecting a song leader

would combine the approved voice quality with the gift of melodic inventiveness, as well as the ability to extemporize text and melody on a theme” (p. 71)

Uzoigwe (2001) remarks that:

Most composers of Africa art music are still trapped in the web of musical culture of their colonial masters.”Composers of African art music, even though their music reflect the duality of Afro-European culture, must in their search for African identity, return to what might be described as the basic or folk African musical tradition of which tonal concepts and organizations constitute but a part. For instance, in African musical traditions, tonal centres fluctuate even within a given musical composition depending on the fluctuations in the performance situation and over non-musical factors (p. 75).

To give his music an African identity, Uzoigwe composed a work titled “Talking Drums” in 4 Movements in which each movement is named after a well known African instrumental ensemble or vocal performer.

Uzoigwe in Onwuekwe (2007) concludes by saying that there was need for African composers to consider the possibility of musical thought that derives basically from African social musical creativity, and find ways of examining it as far as possible in order to concretize those factors that may contribute in giving African art music a real African identity. Uzoigwe in Onwuekwe (2007) further states that:

There was need to relate those musical thought to the concept of duality that is, duality that comprises a synthesis of African and Western musical traditions which is at the core of understanding the unique aesthetic qualities that inform the creative output of the African composer. These are but steps towards a general theory of African art music (p. 76)

Nketia (2004) in Onwuekwe (2007) states that, “the greatest challenge that African composers interested in African art music who approach their craft from a similar

position invariably face, therefore is how to achieve such fusion from an African rather than a Euro-American perspective.” (p. 7).

Nzewi (1991) believes in improvised developmental method of performance composition. According to him:

An African instrumental music player is expected to establish his fundamental theme of the contrapuntal thematic structure before he starts to compose (extemporize). The patterns played by each performer are bound to be variations on a recognizable basic structure. There is, individualistic selection on temporal and structural dimensions for internal melodic, rhythmic or melody rhythmic composition by each performer. No one player can predict the choice of components of composition by any other player. But there is always a harmonic unity because of the constancy of other features of the fundamental structure. In other words, the index for composition variations is impromptu and individualistic but are given validity by those features or elements of thematic development which are characteristically Igbo. (p. 60).

He went further to state that:

An Igbo musician is an individualistic, impromptu as well as contingent composer. But the resultant composition, that is the polyphonic effect of a performer, eclipses its integral component thereby; the harmonic whole gives a gross sonic result that is the total polyphonic effect of a performance, eclipses its integral component, thereby the individual while emphasizing the harmonic whole gives a gross sonic result. Every player is likely to give a different developmental composition of a given theme or tune every time he performs it. Consequently, every performance by a group is likely to be a different super structural elaboration or interpretation (re-composition) of the model framework, of each given piece (p. 67).

This shows that individualistic and group creativity have their various impacts in a given musical composition. It is a natural endowment in an African composition

than being based on tutelage. The performers of Igbo music are very creative and can perform the same music using several variations from one performance of the work to its repetition quite unlike the objectivity of the Western composition where the composer puts what he has in mind in writing in such a way that the performers of the work come up with the same results when they are engaged in the repetition of the work.

In a solo instrumental or a vocal solo, the accompaniment section tend to remain the same while the solo voice or instrumental solo moves. Attention would then be focused on the text or solo instrumental part. According to Nzewi (1991):

In Igbo music theory, as the master musicians figure the work, variations on a theme are limitless and do not usually come in a specifically predetermined order, especially since variations are to a large extent determined by spontaneous confident factors of national musical creativity which could be musical, emotional and or contextual. What is essential is integrity in the choice as well as timing of the variations of other developmental devices (p. 102).

2.2 Theoretical Framework

Agu's Theory on the Methods of Composing Indigenous African Art Music

Agu, (2013), gives an interesting format for composing African vocal and instrumental music. He states that :

The techniques of composing African songs include the following :

- Composing new melodies to designate words or texts.
- Composing of both new texts and melodies to serve special purposes.
- Creation arising out of particular intense emotional experience
- The reforming of old material. (p.3).

In the composition of African instrumental music, Agu (2013) goes on to state that:

In a full African instrumental orchestra there always exists one or two instruments that serve as a metronome or referent instrument. This instrument constantly maintains the strict rhythmic patterns of the music which define both the phrase, length and pulse existence. (p. 4)

The researcher in this study adopted Agu's theoretical perspective in composing the indigenous choral art music for Church and instrumental music for school use.

