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Akuma-Kalu J. Njoku

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OKECHUKWU NDUBUISI'S CONTRIBUTIONS TO THE DEVELOPMENT OF ART MUSIC TRADITION IN NIGERIA

By

Akuma-Kalu J. Njoku

A THESIS

Presented to
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ABSTRACT

OKECHUKWU NDUBUISI'S CONTRIBUTIONS TO THE DEVELOPMENT OF ART MUSIC TRADITION IN NIGERIA

By

Akuma-Kalu J. Njoku

Nigerian art music has largely been ignored by scholars. This study focuses on the art music works of Okechukwu Ndubuisi with the hope to provoke further investigation. The need for a comprehensive collection, classification, edition, and assessment of the growing number of musical compositions in Nigeria is stressed; historical and sociocultural backgrounds that provide essential context for the compositions and their composers are introduced. Highlighted are common features between folk and art music which make syncretism possible, and distinguishing factors which help to illustrate how changes are made in adaptation.

The research for this work was done by interviewing Ndubuisi; by collecting, classifying, and analyzing his works; and by corresponding with him; and by interviewing other people and searching through journals and reference books almost in vain for related information on art music in Nigeria.

ACKNOWLEDGMENTS

I would like to acknowledge the help and assistance I received from many people, particularly from Mr. Okechukwu Ndubuisi for entrusting his manuscripts to me; Professor Schellhous for her advice, suggestions, and thoughtful readings of preliminary drafts; Professors Theordore Johnson and Conrad Donakowksi for their encouragements and insightful criticisms; and Mrs. Nancy Heath for her editorial assistance.

Finally, my deepest thanks go to Nnennaya, my wife, for her continued patience and sacrifice.

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

Although a large body of literature exists on the subject of indigenous African music, including that of Nigeria, the art music of Nigeria, which is the result of an interaction among indigenous music and Western art music, is a subject which has been neglected.

Three factors appear to be responsible for this neglect. First, it is recognized by both Nigerian and Western scholars that in spite of the number of studies of indigenous music already published, much work remains to be done. Furthermore, the increasing worldwide interests in folk music traditions favor this kind of work over the study of art music.

Second, some of the most eminent Nigerian composers and scholars advocate the preservation of indigenous traits in the composition of new African art music, in keeping with the general spirit of nationalism. Their call for the expression of national and ethnic traits is an attempt to resist the supremacy of western music. A good example is Akin Euba, who calls for an authentic African tradition. He is concerned that

Western forms and techniques will come to overshadow African traits in compositions by Africans. "The influences at work here," he writes, "are so forceful that the music produced must be regarded as representing an almost total rejection of African norms."[1] Euba is against the wholesale and injudicious acceptance of Western techniques at the expense of African tradition. African composers, in his opinion, should open themselves only to those foreign influences which are "so peripheral in nature" that they will not obliterate the African identity of their musical compositions.

Third, the dissemination of music in Nigeria is still monopolized by radio, television, and recording companies. Printers and publishers do not seem to have become interested in bringing the work of Nigerian composers to the eyes of the public. As a result, nothing much is known about the tremendous amount of art music composed by Nigerian composers. What scholars do not seem to realize is that no discussion, however, thoughtful, can truly represent contemporary Nigerian music if it does not take into account three broad

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[1]Akin Euba, "Traditional Elements as the Basis of New African Art Music," African Urban Notes, 5 (Winter, 1970): 54.

categories: traditional music, popular music, and art music.

The scholarly neglect of Nigerian art music is troubling, since it could contribute to the demise of an important creative tradition, and in any case, if uncorrected, it will result in an incomplete historical record. The musical compositions themselves, of which there are an immense number, will provide a chronicle of the creative activity and will testify to the vitality of the art, but they are of less value to a reception history.

The primary purpose of this work is to stimulate further investigation of art music in Nigeria, and the musicians that generate it. What follows, therefore, is the documentation and evaluation of the contribution of only one Nigerian contemporary composer, Okechukwu Ndubuisi, to art music tradition in Nigeria.

Before discussing Ndubuisi's works, a survey of Nigeria, her people, and the sociocultural conditions which have helped to shape Ndubuisi's and other Nigerian musicians' conception of musical art is necessary.

Historical Background

Nigeria is located on the West coast of Africa. The country stretches from the end of the Gulf of Guinea to the southern end of the Sahara Desert (from south to

north) covering about 650 miles, and from her international boundary with the Benin in the west to the Cameroon in the east, about 700 miles. Its total land area of 356,669 square miles lies between latitudes 4° and 14° north of the equator and between longitudes 2° and 15° east of Greenwich Meridian. The average temperature of Nigeria is between 75°F and 85°F. Some areas in the northern part of the country, for example, Nuguru, can get as low as 40°F, especially when the harmattan--a dry and dusty cold wind from the Sahara--blows across the Atlantic coast between December and January. Nigeria also shares international boundaries with Niger in the north, and Chad in the northeast.

Nigeria is blessed with abundant mineral resources such as petroleum, tin, coal, and limestone to name but a few. The nation prospered in the 1970's when the increasing world demand for her oil pumped a tremendous amount of money into her treasury. For reasons best known to the government administrators, about 90 percent of Nigeria's economy was tied to oil. Now that the oil boom is over, Nigeria can hardly maintain the standard of living to which she was catapulted. This may be one reason for the current social, economic, and political instability in the country, the full impact of which is still uncertain.

The population of Nigeria is approximately 96,000,000, made up of peoples with different ethnological ancestries.[2] Before 1885, when the British took control of the vast territory called Nigeria, these peoples existed as autonomous ethnic communities with different systems of social administration and command. They spoke (and still do) different languages and had different customs and traditions. From 1886 to 1960, when Nigeria became an independent nation, several systems of colonial administration were tried in a bid to unify these autonomous communities. And over the years one of the major tasks of succeeding administrations has remained that of keeping Nigeria one. In fact, many people still tend to keep to their pre-colonial traditions. The Ohafia Igbo is perhaps the best example.

In Ohafia, people are still linked by a complex system of matrilineal and communal relationships; here duties such as fire fighting, security, road maintenance, which in other places are the responsibilities of central and local government agencies, are assigned to age grades and occupational groups. Their Akpan music (an institutionalized traditional music with instruments and human beings as agents) is the highest instrument of

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[2]Nigerian ethnic groups include Hausa, Fulani, Yoruba, Igbo, Efik, Ibibio, Tiv, Ijaw, and Igala, among others.

social control in the hierarchy of social institutions. As in other communities, artistic or musical life revolves around an endless cycle of rituals or ceremonies, especially those associated with agricultural festivals.[3]

Pre-colonial or traditional festivals still thrive in modern communities despite the challenge of modern civilization, urbanization, and foreign influence. The City of Ife, for example, is said to have a festival for each day of the year.[4] The fundamental truth underlying this seeming overstatement has to do with the fact that tutelary spirits, deified ancestors, and myths, in addition to agricultural events, have festivals associated with them; and the celebrative realization of these festivals gives rise to elaborate creative activities such as chanting, singing, drumming, dancing, and miming, which may take days, weeks, or even months.

Ethnic diversity is so characteristic of Nigeria that it permeates every facet of her cultural and intellectual history. In the area of music, for instance, the majority of musical compositions and

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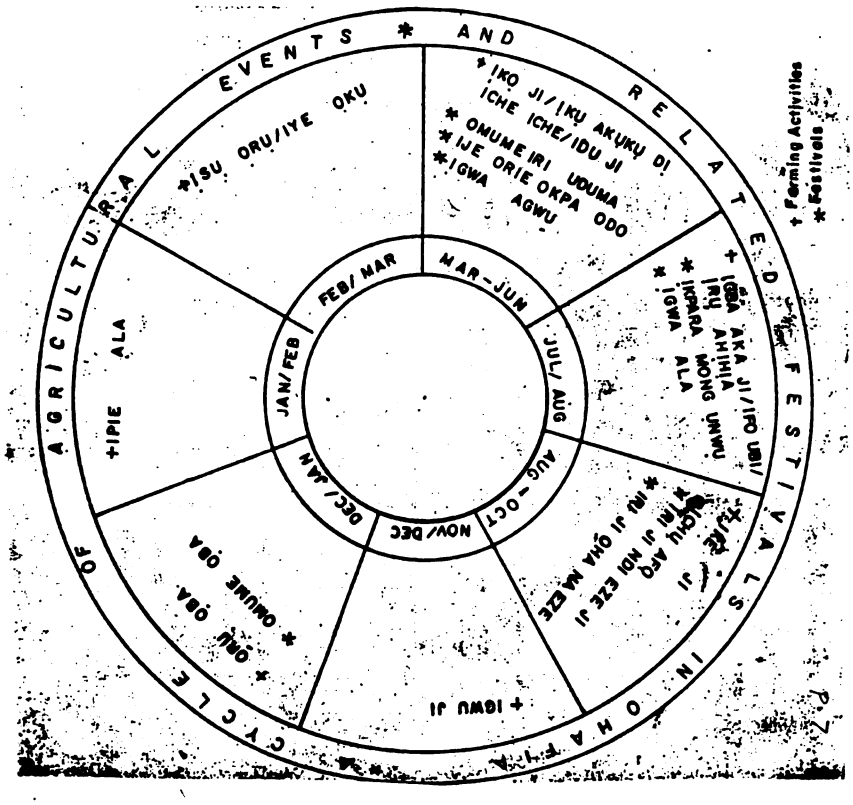
[3]For an example of a cycle of agricultural events and related festivals, see Plate 1, p. 7.

[4]Oyin Ogunba, "Traditional African Festival Drama," in Theater in Africa, ed. Ogunba and Irele (Ibadan, Nigeria: Ibadan University Press, 1978), p. 3.

Plate 1.--A cycle of agricultural events and related festivals in Ohafia.



Johnston, A. K. Kjoku. "Agricultural Festivals Music: The Case of Ikoro-Agwu from Ohafia," U.N.N., B. A. Thesis (1981), p. 11a.

literary contributions of known Nigerian musicians tend to reflect their particular states of origin. The works of the late Bankole and those of Euba represent the Yoruba musical tradition in the same way that the works of Fiberesima and Akpabot depict the Ibibio and Ijaw musical traditions respectively, and also Echezona and Ekwueme portray the Igbo music.

If there is any single art music composer whose works seem to span the whole length and breadth of Nigeria, geographically and musically, that person is probably Okechukwu Ndubuisi.

CHAPTER II

NDUBUISI AND HIS WORKS AS A MUSICIAN

Okechukwu Ndubuisi is one of most the brilliant and finished contemporary Nigerian musicians, outstanding as a performer, composer, arranger, and educator. Born on July 6, 1936 in Ozu-Item in the Bende Local Government area in Imo State, Nigeria, Ndubuisi spent the most extended period of his childhood in his village, Agboa, where he grew up surrounded predominantly by folk music.

Ndubuisi started his primary education at the Ozu-Item Methodist School, then in Agboa. The name of the school was later changed to Ozu-Item Central School, and it is now located at Akwampiti. It was in the primary school that Ndubuisi first came into contact with Western music. As was customary in those days, songs, usually English songs and hymns, were taught in mission schools for two reasons. First, songs were used as a means of enculturation. Second, singing classes were used as a preparatory ground for potential church

choristers for the village church.[1] There was also a school band in the Ozu-Item Methodist School.

Of great importance is the fact that the bimusical environment in which Ndubuisi grew up was a major influence in his background. As a matter of fact, Ndubuisi still has a nostalgic memory of one of the teachers, Mr. Nwafor, who was in charge of music and who wrote songs and marches for the elementary school where Ndubuisi attended. "Mr. Nwafor," Okechukwu Ndubuisi admitted, "helped to make my musical life what it is." During the interview with this writer in July, 1983, Ndubuisi sang one of his favorite primary school songs entitled, "Ozu-Item Obodom" written by Mr. Nwafor.[2]

In 1950 when Ndubuisi was in standard five, he left his village to join his uncle, Emenike Onuoha, who was then teaching at Ora in Bended State, approximately 200 miles from Ozu-Item. Ndubuisi completed his primary school education in 1951 and the following year he entered the Sabongari Ora Grammar School.

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[1]Okechukwu Ndubuisi's mother who "was very interested in church music," was a chorister in the village church. She also held the office of treasurer of the church choir.

[2]A version of this song harmonized by Okechukwu is song No. 1 in Appendix A.