Agu (2002) testifies that:

The new genre incorporated textual features that derive from Igbo compositional idioms. Some composers stick to traditional Igbo contrapuntal principle while others combine Igbo compositional idioms with Western – classical technique learnt at Universities and Colleges. Certain elements of Igbo traditional vocal music are regarded as aesthetic essentials in Igbo folk society. These include structure and performance styles, verbal expression, story telling. Repetition techniques seems to be very effective as a means of achieving the basic objectives of composition. (p. 87).

On the present contemporary Igbo indigenous music composers, Agu (2002) reveals :
The following improvements have been outstanding. The ability of the present day composers to :

- Develop the musical theme to achieve enlarged works in form of anthems which the pioneers found difficult to do. In most cases, they hardly went beyond the themes of the folk tunes, whether arranged for parts or adapted for new texts.
- Create variety and complexity through modulations, melodic variations, like shifting the melodic line to other parts.
- Change the tempo and rhythm of a song and the use of dynamics such as soft, loud, crescendo, diminuendo etc. to achieve the desired effects.
- Apply solos and duets as introductory passages, or at the middle of the anthem, for change of mood and textures.
- Make use of both rhythmic, melodic and melorhythmic African instruments to achieve desired effects while the pioneers performed their songs a capella.

- Take cognisance of the importance of coherence of the patterns of the melody being designed to suit those standards of the statements in a way that sequence of the story or verbal expression is clearly shown in the melody. In this process, a number of short sentences are often combined in different ways to make up a whole, and the composition of some melodies is a consequence of combining these parts. (p. 90)

Agu's observation and experience as expressed above formed part of the theoretical framework embraced by the researcher in her compositions. She combined Igbo compositional styles with Western-classical techniques learnt in the University. The researcher's theoretical framework hinges on the incorporation of Western and indigenous elements on contemporary indigenous music compositions as reflected in all her compositions in this document. She therefore propounded the theory of: Contemporary, Africanized Art Music Creativity.

2. 3 Empirical Studies

Empirical studies, according to Nworgu, (1991), involve the collection of data, which provide the basis for drawing conclusions. Conclusions are not based on what the author feels or thinks, but on concrete evidence adduced from data collected by careful observation of the phenomena being investigated. (p. 49).

The source of creativity in music are sounds encountered through experimenting on sounds everyday such as work rhythms, birds, sounds, waves of the ocean, work tools etc. African composers make discoveries by trying their hands in such sounds that emanate from the environment. Many composers have experimented on sounds and came up with reliable findings. Such contemporary composers include Akin Fuba, Fela Sowande and the recent contemporary composers such as Joshua Uzoigwe, Dan Agu, Sam Akpabot, Laz Ekwueme, Sam Ojukwu, Felix Nwuba, Harcourt Whyte and Okechukwu Ndubuisi who have been exponents of Nigerian indigenous music compositions. Some of them experimented on folk tunes which they arranged using Scriptural texts for Church use. Agu (2002), confirms this by stating that:

The melodies of the early compositions christened, "native Airs", were mainly sourced from Igbo folk tunes, while the texts were mainly sourced from either

biblical stories, bible verses, existing hymns tunes or texts based on religious doctrines.”(p. 80).

Others developed folk tunes using Western/ indigenous forms and styles which are very common in Nwuba, Agu, and Nzewi’s compositions eg. Nwuba’s *Ayi le gwuma*. Nwuba in most of his folk tune arrangements would normally state the folk tune neat, and then would develop it employing different Western forms such as binary, ternary, rondo etc. He even employed modulations in some cases. The researcher reflected the incorporations of the Western and indigenous elements in her compositions in this study and even employed modulation in *Ada na-achi Ochi* P. 174), a folk tune arrangement for the recorder and piano.

Renowned Igbo Contemporary Art Music Composers/Educators

2.3.1 Wilberforce William Chukwudinka Echezona

Okafor, (2005) states that:

Echezona initiated the first formal music education courses for teachers in Eastern Nigeria before he was later employed at the Music Department of the University of Nigeria, Nsukka (UNN) which was established in 1961. He introduced indigenous Igbo music into the curriculum. UNN, had the first College of Music in West Africa, producing graduates who were grounded in the traditional music of the country and elevating practitioners to a more dignified status from the previously held prejudice that a musician was a person wasted in wine, women and music.