In this secondary school, Ndubuisi joined the school choir and developed the admiration for choral works and organ music which was decisive in determining his own later career. With the help of the school organists, he learned how to play the organ starting with hymn tunes, such as "Stand Up" by G. J. Webb, and "Hanover" by H. J. Gauntlett, which is usually used for the hymn "O Worship the King."

In 1954, his third year at Sabongari Ora Grammar School, Ndubuisi's uncle, Emenike, who was putting him through school, died. Ndubuisi was forced to go back to Ozu-Item, and on reaching home, he discovered that his father had died while he (Ndubuisi) had been away. Consequently, Ndubuisi could not continue his secondary education.

Between 1955 and 1959, Ndubuisi worked at an "institution of organ makers" owned by chief Otutubuike at Aba. He started first as an apprentice and later became a journeyman. During this period Ndubuisi studied the theory of music privately and took the graded examination of the Trinity School of Music, London. Soon the largely self-taught Ndubuisi had passed the Grade VIII as an external candidate.

It was during his trips to Enugu for the theory examinations that he discovered the musical life of the city, and he decided to go and settle there. Enugu, the

capital city of the Eastern Region, was (and still is) the center for the annual Festival of the Arts--including Western art music. There were also choral and other musical societies, including, for example, the city's Jazz Club and the Enugu Musical (choral) Society. And among the several church choirs, the Holy Ghost, the Christ Church, and the All Saints Bartholomew Cathedral choirs gave seasonal concerts.

At Enugu, the young Ndubuisi assumed the role of a performing musician. He had learned to play the clarinet and the trombone in addition to singing. His proficiency on these instruments, and keyboard as well, gave him many performance opportunities. He performed with the Enugu Jazz Club which met at the premises of the British Embassy at Okpara Avenue. He also performed with some "highlife"[3] musicians. In fact, his association with the "highlife" music has influenced his compositional style. For example, "Mama G'abara Mu Mba"

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[3]"Highlife" music is genre of popular dance music which is found mainly in the urban areas in West Africa. It employs mostly foreign instruments, such as trumpets, trombones, saxophone, guitar, bongos, and bass drums. The performance practice, among other things, allows a carefree style of male-female couples dancing seldom found in the rural areas and much improvision. Edna Smith's article on "Popular Music in West Africa," African Music 3 (1962): 11-14, is a good source of further information.

and "Ose Va" contain some performance instructions, such as "Moderately with Humor in 'Highlife' style," and "in Highlife fashion," respectively. What these markings probably mean, at least in parat is to include the use of drums and other instruments, as well as body or dance movements ad lib, while performing these pieces which are apparently exclusively choral pieces. As a matter of fact, the Hausa song "Nyarinya" for voice and piano, is an arrangement of a one-time popular highlife tune on record.

In addition to performing with the Jazz Club and the highlife bands, Ndubuisi performed with the choral society. It was his performance with this society that brought the promise of his voice to public attention. After a performance one evening, Ndubuisi was congratulated by Mrs. Edna Grant Eliot, who requested a private meeting with the young singer.

That, according to Ndubuisi, was a very fortunate incident. Mrs. Eliot, a singer who had received her training at Royal Academy, London, during the meeting with Ndubuisi, proposed the idea of helping him by giving him voice lessons. The young man could not ask for more. He took his lessons with great determination and made quick progress.

At one point, Mrs. Eliot suggested the formation of an operatic society. More voices were recruited, and the Enugu Operatic society was formed in 1960. The society started by performing excerpts, and in time, they embarked upon their first major project, The King and I by Richard Rogers.

Having been partially supported by the government, the production of The King and I in 1960 was a big event. The premier of the Eastern Region, Dr. Michael Iheonukara Okpara, attended the premiere performance. He was so impressed with the performance that he did not hesitate to approve the awarding of scholarships to three members of the Operatic Society to go to appropriate institutions in Europe to study music. Ndubuisi was one of the lucky ones.[4]

In September 1961, Ndubuisi left for the United Kingdom. He studied at the Guild Hall School of Music and Drama, London, as recommended by his mentor, Mrs. Eliot, who made contacts with her friends, one of whom accommodated Ndubuisi for some time. Ndubuisi studied

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[4]The other two were Joy Nwosu and May Afi Usuah, both of whom studied in Rome. The former, Joy Nwosu, now Dr. (Mrs.) Joy Nwosu-Lo Bamiloko, is presently on the faculty of the University of Lagos, and the latter is now the Director of Cross River State Cultural Center at Calabar, Nigeria.

composition with Peter Wishart,[5] voice (singing) with Arthur Fear, piano with one Mr. Laffitte, and voice (speech) with Rex Walters. He completed his Diploma in the music program in three years and spent one additional year for a Teacher's course. While in the Guild Hall, Ndubuisi took part in operatic productions. In one of these, The Song of the Goat, by J. P. Clark, he (Ndubuisi) was a principal. He also performed with some jazz groups in Britain.

Ndubuisi did not abandon his technical interest in musical instruments. He complemented his studies by taking relevant courses in musical instrument technology from the Northern Polytechnic, London.[6]

After five years in the United Kingdom, Ndubuisi returned to Nigeria in 1966. At that time, the crisis that eventually led to the Nigerian Civil War (1967-1970) was mounting.[7] He joined the faculty of the Queen of the Rosary College (Q.R.C.) in Onitsha. But before he could

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[5]As of 1983, Dr. Wishart was the Head of Music at the University of Reading, London.

[6]This institution is now known as the London College of Furniture. Ndubuisi went there to take an Advanced Technology course in 1977.

[7]The Nigerian Civil War was between the people of the Eastern Region (Biafra) who wanted a separate nation and the federal troops whose task was to keep Nigeria one.

make his mark at Q.R.C., Onitsha fell to the federal troops.

Ndubuisi fled from Onitsha to Aba where he joined the Biafran Armed Forces Entertainment Band. He stayed with the band until the end of the war in 1970.

In 1970 Ndubuisi, now married and with a child, moved to Enugu. Here he opened a workshop at Obiagu Road, particularly for repairing musical instruments and giving private lessons, by which he made his living. This author was one of Ndubuisi's adult beginner piano students.

The workshop soon became a meeting point for music lovers and performers. For example while beginners, like this writer, would be laboriously working on exercises and pieces, more proficient pianists and other instrumentalists would be there to practice, and singers came there to find accompanists. As time went on, these music lovers, at the instigation of Ndubuisi, revived the Enugu Operatic Society, and he was made Director.

The Enugu Operatic Society, once again, performed The King and I, in 1971, and The Vengeance of the Lizards by Ndubuisi in 1972. They were getting ready to produce another opera by Ndubuisi entitled Dr. Klujo when Ndubuisi who had gotten an appointment with University of

Nigeria, Nsukka (U.N.N.), had become too busy with the duties at Nsukka to direct the society effectively. Dr. Klujo, was, therefore, abandoned, and even the Society itself dissolved.

Since 1970 Ndubuisi has been making substantial contributions to the musical life of the University of Nigeria, Nsukka, community. He has remained one of the stabilizing forces in both the U.N.N. Department of Music and of art music education in Nigeria. His operas and other choral works have received repeated performances both in the U.N.N. Arts Theatre and in the Auditorium of the Music Department. He is the staff advisor of the Nsukka Jazz Club, Director of the Mixed-Blood, a musical group concerned with popular music, and the organist of the Christ Church Chapel in the University.

In the music department, where he is in charge of the acquisition and maintenance of musical instruments, he is directly responsible for the Stress Area Instrument Technology courses as well as the Basic Acoustics for Musicians course. In addition, he teaches piano, trombone, euphonium, and voice.

One of the major problems of the U.N.N. Music Department has remained that of a shortage of faculty members. At times the faculty strength is so low that Ndubuisi, in spite of his already heavy responsibilities,

has had to teach theory of music and direct operatic workshops and folk music ensemble classes. That was particularly the case at several stages of this writer's undergraduate years.

The situation is no better now. The department has always depended on expatriate instructors and some of them have not renewed their contracts. However, the U.N.N. is increasingly aware of the problem. This writer and four others have been sent to study in America, in Europe, and in Nigeria under the U.N.N. Manpower Development Program, with the aim of securing a good faculty of Nigerian musician-scholars.

As a teacher, Okechukwu Ndubuisi understands the problems of students, and he has a characteristic respect for their personalities. He is very unassuming, and makes himself so accessible that students even call him "O'Ndu." Generally, he encourages the same seriousness and determination with which he composes, while he still makes learning an enjoyable experience. Moreover, he awakens a sense of historical thinking in his students, and thereby supports their appreciation of style through knowledge of the past. For example, in building up his applied students' repertoire, he assigns appropriate materials from the music literature of various periods.

From the foregoing, and considering the fact that the U.N.N. is the biggest music degree and diploma

awarding institution in Nigeria, upon which virtually all of the Nigerian Colleges of Education, Radio, and Television Corporations, and other government agencies depend for graduate musicians, the influence of Ndubuisi on art music in Nigeria cannot be overestimated. At present, his greatest influence may be seen through his teaching.

For such a busy person as Ndubuisi to find time for composition may be difficult to imagine. But the more than 63 vocal pieces and two operas available to this writer attest to the fact that Ndubuisi puts a great deal of effort into composition. And his music is evidence of his compositional and musical thought. But his works, and indeed, the art music of Nigeria in general, have not been adequately studied.

Scholars and musicians appear to be too busy with teaching, sundry university programs, and occasionally writing on the cultural aspects of music to pay attention to the need for a carefully organized collection, classification, and investigation of the growing number of compositions by Nigerian composers. Other than the few collections that make up the Ife Music Editions containing some works of a few well-known Nigerian composers, universities do seem to be interested in the subject. And because publishing is a money-making

undertaking in Nigeria, the individual composers cannot afford to publish their own works.

The result is that there exists neither critical nor good performance editions. If these were available, there is no doubt that they would probably give insight into the theories and aesthetic principles underlying Nigerian art music, and hopefully, generate enough interest and experience to make the compositions live for the people.

Unfortunately, no study of Ndubuisi's early compositions can be made. All of the works written before 1970 were lost during the Nigerian-Biafra war. Ndubuisi had left his manuscripts in the custody of his mother, presuming the war would not reach Agboa. But when the federal troops captured the village, Ndubuisi's mother was barely able to escape. One can only speculate that if these works are discovered in the future, they may provide a clue to the masters whom he imitated or who may have influenced his compositional thought.

The works composed during the period 1970 to 1983 exhibit such a considerable degree of overlapping of stylistic traits that it is rather difficult to establish a chronological trend. For example, relatively simple works, such as "Ozu-Item Obodm," "Dim Oma," and "Atuak Ukot Odo" are interspersed among "Ife di Na Oba," "Erna

Nne," and "Igbo Rhapsody" which are more advanced in harmonic and rhythmic complexity and in chromaticism. The same interspersion is true of "Agiligbo," "Nwaruru," "Ngbogho Delu Uli," and "Onye di Nma N'azu."

Some works are written in "Highlife" style, with simple danceable rhythms. These would appear to be intended for the general public. By writing in this style using folk tunes, the audience appeal of the tunes is widened. "Ose Va," "Akumampe," and "Ashiboko" are perfect examples of works in the "Highlife" style. All that these works need in order to reach the general public is performance. For instance, the "Ashiboko" tune, which was performed in Nsukka in 1980, is now being sung in the churches throughout Igbo-speaking areas of Nigeria. It is especially used for the Mother's Day church service for which the tune is sung with the following text:

IGBO	ENGLISH TRANSLATION
Ewu nne muo	O my mother
Agam eji gini	With just what
Wee kelee mama muo	will I thank my mama
Ezigo nne.	Good mother.

It has to be pointed out here that the contemporary trend in church music is of a growing tendency to use tunes that serve as entertainments at secular gatherings to set sacred texts. Indeed, the "Ashiboko" (song No. 8 in Appendix A) tune is derived

from the "Ashiboko Mpi-Agbo" tune which was popular in palmwine spots in the early 1950s and 1960s. An example of other secular tunes which have found their way into the church is "Lee lee Akam," one of the favorite songs of the Biafran soldiers during the civil war. This tune is now used for the gospel chorus with the following text: "Okorobia di nma Eze Jesus Okorobia di nma anyi sokwa Gi n'azu (Fine young man, King Jesus, fine young man we are Your followers.)" The frequent exchanges and substitutions, both musically and textual, and their effect on the development of church music in Nigeria will make an interesting study.

The audience appeal of Ndubuisi's works, as a result of similar exchanges and substitutions is likely to expand beyond the country. His compositions will probably be pleasing to Western ears because the overall structural and harmonic devices used are basically those of Western art music.

Like other Nigerian composers, Ndubuisi has added new dimensions to the Nigerian tradition of composition. Composition, for example, is no longer regarded as an art based on spontaneous reproduction of music heard or one learned by participatory imitation and characterized by group participation. With the contributions of Nigerian composers, composition has become a formally learned and

acquired skill characterized by clearly defined conventions, the tangible outcome of which is attributable to an individual.

Ndubuisi has joined other musicians in their bid to elevate the artistic position of folk songs. Apparently, the result of their efforts is that folk songs are now heard on long-playing records and in churches, as well as local gatherings. But while the other musicians are busy merely "jazzing up" folk songs especially for commercial purposes, Ndubuisi and some other professional musicians are artistically advancing folk songs from being only an adjunct to bedtime stories to an independent status as concert and theatrical pieces. Typical examples include "Mgbogho Delu Uli," "Isantim," "Ose Va," and "Enenebe Ejegi Olu" which have remained encore pieces and staple works of choral societies. In fact, the Owerri Musical Society, of which this author was the pioneer director, performed "Mgbogho Delu Uli" with native musical instruments in almost all of their public concerts and command performances for the Imo State Government between 1977 and 1980.

Another important general characteristic of Ndubuisi's compositions, which is also a major contribution to compositional techniques, is the element of continuous lyricism. It may be important to point out

that the folk tunes upon which a majority of Ndubuisi's compositions are based, are, in their natural settings or forms, characteristically short and simple, and usually have short motifs and conjunct melodic motion. One of the reasons for the apparent brief nature of folk tunes has to do with the nature and structure of the oral literature and folklore to which the tunes are sung. "Onye Naku Na Onuzo Muo?" (see Song #17 in Appendix A) are typical examples of lyricism. It tells an entire folk tale in song and, therefore, has more continuous melodic lines than most folk songs.

In addition to these and other general traits of Ndubuisi's works, there are some style characteristics of his music which are peculiar to him. The use of tempo, rhythm, and sound as expressive devices is typical of him and constitute some of the most significant characteristics of his music. In his handling of indigenous tunes, he appears to fully understand their sounds and inherent musical ideas. Because of his preoccupation with sound, he does, at times, seem to disregard the importance of making melodies follow the tonal inflections of vernacular language.

If there is any point of view on African music about which there appears to be a general consensus among scholars and composers, it is the fact that African

music, vocal or instrumental, is to a very large extent word-born.[8] The major factor responsible for this is that Nigerian languages are tonal. Consequently, a single word in Igbo language, ugwu could mean as many as three different things depending on the tonal inflections used in pronouncing it.[9] For example:

Úgwú = hill

ùgwù = respect

úgwù = circumcision

Setting words to music, therefore, would require a skillful choice of pitches for it to make sense. It follows, therefore, that a wrong placement of tones and intervals can be misleading and meaningless. For example, the phrase "ndi agadi" (adults) in measures 20-21 (Example Ia in "Enenebe Ejegi Olu" (song No. 2, Appendix A) is meaningless as it sounds in the context of this piece. In the illustrations that follow, "b" seems to reflect the text better than "a".

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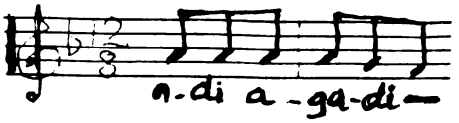
[8]S. E. Akpabot, Foundation of Nigerian Traditional Music (Ibadan: I.S.B.N., 1986), pp. 79-80; Laz E. Ekwueme, "Ibo Choral Music--Its Theory and Practice" (Ph.D. Dissertation, Yale University, 1972), pp. 190-196; Hugh Tracey, "Towards an Assessment of African Scale," African Music, 2 (1) (1958), p. 16.

[9]Two signs " ´ " (high) and " ` " (low) will be used to mark the rising and falling tonal inflections, respectively.

Extract from "Enenebe Ejegi Olu"

Example 1a, measure 20-21

Example 1b Suggested Alternative



"Onye Naku Nomzo Mo?" (song No. 17 in Appendix A) is another work that contains some examples of what one may regard as wrong choice of tones.

This should not be mistaken to mean that Ndubuisi does not write music that corresponds with the tonality of the Igbo language. As a matter of fact, the music of "Enenebe Ejegi Olu," with the exception of the particular spot mentioned, is a perfect example of a word-born music. This piece shares the first position as a model with Okongwu's "Obiageli Aku Nnem" and Ekwueme's "Nwa N'eku Nwa."

Nevertheless, in a great majority of Ndubuisi's works, he expresses what he knows about musical sound. He brings out the musical possibilities inherent in the original short folk tunes. One is tempted to liken his treatment of short folk tunes to what happens when, if necessary, proverbs need explanations. Such explanations usually require more elaborate commentaries and longer sentences than the proverbs.

In general, Ndubuisi appears to be more interested in emphasing musical sound and the overall mood suggested by the song text than on how the individual words are pronounced. This may be one reason why some of his works are able to attract some physical and emotional reactions, such as dancing and sympathy. For instance, the Isantim (Song No. 16, Appendix A), when performed effectively, leaves the audience dancing. And this writer has had people come to sympathize with him after performing the "Aru Eme" (Song No. 3, in Appendix A).

Of the 63 works available to this writer, 23 are set for four or more voices, 35 are art songs for voice and piano, and five are instrumental pieces. Ndubuisi wrote two operas, The Vengeance of the Lizards (1970) and The Symbol of Miracle, (1971) and a third one, Dr. Klujo, is progress. He also wrote the incidental music for Emmanuel Eze Eleanya's A Lamb for Sacrifice, an adaptation of Chima Achebe's famous novel, Things Fall Apart, for Nigerian Television Authority Film project (1983).

CHAPTER III

ANALYSIS AND DESCRIPTION

A new development in Nigeria's musical tradition, and one that is of central importance to the entire history of music in Nigeria, is the transformation of folk-songs into art songs and other genres of art music composition. Although it is particularly the interaction of Nigerian traditional music and Western art music that has introduced Nigerian composers to the idea of adapting folk songs in their compositions, it is fundamentally the multicultural nature of Nigeria which allows borrowings, adaptations, and blending of traditions that makes the transformation of folk-songs possible and acceptable. In the countryside and urban areas, in village churches and cathedrals in major cities, in the schools and universities, as well as in other institutions, radio and television companies, cultural centers, and art councils blending of traditions as a general way of life is phenomenal.

The fusion of African and Western musical traits by Ndubuisi may, therefore, be seen as an outgrowth of this general way of life. As opposed to their original

forms, transformed folksongs, or art songs have clearly defined symmetry with regard to the interrelation of parts to form an aesthetic whole.

Some general observations on the common features of folk and art music which, in this writer's view, have made syncretism possible are necessary. The list of common features includes the following:

1. Bi-partitional structure of musical sentences in which two musical phrases are organically locked together to make a complete musical thought;
2. Various scalar structures--diatonic, pentatonic, etc.;
3. The principles of melodic and motivic development by means of sequence, repetition, varia-tion, improvisation, extemporization;
4. Simultaneous sounding:polyphony or heterophony;
5. Interspersing of a story with music or vice-versa;
6. Instrumental accompaniments.

Bruno Nettl, discussing certain compatibles found in the music of various parts of the New World and modern Africa, points out that these "fundamental similarities . . . are thought to underlie the successful combination

of styles."[1] Alan P. Merrian makes similar observations.[2] The distinguishing characteristics of both African and Western musics need to be noted because they help to show how folk materials are changed in the adaptation. Of the distinguishing traits, the following are perhaps the most important ones:

1. In African folk music tradition there is no fixed pitch center with tonic-dominant relation as found in art music tradition;
2. Whereas in folk music rapid composition or spontaneous creation is a basic compositional technique, in art music the form and content of a piece is to a considerable extent carefully contrived and noted;
3. The separation between the composer and performer or audience is not distinct in folk music as is virtually the case in art music;
4. A folk song is teh property of a given group while an art song belongs to a given individual;

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[1]Bruno Nettl, "Compatibles," in The Western Impact on World Music: Change, Adaptation, and Survival (New York: Schirmer Books, A Division of Macmillan, Inc., 1985), pp. 44-46.

[2]Alan P. Merrian, "African Music," in Continuity and Change in African Cultures, edited by W. R. Bason and M. J. Herskowits (Chicago: University of Chicago Press, 1959).

5. Melody in folk song develops within the framework of texts while melody in most modern art music develops freely within the framework of standard forms;
6. The monotonous, usually short response sections associated with African songs are generally nonexistent in Western songs, although the ballad usually has a recurrent refrain for each of its stanzas;
7. Certain solo songs in the folk song repertory, for example, the folk-tale songs and lullabies, are traditionally sung without instrumental accompaniment, while art songs are almost invariably accompanied.
8. African music is functional in that work songs, lullabies, and so on, are not performed outside their context, whereas many religious and work songs are performed in concert situations just for entertainments.[3]

A close examination of Ndubuisi's skillful manipulation of native and foreign musical materials

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[3]For more information on the dissimilarities between African and Western music, see James T. Koetting's "Africa/Ghana," in Worlds of Music: An Introduction to the Music of the World's Peoples (New York: Schirmer Books, A Division of Macmillan Inc., 1984), Chapter 3.

provides essential insights into the eclectic character of his compositions. To begin with, Ndubuisi's works could be classified into four broad categories: (1) solo songs, (2) choral works, (3) opera or dramatic works, and (4) instrumental pieces. Each of these groups could be further subcategorized. The solo song is comprised of (a) songs derived from various forms of folk songs; (b) songs based on popular music tunes; and (c) arrangements of melodies supplied by known individuals.

Solo Songs

In most solo songs, especially those based on folk-tale songs, Ndubuisi presents original folk song melodies and texts in their most familiar forms. The major difference is that in their transformed versions the original "call and response" sections are rearranged so that the two sections are written for one voice. Other important innovations are the addition of piano accompaniments to songs which in their traditional contexts are not performed with instrumental accompaniments, assigning specific keys to the songs and casting them within specific Western musical forms.

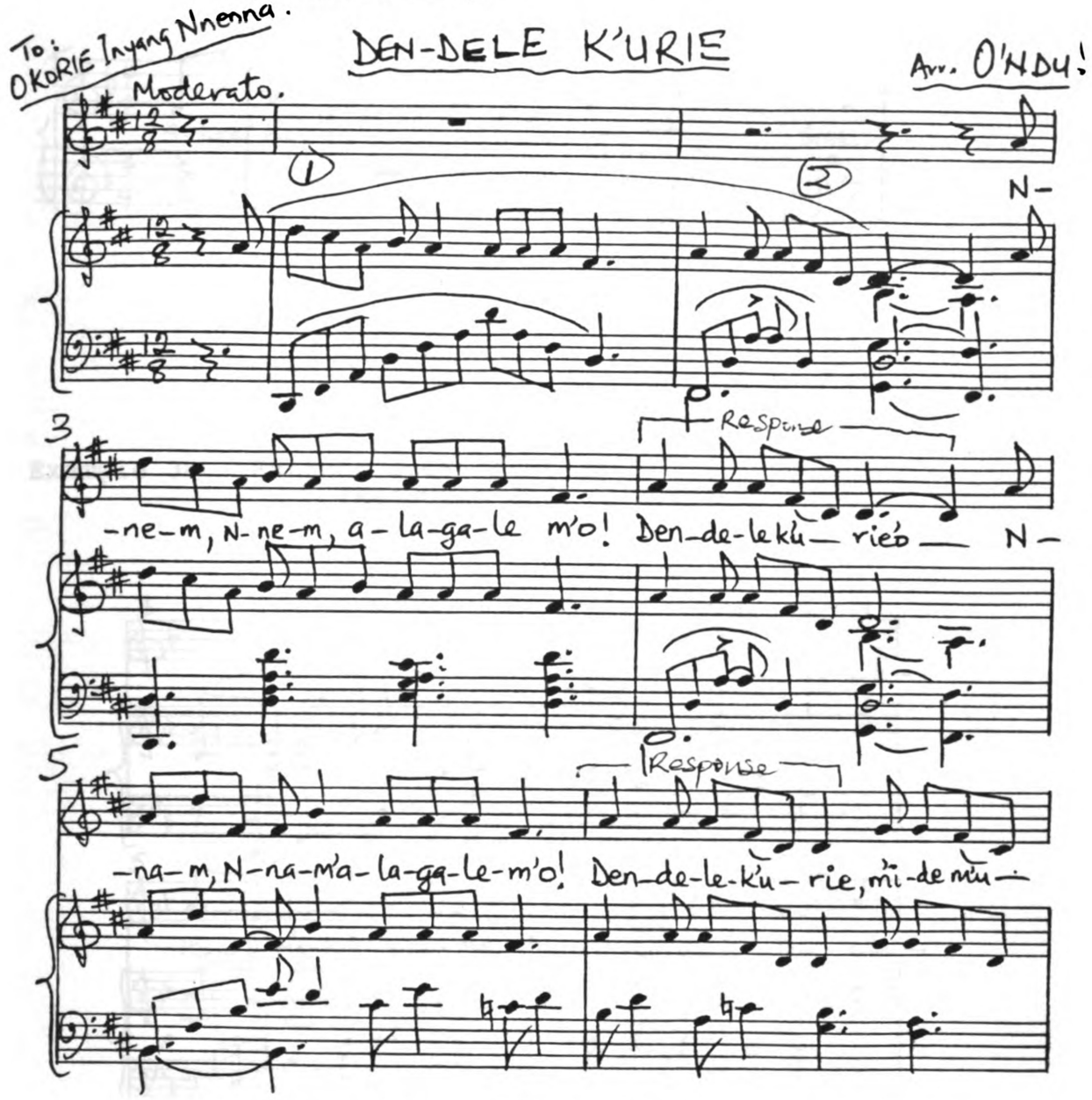
Examples 2 and 3 illustrate two types of treatments of the "call and response" parts of the original folk songs arranged by Ndubuisi. In Example 2 there is no overlapping between the call and response