According to Agordoh, (2006):

Prof. Echezona practically toured many parts of Igbo land, researching, collecting and recording indigenous Igbo music. He was the first Igbo music educator to bring ethnic authenticity into his musical ideas. By the time he left London Trinity College in July 1951 at the age of 29 years, he had already written over ninety Igbo folk tunes. There was limited popularity of his music within or outside Nigeria, because of its ethnic authenticity. His collation of

Igbo musical instruments has helped succeeding generations of music educators in being grounded in their knowledge of indigenous instruments. The collation also became a source for his regular broadcast of Igbo music and musical instruments on radio in Eastern Nigeria, and later a source for his doctoral dissertation at Michigan State University under the title, *Ibo Musical Instruments in Igbo Culture* (p. 132).

It is a success story that Echezona introduced indigenous music in the schools' music curriculum. He never ended there but went on recording some indigenous music which would have served as resource materials for the present generation of contemporary composers. It is unfortunate that lack of documentation of the few existing indigenous Igbo compositions is part of the challenge the researcher is tackling in this study by documenting her own indigenous compositions for future use. Agordoh, (2006), further states that:

Prof. Echezona was an organist and choirmaster at the St. Paul's College. Awka, and All Saints Cathedral. Onitsha, attracting many visitors and enthusiasts to these churches which came to be looked upon as examples of quality musical performance in Igbo land. Through these activities, Echezona helped in pioneering the raising of the standard of musical performance in Igbo churches and schools, and in encouraging indigenous traditional music and compositions by local choirmasters (p. 132).

The effort of Echezona according to the above report is appreciated and the researcher tries to follow suit by encouraging the rendition of indigenous music for Christian worship. This, she achieved, to a considerable extent, by writing as earlier stated, six Igbo Church music for the Igbo Churches in Nigeria. The researcher teaches by examples. Like Echezona, she plays her indigenous compositions using the organ and even the xylophone as a way of propagating the gospel of indigenization of our Igbo Christian worship as Africans.

Agordoh, (2006), highlights further that:

Echezona's contributions to Igbo music in Christian liturgy, lies primarily in his encouraging young musicians and choirmasters through choral competitions, which he organized and at which he adjudicated". All the church choirs in the

Onitsha Archdeaconry participated in the Onitsha Archdeaconry competitions. They vied for a shield and a certificate after moving through stages of competitions at the parish and district levels- The Eastern Nigerian Festival of the Arts provided a platform for competitions for a cup, a medal, or a certificate by church choirs, school choirs and private choral groups.(p. 132).

The researcher, like Echezona, encourages Anglican music competitions by making herself available as a choir trainer during singing competitions especially in Owerri Province. She not only trains choirs especially in indigenous music renditions, but makes herself available for such music competitions. The last competition for Owerri Province was held on December 19th, 2015, at the Cathedral Anglican Church in Nkwerre, Imo State and she not only witnessed the event but also participated in the Competition as the Music Director of her Church Choir. The next of such competition is slated for December, 2016 with the venue as the Cathedral Anglican Church, Egbu, Owerri, also in Imo State.

Ekwueme in Agu (2002) also attests to the fact that:

These competitions were instrumental in raising the standard of musical performance in Igbo land, re-creating interest in indigenous music, awakening the creative ability in any composer of Igbo choral music, and particularly in making the study of music something worthy of academic pursuit in an achievement-oriented Igbo society where Medicine, Engineering and Law have been to a large extent and still remain the main focus of academic endeavours (p.132).

Okafor, (2005), testifies that:

Echezona tried to make the Igbo modern man to appreciate his traditional music. He pioneered the arrangement of traditional tunes to sacred texts, giving full meaning to the original English words without distorting tonality, because of the restrictions by Missionaries of the time. Echezona was the first Nigerian to arrange Igbo music and dance for performance by Western classical ensembles.

Chukwu and Unaegbu reveal that, “William Wilberforce Echezona's earliest compositions, *Egwu Obi* and *Obu Ije Ozim* (quartet) were based on some of the over ninety Igbo traditional songs which he notated during the fifties”. (p. 39).

2.3.2 Lazarus Edward Nwanyelu Ekwueme

Igbo Choral Composition

Laz Ekwueme is noted for writing much of choral music, and for organizing the University of Nigeria Choral Society, a group of foreign and local students who performed regularly in Nsukka in the 1960s.