sections. The dotted quarter note that ends the "call" part (last beat of measure 3) ends before the response section begins, and thus presents no apparent problem. Other songs with similar call and response sections are "Nwaruru" and "Okpanku" (songs Nos. 5 and 6 in Appendix A). The overlapping that takes place in the "original version" (Example 3a) disappears in the transformed version (Example 3b). Ndubuisi achieves this through the technique of elision. In measure 6 (of Example b), the vowel of the text underlaid for the first eighth note of the fourth beat is the same as the vowel that begins the text for the response part in the original. Even the notes at this point show a similar correspondence which make the elision both textually and musically possible.

A close look at the piano accompaniments for these songs by Ndubuisi reveals that they are often limited to a doubling of the voice part in the right hand and some broken, appeggiated, and block chords in the left hand. Essentially, the piano accompaniments provide rhythmic contrasts and impetus for the songs. The following are but a few of the variants of the rhythmic accompaniments which Ndubuisi uses.

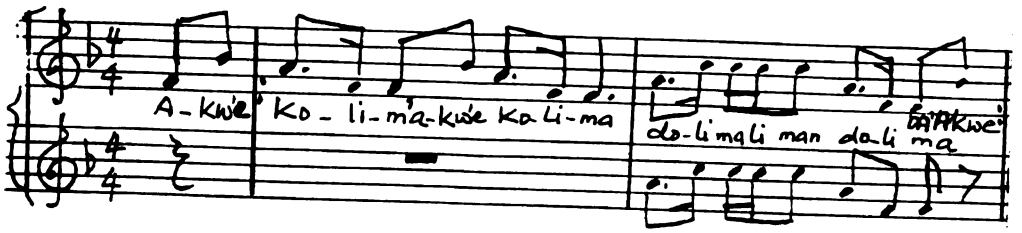
This rhythmic pattern called the Alberti Bass is one of the figurations obviously borrowed from western music. It is used by Ndubuisi to maintain forward drive.

Example 3. Extract from "Den-deleke Urie" (measures 1-6):

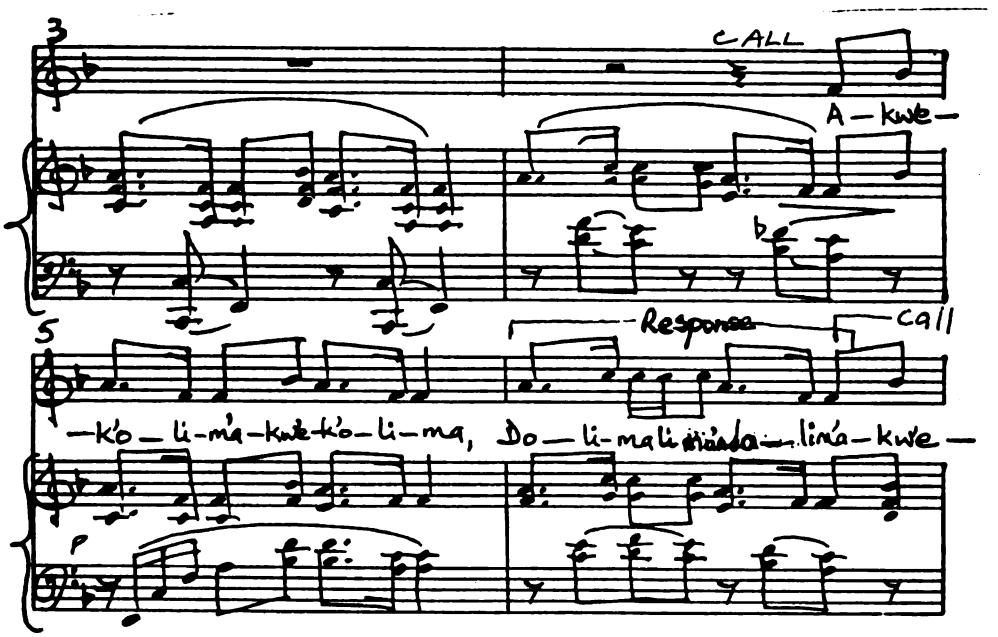


"Den-Deleke Urie"
(Song No. 4, Appendix A)

Example 3a. "Original" Version of "Akwa-Eke"

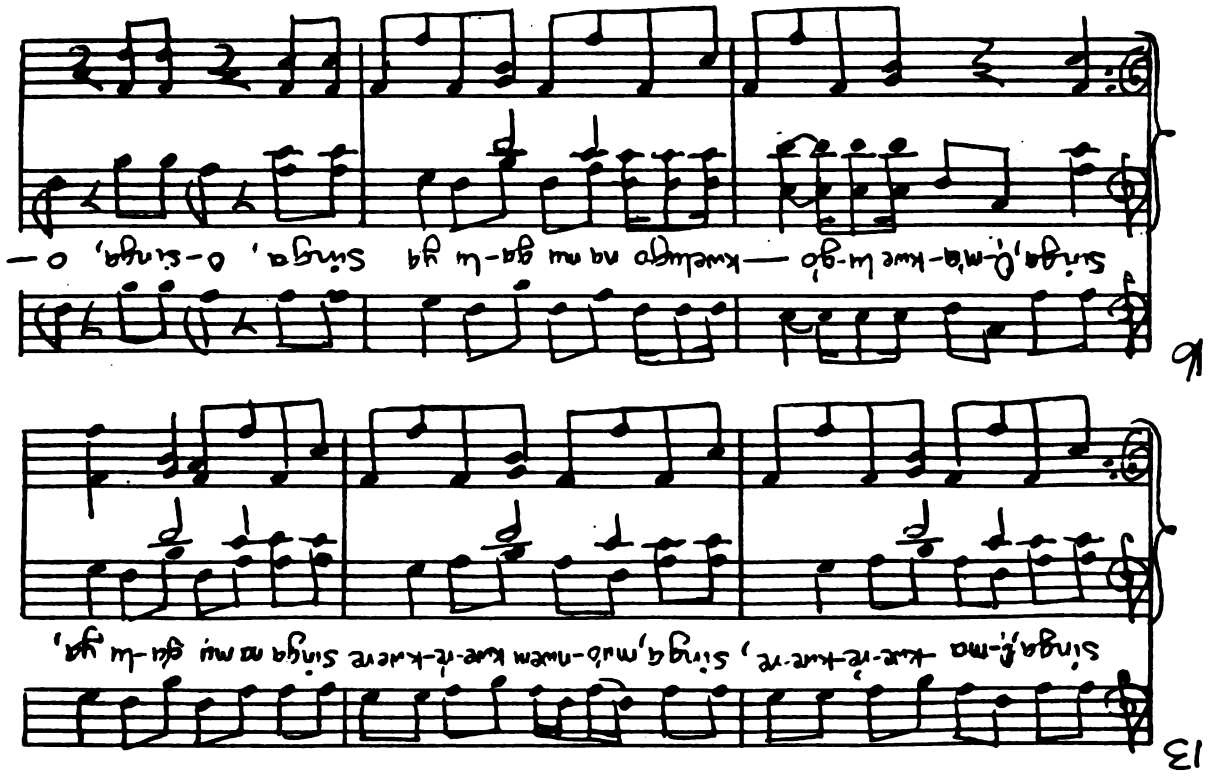


Example 3b. Extract from "Akwa-Eke"
(Measures 3-6)



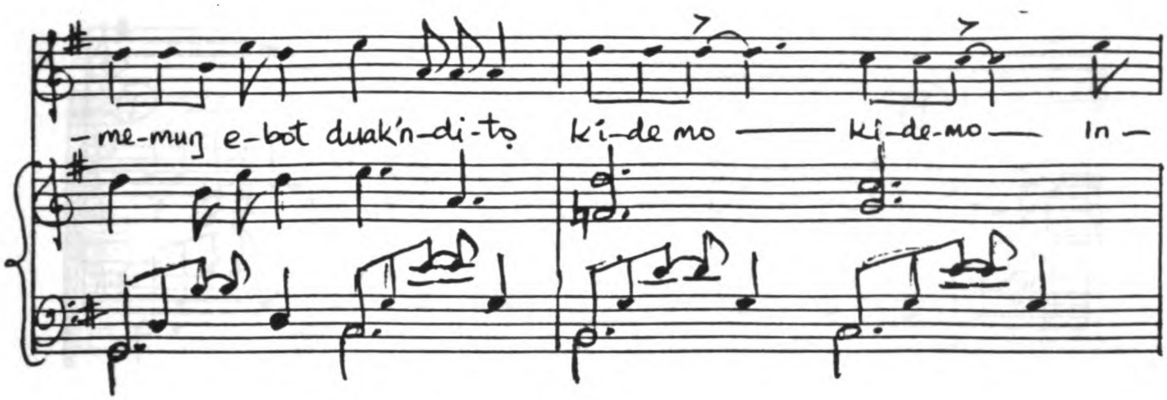
"Akwa-Eke"
(Song No. 21, Appendix A)

Example 4a Extract from "Oma Bu Nwunye Muo"
(measures 13-18)



"Ome Bu Nwunye Muo"
(Song No. 15, Appendix A)

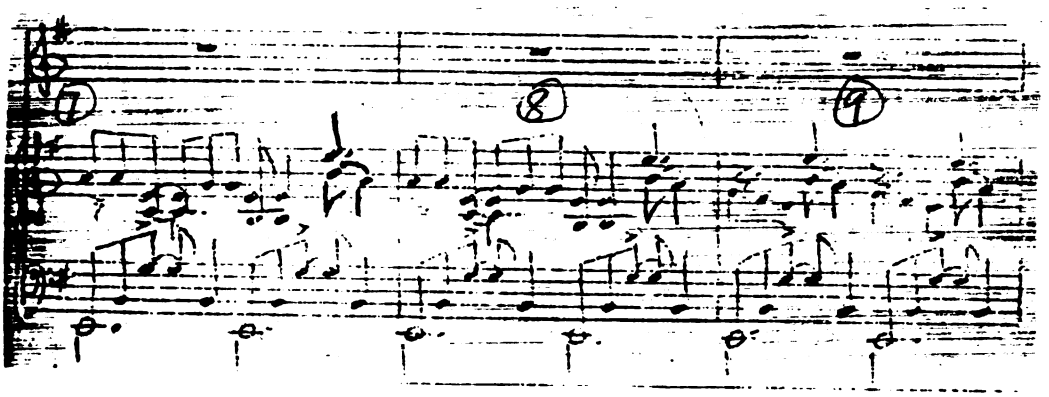
Example 4b Extract from "Atuak Ukot Odo"
(Measure 13-14)



"Atuak Ukot Odo" (Song No. 7, Appendix A)

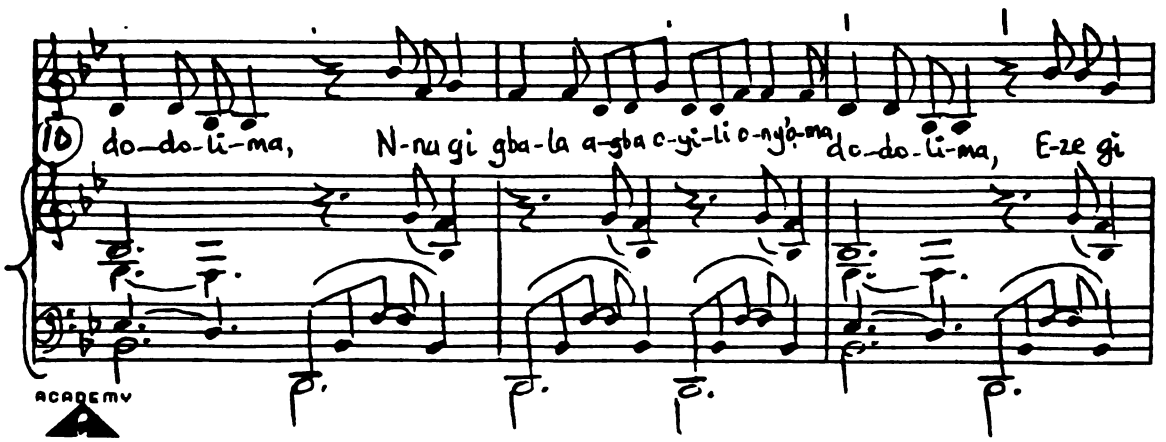
Example 4b represents a good example of rhythmic accompaniments based on the repetition of rhythmic patterns that may be regarded as African ostinato or western ground. This rhythmic pattern also found in measure 7, is the pattern that actually opens and closes the piece (see Song No. 7 in Appendix A). As a matter of fact, the pervasive use of this particular rhythmic pattern is very characteristic of Ndubuisi's music, so much so that it may come to be regarded as "Ndubuisi Rhythm." It is found in "Amigo Dudu" measures 1-3, 47-54, 161-168, and so on; in "Erna Nne" measures 5-11, 20-23, 83-85; 'Aru Eme" measure 1-8 and 15-20. The following representative examples are relevant:

Example 5a. Extract from Erna Nne
(measures 7-9)



"Erna Nne" (Song No. 18, Appendix A)

Example 5b. Extract from "Oyili Onye Oma?"
(measures 10-12)

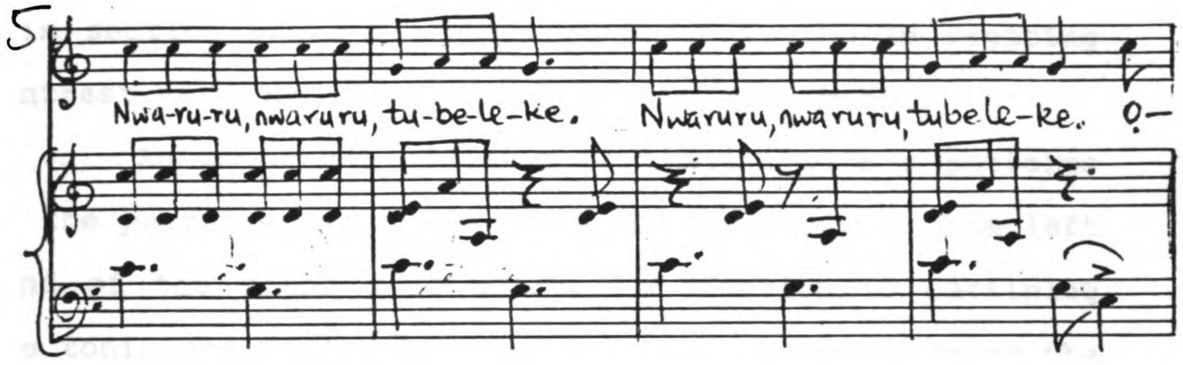


"Oyili Onye Oma?" (Song No. 19, Appendix A)

A more searching investigation is likely to show that Ndubuisi may have derived this rhythmic pattern either from a traditional dance. The treatment of rhythm

in "Nwaruru" (Example 6) deserves some attention because it illustrates a special type of rhythmic accompaniment that is purely based on the rhythmic motives from the original song.

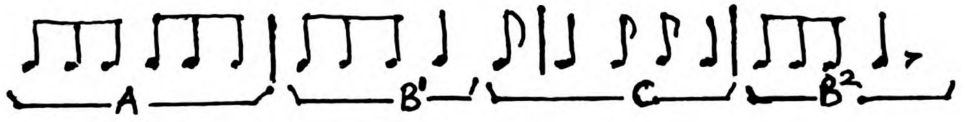
Example 6a. Extract from "Nwaruru" (measures 5-8)



"Nwaruru" (Song Number 5 in Appendix A)

The rhythm of this piece could be represented as follows:

Figure 1



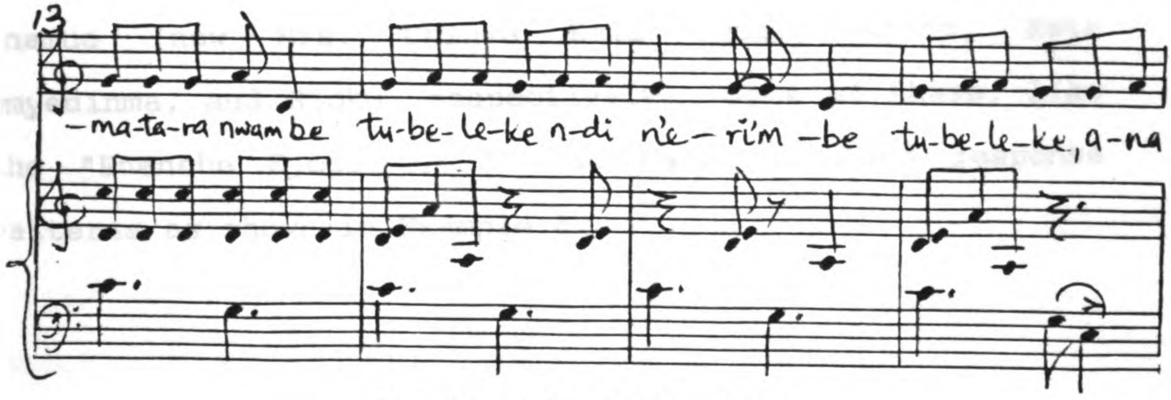
Motives A, B, and C are maintained almost invariably for the first 20 measures in the piano part. From measure 21 through 30 the accompaniment becomes

Figure 2.

which is obviously derived from motives "B^2" and "C." This section shows the importance of rhythm in creating contrast very characteristic of Ndubuisi's music.

An important addition to these rhythmic patterns is the persistence of the dotted quarter note in the left hand of the piano part which, in addition to outlining the tonic and dominant notes, seems to be emphasizing the inherent duple meter of the piece. This tends to make the horizontal and vertical hemiola in measures 14-16 (Example 3.6) much more pronounced.

Example 7. Extract from "Nwaruru" (measures 13-16)



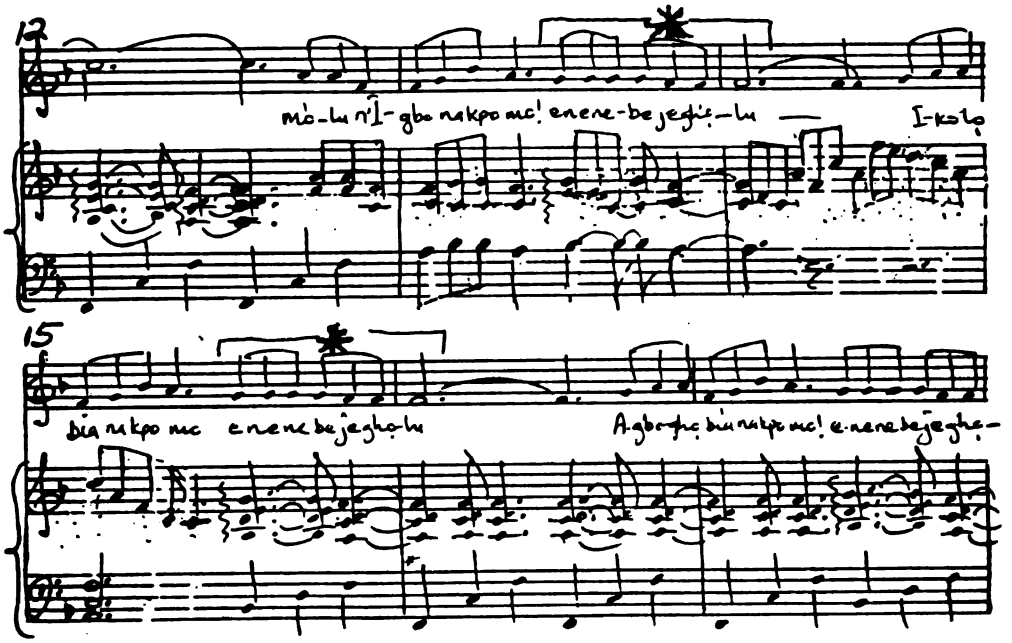
Nwaruru (Song No. 5)

The total effect of the combination of these and other rhythmic patterns is rather complex. And this complexity adds a sophistication and interest to this otherwise simple song.

The harmony and form used in the vast majority of songs represented by the examples examined so far are essentially western. These songs illustrate the preeminence of standardized two and three part forms and progressions such as I V I or I IV V I which are hallmarks of a well-developed Western functional tonality. In some of the works the basic harmonic rhythm is one chord per beat with the occasional use of chromatic decorations.

Under the category of arrangements of melodies supplied by known individuals come songs such as "Enenebe Ejegi Olu," "Afufu Uwa," "Onye Yabalu Dinma," and "Aru Eme." The melodies of these were supplied by Chinwe Enemuo (now Mrs. Chinwe Kalu Ogba), Azodo, Kate Omyedinma, and Njoku, respectively. Some of these, like the "Enenebe Ejegi Olu," also have call and response patterns as shown in Example 8.

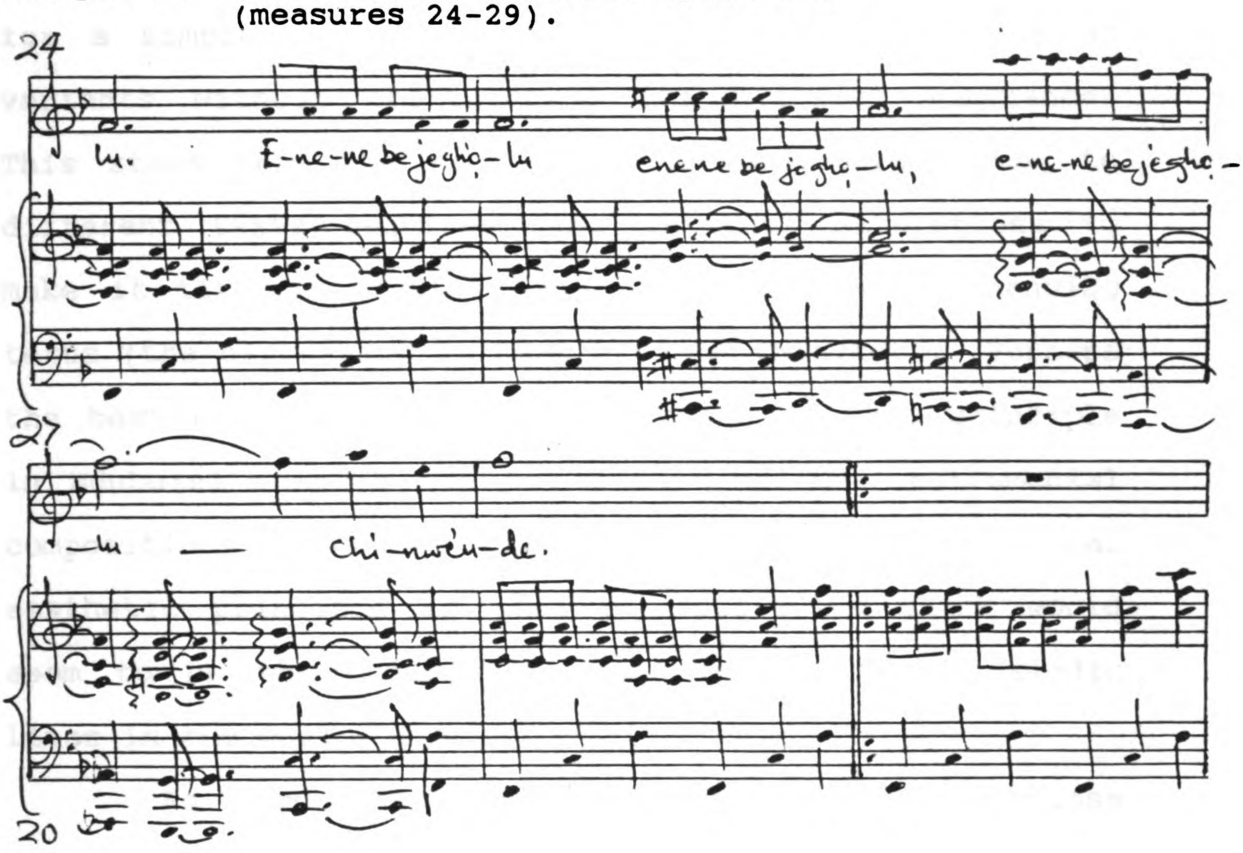
Example 8. Extract from Enenebe Ejegi Olu (Measures 12-17).