Chukwu and Unaegbu (2014) report that:

In Lagos, he formed the Laz Ekwueme National Chorale, an African choral group. He was made the coordinator of the Nigerian National Choir at the *Third World Black Festival of Arts and Culture* in Lagos in 1977 (FESTAC) by the Olusegun Obasanjo Administration. He arranged for original Western symphony orchestra and choral performances based upon Igbo tunes and Igbo rhythmic structures. (p. 41).

The researcher in this study like Laz Ekwueme arranged some Igbo folk-tunes for different media such as the violin, flute, recorder and alto saxophone and xylophone.

2.3.3 Meki Nzewi

According to Okafor, (2005):

Professor Meki Nzewi developed an approach in 1990/1991 which attracted European and American attention as in Nigerian concert halls and music academia. He made "original compositions in traditional and neo-classical styles of an ensemble of Igbo tone drums (*ese*). Western instruments and voice" Like Meki Nzewi, the researcher wrote original Igbo choral compositions introducing some Western styles such as fugal entries in '*Keleenu Jehova*'.

2.3.4 Richard Okafor, Joshua Uzoigwe, Dan Agu, and Christian Onyeji

Okafor, (2005) reveals that:

In view of the societal craving for certificates, which is a legacy of the colonial administration, there is a present crave by practicing musicians to acquire

degrees in music, to justify their practical experiences. To satisfy this need, the music educators listed above came together to see how they could "organize short, graded courses, workshops, and seminars for practicing popular and traditional musicians and to grant them certificates in consultation with the Ministry of Education.

This is quite a welcome development as it will go a long way to train Church choirmasters on the rudiments of music which is a necessary beginning in the music industry.

Okafor, (2005) also reveals that:

Uzoigwe not only transcribed Igbo dances for the piano, he also composed Igbo dances for the piano and by so doing made these dances have wide appeal all over the world. Today, piano students in Nigeria are studying some of these compositions, and performing them on stage. Some of his former students like Christian Onyeji have studied Uzoigwe, and have extensively developed what they call. The "Igbo drumming on piano". This is a fusion of African and Western musical styles for the contemporary Nigerian musicians and musicologists.

The researcher borrowed a leaf from Uzoigwe by arranging some Igbo folk tunes for the violin, flute, recorder and the alto saxophone, thereby protecting and preserving our Igbo folk tunes from adulteration.

2. 4 Summary of Literature Review

The literature review in this research dealt with concepts related to the study derived from journals, books, projects and electronic sources. The second segment of the literature review dealt with the history of contemporary music in Nigeria, the theoretical framework. Dan Agu's theory served as a theoretical perspective in African compositions in this study. The third segment of the literature review dealt with empirical studies, and the ideas derived through experience by renowned Igbo contemporary art music composers and, finally, the literature review was summarized.

CHAPTER THREE

METHODOLOGY

In this Chapter, the researcher discussed the compositional research method, descriptive survey, participatory observation and case study as the methods employed in this study.

3.1 Research Methodology

a. Compositional Research Methodology

In this study, the researcher conducted a compositional research by studying the works of some renowned Igbo art Church music composers. These compositions served as yardsticks, reference points as well as working documents for this study. She reflected their forms, styles, textures and techniques in her work. Such Igbo composers include Sam Ojukwu, the late Felix Nwuba, Prof. Dan Agu, the late Harcourt Whyte and the late Okechukwu Ndubuisi to mention but a few.

i. Sam Ojukwu

Sam Ojukwu has been a composer of long standing repute. He is known for writing lyrical melodies with highly rhythmic harmony e.g. the death of Ikemefuna. He also employs repetitions, sequences and imitations in his compositions e.g. *Gozie Jehova Mkpuru Obi M*. See the excerpt from his composition *Gozie Jehova* below:

Excerpt from Sam Ojukwu's 'Gozie Jehova'

The musical score is presented in three staves, each with a treble clef and a 2/4 time signature. The lyrics are written below the notes. The first staff starts with a measure of rest, followed by notes for 'I- di u- kwu,' and 'n- ke u- ku,'. The second staff starts with a measure of rest, followed by notes for 'I- di u- kwu,' and 'n- ke u- kwu,'. The third staff starts with a measure of rest, followed by notes for 'I- di u- kwu,' and 'n- ke u- kwu,'. Measure numbers 5, 9, and 13 are indicated at the beginning of the first, second, and third staves respectively.

ii Felix Nwuba

Felix Nwuba of blessed memory was a renowned Igbo music composer and arranger. He was fond of writing complex melodies in complex harmonies. His works are comparable to the works of Handel, Mozart and Haydn. In some of his Igbo compositions, he employed ‘untranslatables’ especially with the use of ‘lulululu’. Examples include, *Ekworo Nwunye Di*, *Ayilegwuma*, *Tikusienu Jehova Mkpụ Onu Ike*. He used purely Western harmony in his known works. The researcher, in this study, employed untranslatables, and a combination of Western and African harmonies in her works.