Enenebe Ejegi Olu
(Song No. 2 in Appendix A)

The treatment of what is supposed to be the "response section" (asterick in Example 7) is, however, more developmental in this song than in Example 3a. A close observation shows that the rhythm of the response section is the unifying factor of the piece. It is stated 19 times in the whole piece--nine times in section "A" (measures 1-31) and ten times in Section "B" (measures 32-59). The melody of this response section is treated sequentially (in measures 24-26, Example 9) through which the piece reaches it first point of climax.

Example 9. Extract from "Enenebe Ejegi Olu" (measures 24-29).



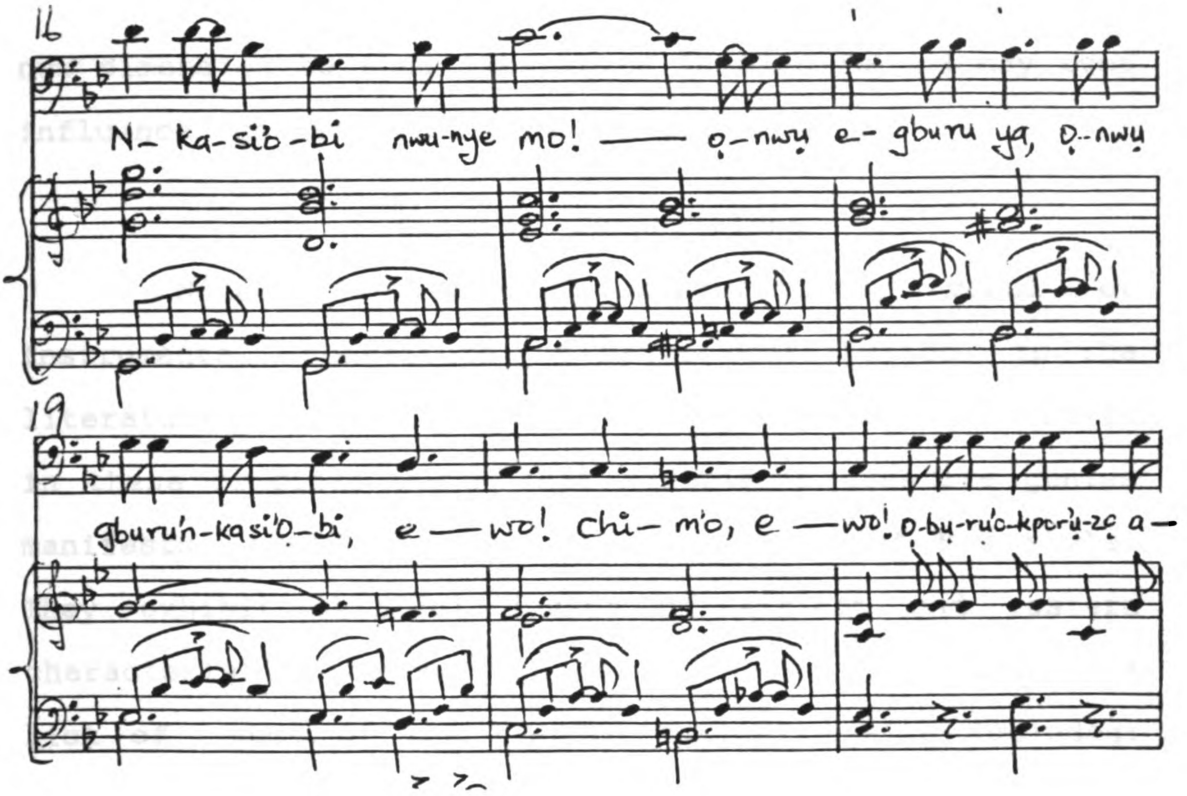
"Enenebe Ejegi Olu"
(Song No. 2, Appendix A)

It is clear from the schematic analysis of the songs examined so far that, in their original versions, they present three main aesthetic principles, each of which has influenced their adaptation. The first is the principle of absolute melody as exemplified in the constant response sections, for instance in "Akwa-Eke" (Example 3), and "Nwaruru" (Example 4). This tends to stimulate instrumental music as is evident in the piano part of "Nwaruru" discussed earlier. The second is the

principle of melodic malleability which makes it possible for a simple melody to have an innumerable number of variants without obliterating the original substance. This stems from the fact that the same melody sung to different texts requires some internal alterations to make it fit the tonality and accentuations of changing texts (the discussion in Chapter 2 is relevant). Perhaps the best examples of the exploitation of this principle in Ndubuisi's music are to be seen in the instrumental compositions discussed earlier. The third and final aesthetic principle is that of recitative which would seem to be the underlying basis of the vocal melodic lines in the music of Ndubuisi.

An important observation arising from a close study of the songs or arrangements based on the melodies supplied by known individuals is that singers, such as Mrs. Kalu Ogba, and Njoku are already amalgamating the habits acquired from their experiences in performing Western music and the conventions of indigenous musical practices with which they may have an unbroken relationship. For example, the Enenebe Ejegi Olu, in addition to the call and response and other African elements, has an unmistakable melodic development, a tonal center and voice leading that are basically western (see Example 9. The same is true of "Aru Eme" (Example 10).

Example 10. Extract from "Aru Eme"
(measures 16-21)



"Aru Eme"
(Song No. 3, Appendix A)

The continued composition, performance, and above all, acceptance of pieces, such as the "Enenebe Ejegi Olu"[1] may eventually lead to their assimilation into the Nigerian folk song repertory in the same way that many songs written by Stephen Foster, for example, "Swanne

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[1]The Enenebe Ejegi Olu widely performed by the Nigerian Broadcasting Corporation (N.B.C.) Choir. Enugu was enthusiastically accepted in Nigeria. In fact, the N.B.C. Choir made a long-playing record in 1974 with this piece in it.

River" and "O Susanna," have acquired folk song status in the United States of America.[2] Such a trend may add a new dimension to song literature in Nigeria and may even influence the nature of Nigerian folk music.

Original Compositions

Ndubuisi's original compositions, vocal or instrumental, constitute a major contribution to the literature of music in twentieth-century Nigeria. It is in these original works that Ndubuisi's creative genius manifests itself in the eclectic nature of his style. They exhibit skillful fusion of African and western characteristics beyond the levels so far discussed. A list of some of the blended musical traits includes: the call and response pattern, polyrhythm, polytextuality, bi-tonality, polyphony, non-harmonic tones, chromaticism, and the use of diminished and other seventh chords augmented chords, and the use of major and minor modes for expressive purposes. Some of them contain borrowed materials which are treated in such a way that fragments or clearly recognizable sections from folk and popular songs are grafted to form an organic union.

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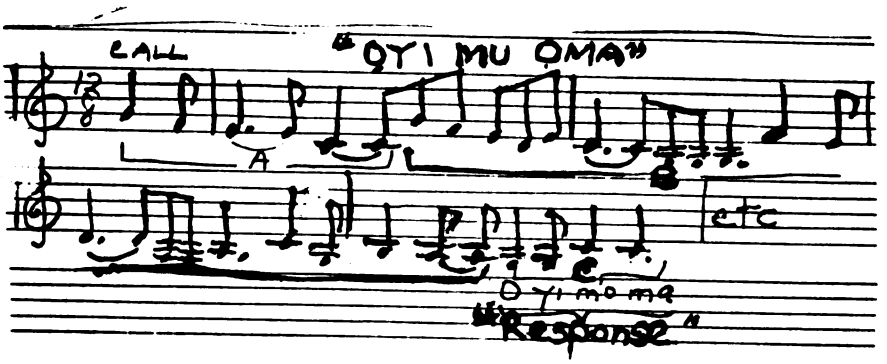
[2]Melvin Berger, The Story of Folk Music (New York: S. G. Philips, 1976), p. 21).

Work Numbers 9 and 10 in Appendix A, typically entitled "Igbo Rhapsody" and "Igbo Medley," are good examples. The "Igbo Rhapsody," for example, opens with "Oyim Oma" folk tune which appears as follows in its original version:

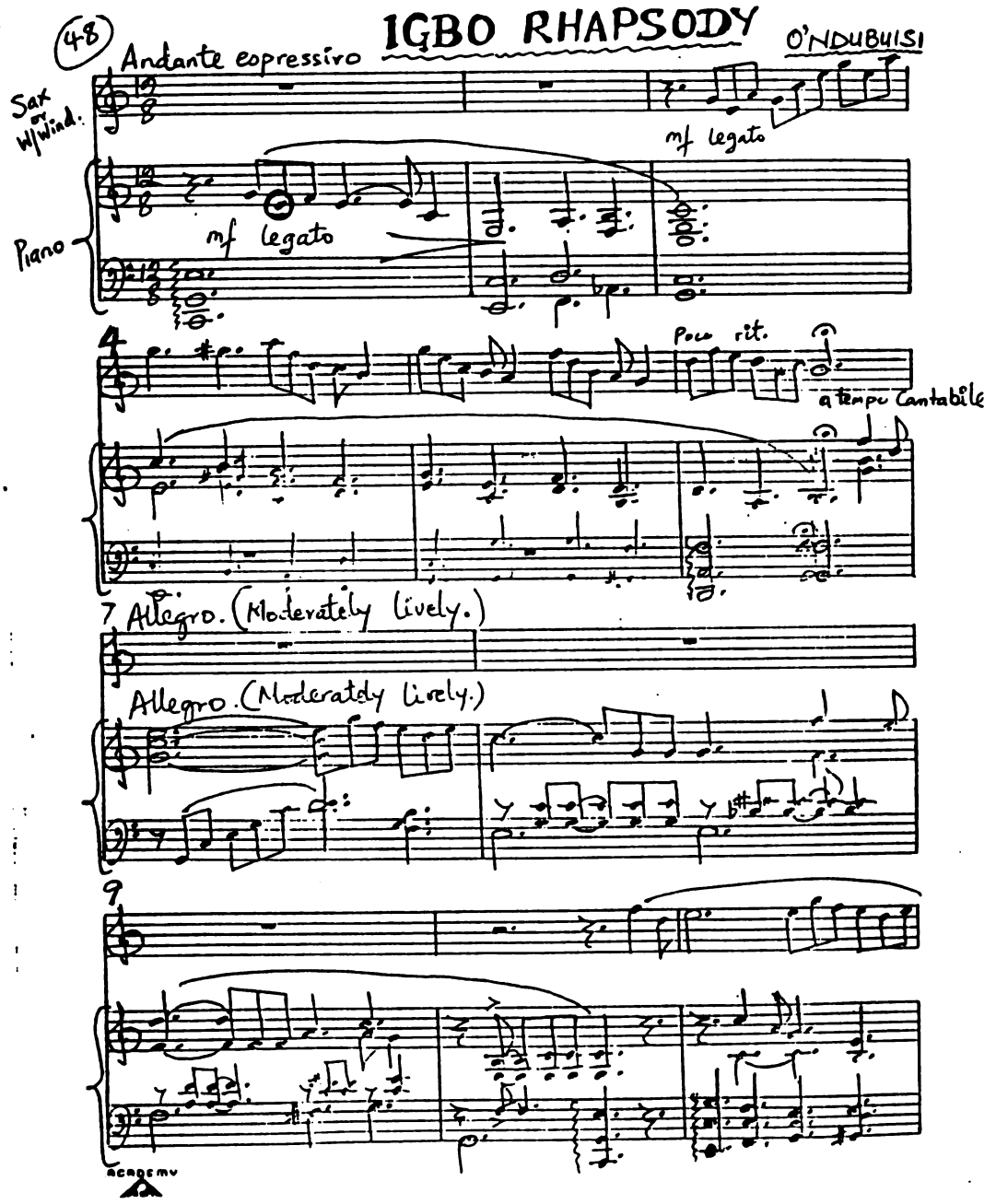
Example 11a. "Oyimu Oma"



The material in the first measure of this version is extended to three bars in the "Rhapsody" (Example 11b).