Excerpt from Felix Nwuba’s *Ekworo Nwunye Di*

The image displays a musical score for a vocal line. It consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style. The lyrics are 'lulululu' repeated throughout. The score is numbered 17, 21, 25, 29, 33, and 37 at the beginning of each staff. The lyrics are: 17 Lu lu lu lu lu lu lu lu lu lu; 21 lu lu lu lu lu lu lu lu lu lu; 25 lu lu lu lu lu lu lu lu lu lu; 29 lu lu lu lu lu lu lu lu lu lu; 33 lu lu lu lu lu lu lu lu lu lu; 37 lu lu lu lu lu lu lu lu lu lu.

2
41



lu lu lu lu lu lu lu lu lu lu lu lu

45



lu lu lu lu lu lu lu

49



lu lu lu lu lu lu lu lun- nen-

53




nwa-n do e- wo-----

57



--- n- nen- nwa n- nen- nwa-----

61



----- u- u u-----

65



i- ni- ne.

69

iii. Prof. Dan Agu

In a brief interview with Dan Agu, he revealed that he was born into a musical family. He said, “My father was an organist and my grandfather a traditional musician. The same musical traits are also in my children. They also compose songs.” When asked of his style and techniques of music composition, he responded, “I love employing sequences, repetitions, imitations, contrapuntal and sometimes fugal entries.” When asked, further, about the best approach to music composition, he said:

Having been exposed to the Western and African music theories, the best approach to composition is by listening to works of renowned composers and analyzing their works. Consciously or unconsciously, the skill of composition is developed through practice. Practice makes perfect. I wrote the Anambra State Anthem in just forty minutes in the toilet when the State was created. I start by writing out the lyrics of my works and then the music. I write Anthems for Anglican Churches for special programmes, each in just a matter of hours of undistracted attention no matter how lengthy it may appear. The Church sometimes gives the Scriptural theme of the Convention or Synod and I just compose for them. I love doing the work of God and I keep doing it. (An interview by the researcher with Dan Agu on 16th July, 2015, in his office.)

Dan Agu is known for writing very beautiful melodies. Below is the excerpt of Dan Agu’s, ‘*Onye Ga-Azam Oku*’, ‘*Ekene m Gi Nna M*’ where he employed sequences and untranslatables. The researcher in this work employed sequences, a little imitation and fugal entries in her compositions to reflect Agu’s style of composition.

Excerpt from Dan Agu's *Ekene M Gi Nna* (With the Skilful Use of Untranslatables)

Ekene m Gi Nna by Dan Agu

5 E-ke-nem Gin- nam Chi-ne- ke, kom kom kom

9 kom kom kom kom kom kom kom kom.

"Udo Amaka"

Dan C. C. Agu

Soprano U- do u- do, u- do a- ma- ka o.....

Alto N'e- zie u- do a- ma- ka o.....

iv. Ikoli Harcourt Whyte

Ikoli Harcourt-Whyte was born in 1905 in Abonema in Kalabari, Rivers State, to the family of late Munabo and Odibo who named him Ikoli. He was trained by his parents in fishing which was a common occupation of his people as a riverine people. When he was diagnosed a leper at the age of 14, he was sent to Uzuakoli Leprosy Colony by his siblings. While at the Uzuakoli Leprosy Hospital, Harcourt Whyte deeply studied

the Bible and developed a strong interest in the church hymns sung in the Hospital chapel. He later joined the choir organised by the English Missionaries who ran the hospital. Not quite long, Harcourt Whyte became an important member of the choir, and subsequently became its conductor. The Missionaries also encouraged him to compose choral pieces in Igbo, a language which he mastered.

He was a renowned Church music composer in spite of his condition as a leper. He wrote mainly Igbo Church Anthems in Strophic Form. The researcher borrowed the strophic style typical of Harcourt Whyte's works in her compositions in this research. According to Okafor (1976), "among the protagonists from Eastern Nigeria, Ikoli Harcourt Whyte's style is unique in the sense that his compositions are mostly strophic." (p. 79). Agu (2013) also notes that, "when Harcourt Whyte was interviewed by Richard Okafor in his home town in Uzoakoli in 1975, he responded to a question on his compositional style: "My style is my style, I do not know how, but I got used to it and I write in that way. One thing I know is that I think about the way Africans sing whenever I am composing." (p. 8).

Excerpt of Harcourt Whyte's *Mgbe Ekere Uwa N'igwe*

13

O- di- ghin- wu- ta dim- gbe- ke-ru- wa n'i-

17

gwe, u- do na o- nu dim- gbe- ke- ru- wa ni-

21

gwe.

25

v. Okechukwu Ndubuisi

Okechukwu Ndubuisi of blessed memory was a prolific composer and pianist. He wrote all types of music both secular, folk and Church music. He was a virtuoso writer of piano accompaniments to his works. Below is an excerpt from his solo voice piece

with piano accompaniment. 'O. Ndu', as he was popularly called, wrote some compositions with piano accompaniments.

Amibi Dokaria Puma TamunoYerin Boma

Kalabari Song

Arr. by O. Ndu.

Moderato

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderato' and a 12/8 time signature. The voice part starts with a whole rest. The piano accompaniment begins with a piano (*p*) dynamic, followed by a fortissimo (*sfz*) dynamic. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics 'A- mi bi do- ka- ria pu- ma Ta- mu- no' are written below the voice staff. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3'. A 'Glissando' marking is present in the piano part. The dynamic marking *mf* (mezzo-forte) is placed above the voice staff.

Voice

Piano

p *sfz*

mf

3

A- mi bi do- ka- ria pu- ma Ta- mu- no

3

Pno.

Glissando

3.2 Research Design

The main research design employed in this study is the descriptive survey design. According to Nworgu (1991), “it is a descriptive survey design in which a group of people or items is studied by collecting and analysing data from a few people or items considered to be representative of the entire group.

The researcher conducted a descriptive survey research for the purpose of evaluating Igbo Anglican Church choir renditions and the effects on the Anglican worship. Five Anglican Churches were purposively selected from Imo and Anambra States. A case study of St Peter’s Anglican Church, Amawbia was also conducted to ascertain the reaction of the congregation on Anthem renditions during the Igbo Service.

3.3 Area of Study

The area of study covers all the Anglican Churches in the South-Eastern part of Nigeria. This comprises all the Anglican Churches in the South-East Geopolitical Zone namely; Abia, Anambra, Enugu, Ebonyi and Imo States.

3.4 Population

The population of study was made up of all the Anglican Churches in only Imo and Anambra States.

3.5 Sampling

Purposive sampling method was employed in selecting five Anglican Churches in Imo and Anambra States namely:

1. St Paul’s Anglican Cathedral, Ezeoke-Nsu, Imo State.
2. St Peter’s Anglican Church, Amawbia, Anambra State.
3. St Barnabas’ Anglican Cathedral, Okigwe, Imo State.
4. St Marks’s Anglican Church, Nnewi, Anambra State
5. St John’s Anglican Church, Umunumo, Imo State.

The researcher visited all these five Anglican Churches in the course of this research. (See the Appendices for the researcher with these churches during her participatory observational method of research).

3.6 Instrumentation

1. Questionnaires

The respondents were made to respond to a questionnaire structured by the researcher to ascertain the extent of Igbo Anthems' renditions by the Anglican Church Choirs during the Igbo Services and its effect on the congregation. (See Appendix C for the questionnaire).

2. Interviews

Interviews of Anglican Choirmasters and some Igbo art music composers were undertaken to ascertain the areas the Anglican Churches are wrought with challenges. (See Appendix A for the photographs of the researcher and some Choirmasters/Choirmistresses during some interview sessions).

Research Questions

1. What are the effects of choir anthem renditions on the Anglican worship?
2. Are English Anthems rendered by the choir on special Sundays during the Igbo Service?
3. Which Anthems are preferred by the Igbo congregation?
4. Which musical instruments are mostly used in backing up the rarely performed Igbo Anthems in the church?