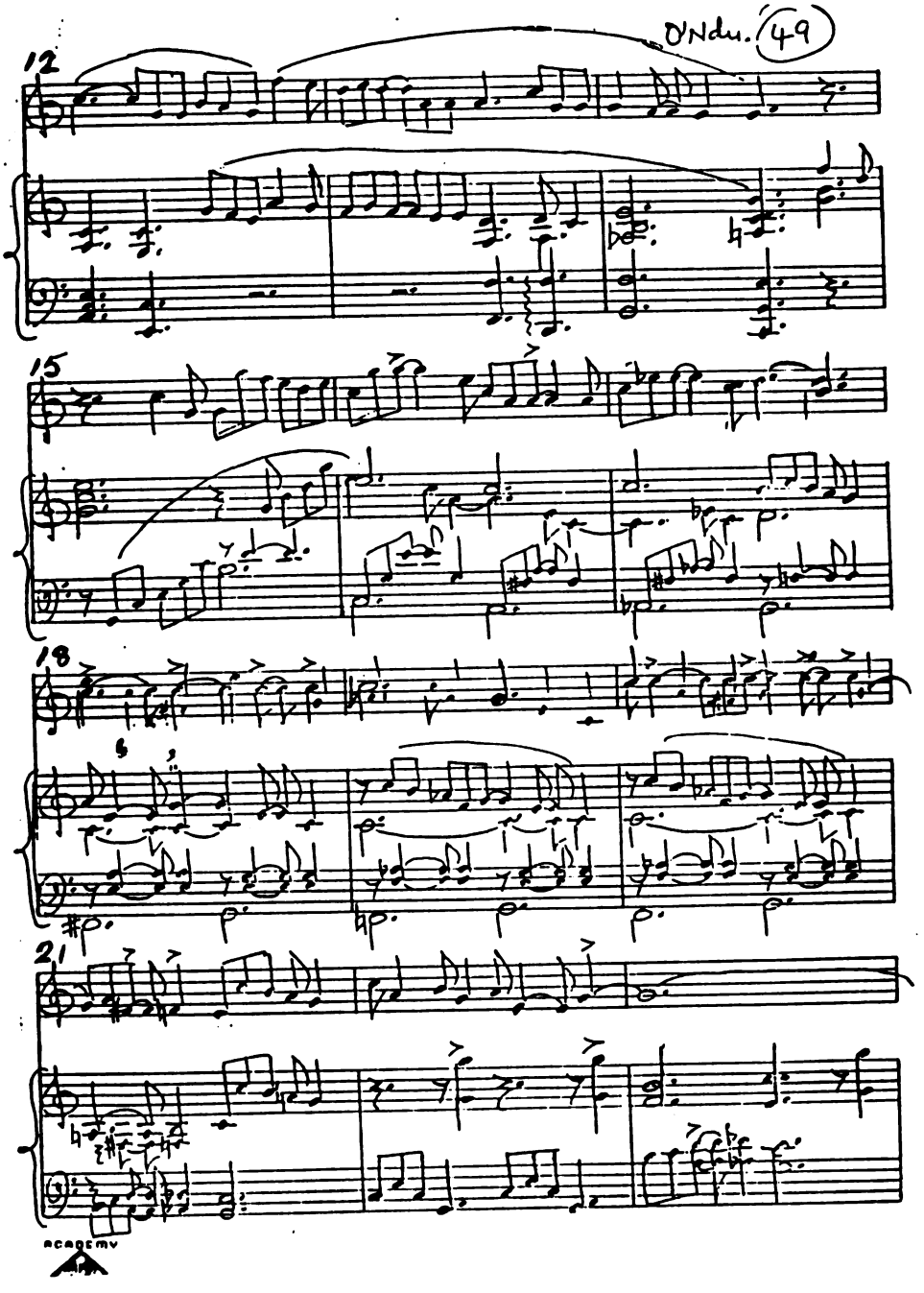
In Example 11b the addition of an appoggiatura (encircled) changes the rhythmic character of the anacrusis beat of the "original" version, shown in Example 11a. The whole of measure 1 of Example 11b, except for the appoggiatura and sustained aepeggiated I chord, is made up of the first four tones of the original. Another point of interest is the use of the

Example 11b. The Opening of the "Igbo Rhapsody."



"Igbo Rhapsody"
(Song No. 9, Appendix A)

Example 11b. The Opening of the "Igbo Rhapsody."



"Igbo Rhapsody"
(Song No. 9, Appendix A)

fully diminished seventh chord on the fourth beat of Measure 2.

The first main thematic area begins in the second beat of Measure 3 in the saxophone part with interval expansion of the melodic material introduced in measure 2. This material is transposed an octave higher on the fourth beat.

The piece modulates to its relative minor (A minor) between measures 3 and 6. Measures 6-8 contain the melody of the original folk song marked "B" in Example 11a.

Measures 7-10 provide a four-bar phrase which exhibits other forms of melodic development, namely, variation and prolongation. It will be noticed that the placement of the tones of the "C" section of Example 11a are slightly varied in Ndubuisi's piece from the last beat of measure 6 to the third beat of measure 7. Measures 11-14, which have a varied repetition of measures 7-10, bring the first section of the piece to an end in an imperfect authentic cadence in measure 14.

A seven-bar interlude (measures 15-21) connects this section to the next. During this interlude, fragments of another popular music tune are found in the piano part. Measures 21-24 contain a direct quotation of this popular tune called "Omu N'onye G'ebinue?" What

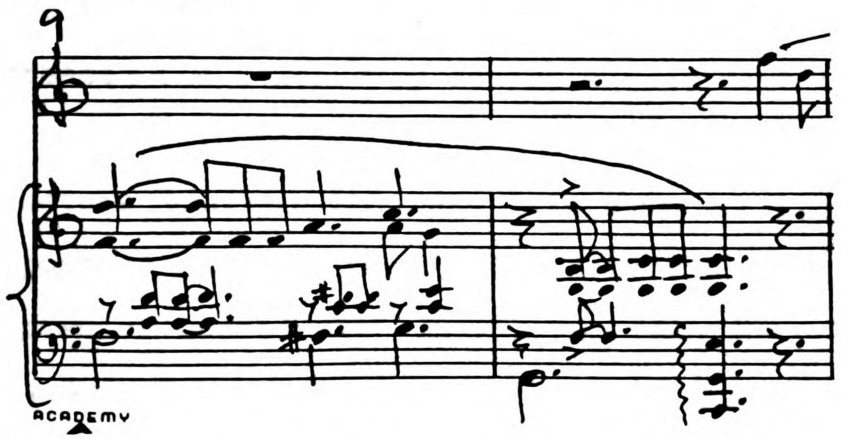
follows after measure 24 is a complex juxtaposition and artful alternation of materials from the two original melodic sources: "Oyi Mu Oma" and "Omu N'onye G'ebinue?"

It is important to note how Ndubuisi occasionally omits or displaces the response sections of the folk songs in his composition. In the piece under consideration, for example, one would have expected to hear the response section marked "C" somewhere between measures 6 and 7 and much more so in the second and third beats of measure 14. Measure 10, however, comes very close to this response pattern in the piano part.

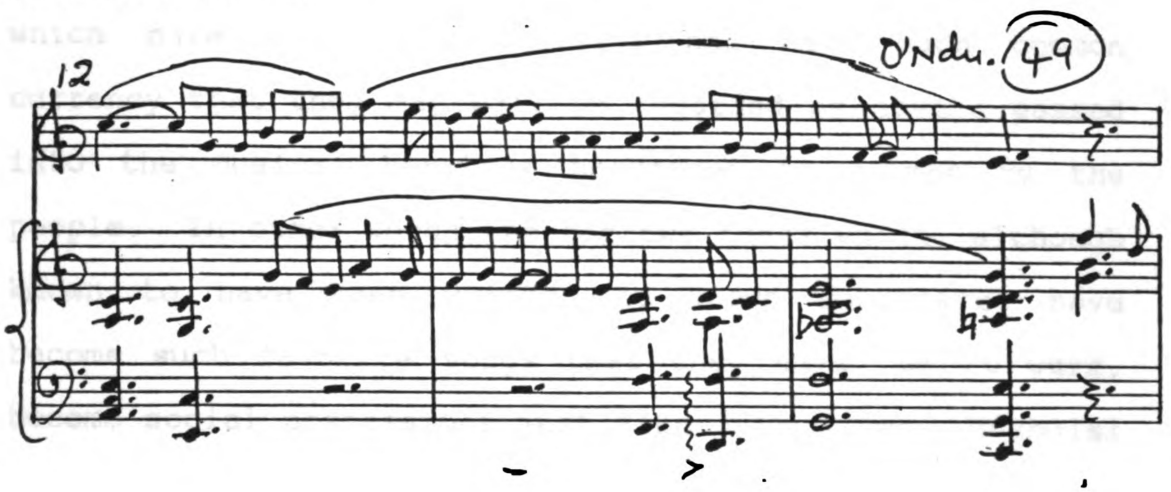
Some musical factors may have been responsible for the omission of important sections of folk songs used by Ndubuisi in some of his compositions. A close study of the omission or displacement of the response section in Example 11b suggests at least three. Firstly, it may have been because most of these pieces are for solo performance which makes it impossible to perform the call and response sections at the same time with all of the overlapping that doing so may involve. Secondly, the response sections may have been omitted in order to achieve a better voice leading and melodic progression as in Examples 12a and 12b. Thirdly, and perhaps most importantly, the response section, being the most constant section and the section very capable of giving a

folk song its strongest distinguishing quality, was probably omitted in order that the transformed version will avoid the monotony found in characteristic of the original source.

Example 12a. Extract from Igbo Rhaspsody (Measures 9-10)



Example 13. Extract from Igbo Rhapsody (Measures 12-14)



Borrowing, as a compositional technique in Ndubuisi's music, goes beyond drawing materials from folk

and popular music sources. He also makes use of many materials which are apparently drawn from the works of other known composers. In some cases he does so with due recognition to the composer whose music he adapts. For instance Ikemefuna, the incidental music he wrote for the play entitled The Lamb for Sacrifice he used Sam Ojukwu's piece, with the same title, for three voices, and increased the texture by adding a bass part to it.

But in "Amigo Dudu" (Song No. 11, Appendix A) the structure and melodic materials from at least two other composers' works have been identified as having been adapted or quoted with an apparent neglect of the formula of acknowledgment. This, however, does not mean that Ndubuisi is a plagiarist. The musical materials he adapts from the works of other composers tend to be those which have become so familiar and have such common currency that they may well be regarded as having passed into the musical heritage possessed in common by the people. In other words, he borrows tunes which, although known to have been written by known composers, have become such favorite songs that they have, as it were, become social possessions just like folk songs. Ndubuisi probably presumes the right to use any piece or section of a piece that enjoys general or common usage.

The overall structure and melodic materials of "Amigo Dudu," for example, resembles Felix Nwuba's

"Nigeria, Imebisiwo Onwe Gi" (1967). Also, measures 35-40 (Example 14) of this piece are probably from an anthem entitled "Omume Gi G'agbak'ebe," which was common in the later 1970's among church choirs in Uzuakoli, Bende, and Ohafia areas of the Imo State of Nigeria.