3.7 Validation of Instruments

The instruments were face validated by the researcher's Supervisor and some lecturers in the Department of Music, Nnamdi Azikiwe University, Awka. Their objective criticisms and comments guided the instruments used for the study.

3.8 Experimental Procedure

The researcher experimented with only St Peter's Anglican Church, Amawbia to ascertain the effect of Igbo Choir anthem renditions on the congregation. The researcher met the Church Administrator of St Peter's Anglican Church, Amawbia as

well as the choir master, Mr Praise and made her intentions known to them about the research and also to taught the Igbo Anglican Church Choir some of the songs composed by the researcher. It was a welcome development especially the teaching of Church Anthems to the Igbo Church Choir.

The congregation, prior to the time of this study, was not exposed to the renditions of Choir Anthems for eight consecutive Sundays and was later exposed to them on the following consecutive four Sundays by the researcher’s Igbo anthems that she taught the Igbo choir. The researcher received a loud and joyful ovation and applause from the congregation after each choir rendition. She also recorded a massive increase in Church attendance each subsequent Sunday thus marking absolute interest in the Choir renditions thus leading to church growth as reflected in the Church ushers’ weekly records of Church attendance. This is also reflected in the Tables below:

Research Question 1

What are the effects of renditions of Anthems by the Choir on the Anglican worship?

	No Treatment (No choir renditions)	With Treatment (With choir anthem renditions)	No. of Church Members	% of Church Members Before Treatment	% of Church Members After Treatment
1st Sunday	87	87	122	71%	71%
2 nd Sunday	80	105	122	66%	86%
3 rd Sunday	72	158	122	59%	129%
4 th Sunday	61	234	122	50%	192%

From the data above, it is crystal clear that the treatment given to the Congregation (i.e. exposure to choir anthems on three consecutive Sundays) led to the influx of people on subsequent Sundays. The number rose from 87 (71%) on the first Sunday to 105 (86%), on the 2nd Sunday, to 158(129%), on the 3rd Sunday and 234 (192%), on

the 4th Sunday. This implies that the renditions of Anthems by the Choir motivates the members in Church attendance, thus leading to the growth of the Church.

Research Question 2

Are English Anthems rendered by the choir on special Sundays during the Igbo Service? The answer to the Research Question 2 can be derived from the questionnaire item No.8 thus:

English Anthems are more often rendered by the Choir during the Igbo Services than Igbo Anthems.

Strongly Agree (SA)	485 (97%)
Agree (A)	15 (3%)
Disagree (D)	0 (0%)
Strongly Disagree (SD)	0 (0%)

The Table above reveals that 97% of the respondents strongly agree that English Anthems are more rendered by the Choir during the Igbo Service than Igbo Anthems, while 3% agree but no respondent disagrees nor strongly disagrees. This implies that English anthems are more often rendered by the Choir during the Igbo Service than the Igbo Anthems.

Research Question 3

Which Anthems are preferred by the Igbo Congregation?

The answer to this research question can be derived from the questionnaire item 6:

Igbo Anthems are more interesting than English Anthems

(a) SA (b) A (c) D (d) SD

SA (SA)	495(99%)
Agree (A)	5 (1%)
Disagree (D)	0 (0%)
Strongly Disagree (SD)	0 (0%)

The Table above indicates that 99% of the respondents strongly agree that they enjoy Igbo Anthems more than English Anthems, 1% agree that Igbo Anthems are more interesting than the English Anthems while no respondent disagree nor strongly disagree. This implies that the Igbo Service members are more interested in Igbo Anthems than the English Anthems.

Research Question 4

4. Which musical instruments are mostly used in backing up the Igbo Choir Anthems in the Church?

The answer to this research question is drawn through the questionnaire item, number 12 thus;

The few Igbo Anthems are rendered on special Sundays using mostly indigenous musical instruments.

SA (SA)	0
Agree (A)	0
Disagree (D)	50 (10%)
Strongly Disagree (SD)	450 (90%)

The Table above shows that no respondent agrees nor strongly agrees that indigenous musical instruments are mostly used in the rendition of the few Igbo Choir Anthems while 10% disagree and 90% strongly disagree. This implies that Western instruments are mainly used in backing the Choir Anthems.

3. 9Pre-compositional Considerations

Uzoigwe and Agu’s criteria for the analysis of compositions were used for the analyses of the compositions. The criteria are as follows:

Form

Medium

a. Styles

b. Motif(s)

- c. Length
- d. Tempo
- e. Mood and Character
- f. Range and Tessitura
- g. The Climax
- h. Dynamics
- i. Intended Audience

a. Form

Form refers to the plan, the layout or the pattern of a musical composition. In African indigenous music, the common forms are the Call and Response, Call and Refrain, the Mixed Structured Patterns etc. In Western compositions, the common forms are binary, ternary, rondo, variation, through-composed, sonata forms etc. (Refer to chapter two for details)

In our cotemporary compositions, there is usually a fusion of the two genres by composers, what some people refer to as fusion music. Here, the researcher employed a fusion of the Western and African styles to give the compositions both African and Western art music flavour.

b. Medium (Plural Media):

This refers to a channel through which information is disseminated. In our own context, media refers to the channel through which musical compositions are disseminated to the audience. It could be for voice or for musical instrument or a combination of vocal and instrumental works. The researcher in this study wrote both vocal and instrumental works with diverse instrumental accompaniments ranging from piano, organ, guitar, English drum set, and various Igbo indigenous musical instruments such as xylophone, conga drum, pot drum, metal gong, rattles etc to give weight to the texture of the compositions.

c. Motif(s):

Motif refers to the shortest rhythmic or melodic fragment of a composition. It is detected by its occurrence in most cases in a composition.

d. Length:

The length of a composition is the duration or how long the composition is. It is measured in bars or measures.

e. Tempo:

Tempo refers to the speed of a composition. The researcher used some musical dynamics to indicate the tempo of each work e.g. Andante -slow, allegro -quick, vivace -lively, moderato -moderate speed, etc.

f. Mood and Character:

These refer to how a composition is expected to be performed by anybody in terms of expressing the music. The researcher indicated these by using some words such as joyfully, sadly, dolce (sweetly), cantabile (in a singing style), ad libitum (with liberty), with reverence, etc, to declare the mood and character of each work.

g. Range and Tessitura:

Range refers to the distance between the lowest and highest notes. This is calculated in intervals. The researcher used such intervals as compound 2^{nds}, compound 3^{rds} and compound 4^{ths} to describe the range of each of her work.

h. Tessitura

Tessitura refers to the note with the highest frequency. In other words, it is the note that occurs more than the other notes in a work.

i. Dynamics:

These are expressions usually in Italian language that are used to determine how a composition would be performed in terms of intensity, speed, changes, repetitions, etc.

The dynamics for each work as well as in the analyses of the compositions are clearly indicated.

j. Intended Audience

Intended audience answers such questions as: Who and who are the compositions written for? Is it for a congregation, or a concert hall, the Igbo, the Yoruba, the Hausa? etc. or is it universal? The researcher wrote both for the Igbo congregation, for the concert hall/universal.

Other issues to consider in analysis include: Scale mode, phraseology, rhythmic, melodic and harmonic structures, intervallic relationships, frequency of tone occurrence, melodic contour typology and percentage density etc.

CHAPTER FOUR

PRESENTATION OF COMPOSITIONS

- 4.1 *Soonu M Kelee Chukwu* for SATB
- 4.2 *Keleenu Jehova* for SATB
- 4.3 *Obi Na-aso M Rikom* for SATB
- 4.4 *Mgbe Anyi Ruru N'elu Igwe* for SAT Gospel Band
- 4.5 *Alpha Na Omega* for SAT Gospel Band
- 4.6 *O Na-Edu M* for SAT Gospel Band
- 4.7 *Ada Na- achi Ochi* for Recorder and Piano
- 4.8 *Enyi M* for Flute and Piano
- 4.9 *Kpalanuma* for Violin and Piano
- 4.10 My Little Piano Piece in D
- 4.11 Piano Piece in E flat
- 4.12 *Uri Lee* for Alto Saxophone and Piano
- 4.13 *Anyi Gbalaa* for Xylophone and Igbo Indigenous Instruments

CHAPTER FIVE

ANALYSIS OF THE COMPOSITIONS

- 5.1 *Soonu M Kelee Chukwu* for SATB Choir
- 5.2 *Keleenu Jehova* for SATB Choir
- 5.3 *Obi Na-aso M Rikom* for SATB Choir
- 5.4 *Mgbe Anyi Ruru N'elu Igwe* for SAT Gospel Band
- 5.5 *Alpha Na Omega* for SAT Gospel Band
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