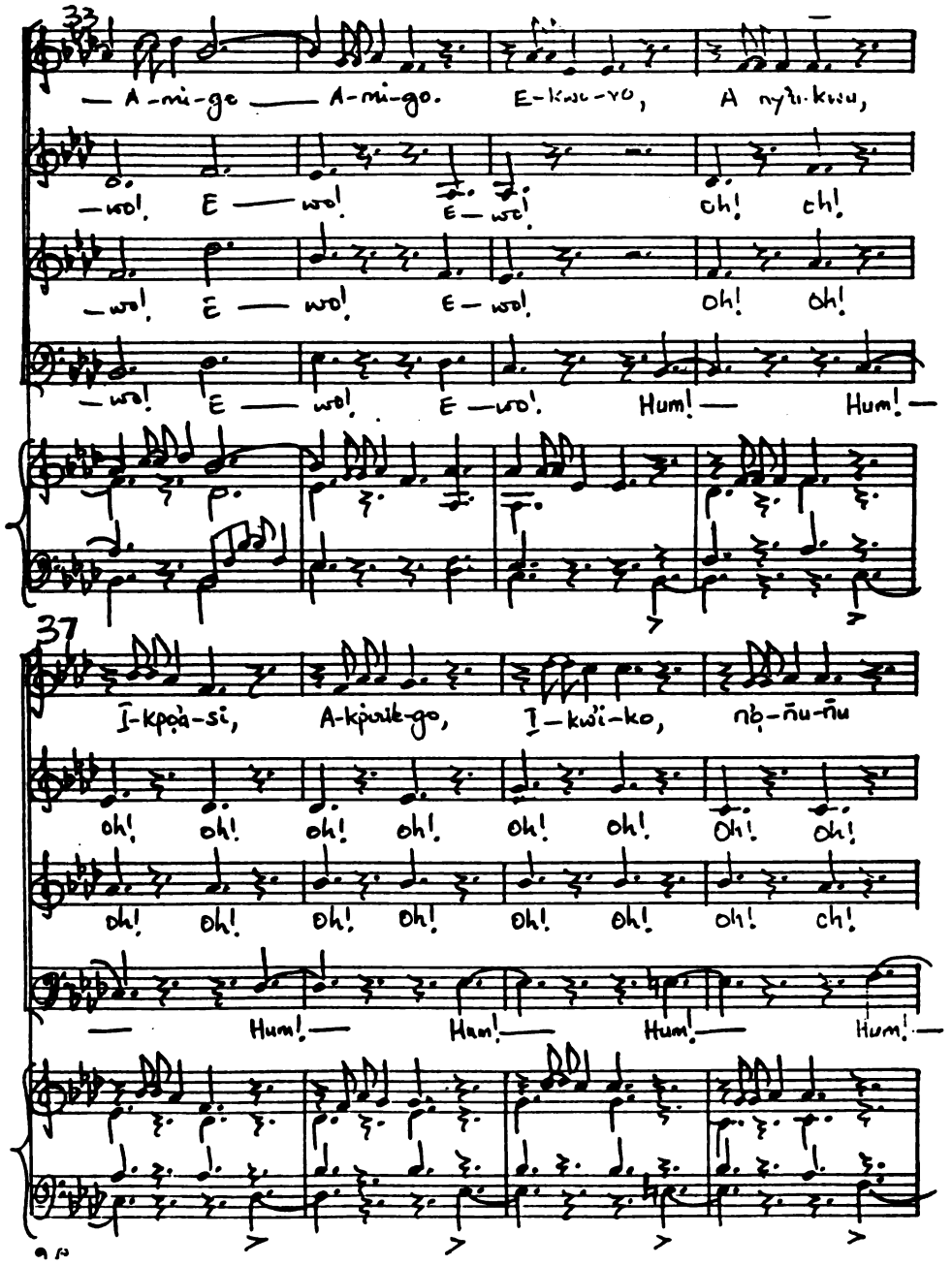
It is not possible to find a blending of all the characteristics enumerated earlier in any single compositions. "Onye N'aku N'onuzo Mo?" (Example 15), however, serve as a good example.

Its text is drawn from a familiar folk-tale of the return of a missing child who, as a result of the mischievous act of her playmates, got lost in the bush where she went to collect firewood.

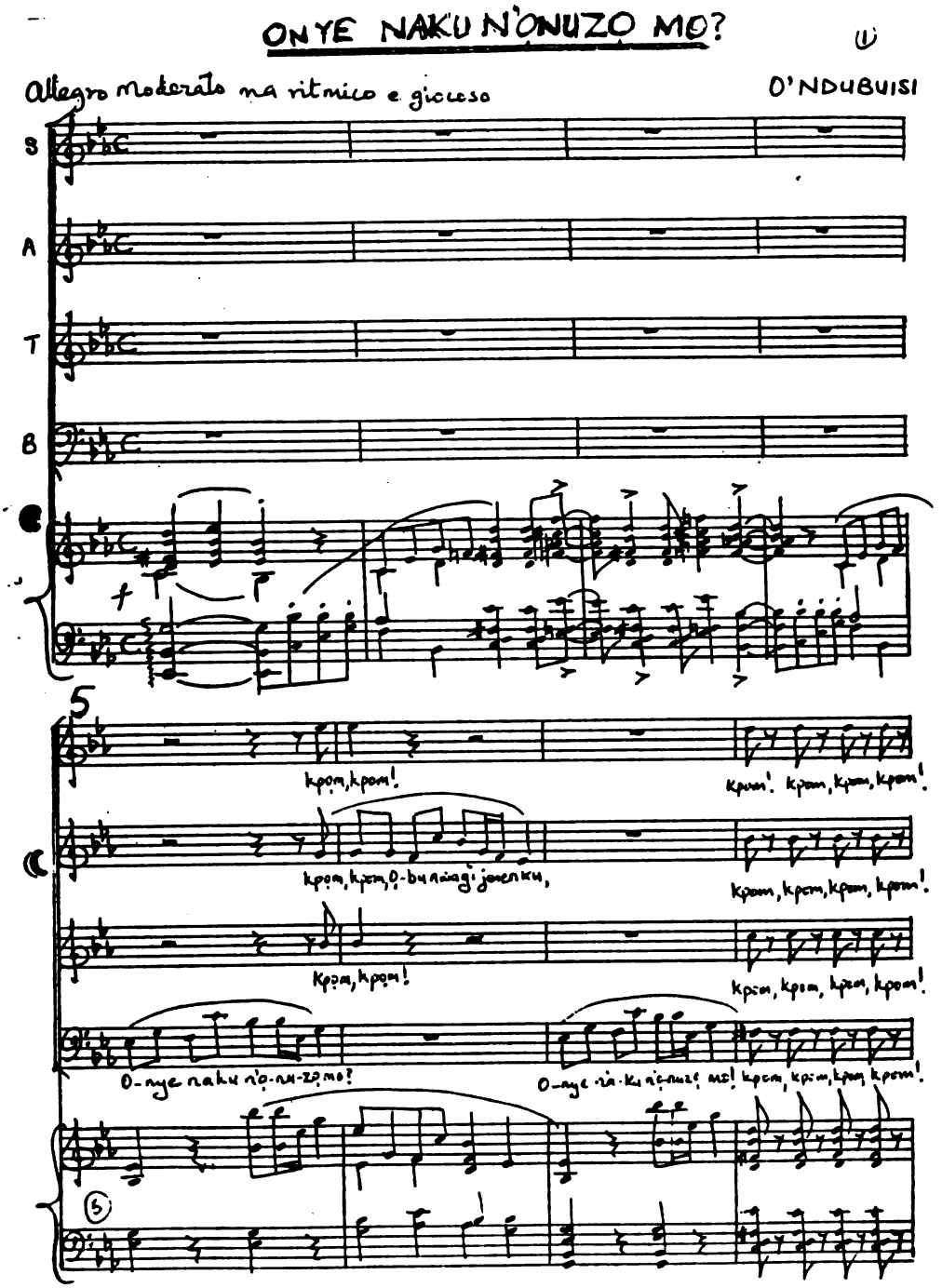
After a highly chromatic four-bar introduction, the basses come in during measure 5 with what amounts to a call to which the altos respond in measure 6. Basically, the response to the text of the call "Onye n'aku nonuzo mo? (Who is it that knocks on my door?)" is "Obu Nwagi gi jerenku (It is your child who went to get firewood)."

A very important feature of Ndubuisi's music that is found in this piece is the use of the piano not only as an accompaniment, but also as an integral part of the piece. The piano forms part of the ongoing narrative. That the bass line starts by asking, "Who is it that knocks?" presupposes the fact that there was a knocking.

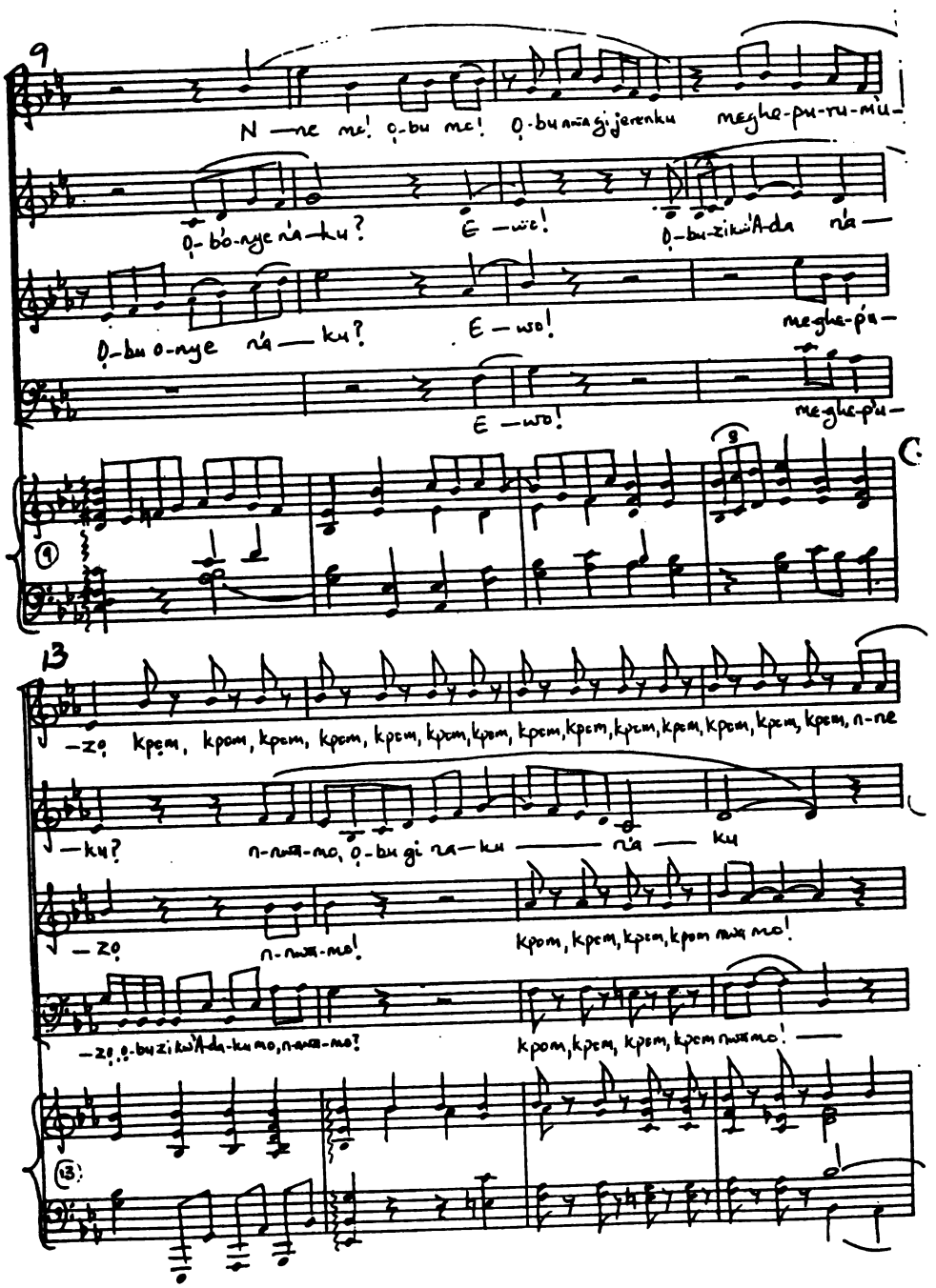
Example 14.


33
— A-mi-ge — A-mi-go. E-kwu-vo, A nyɔ̀-kwu,
—wo! E — wo! E — wo! oh! oh!
—wo! E — wo! E — wo! oh! oh!
—wo! E — wo! E — wo! Hum! — Hum! —
37
Ị-kpọ̀-si, A-kpụ̀-go, Ị-kwị-ko, nị̀-ñu-ñu
oh! oh! oh! oh! oh! oh! oh! oh!
oh! oh! oh! oh! oh! oh! oh! oh!
— Hum! — Hum! — Hum! — Hum! —

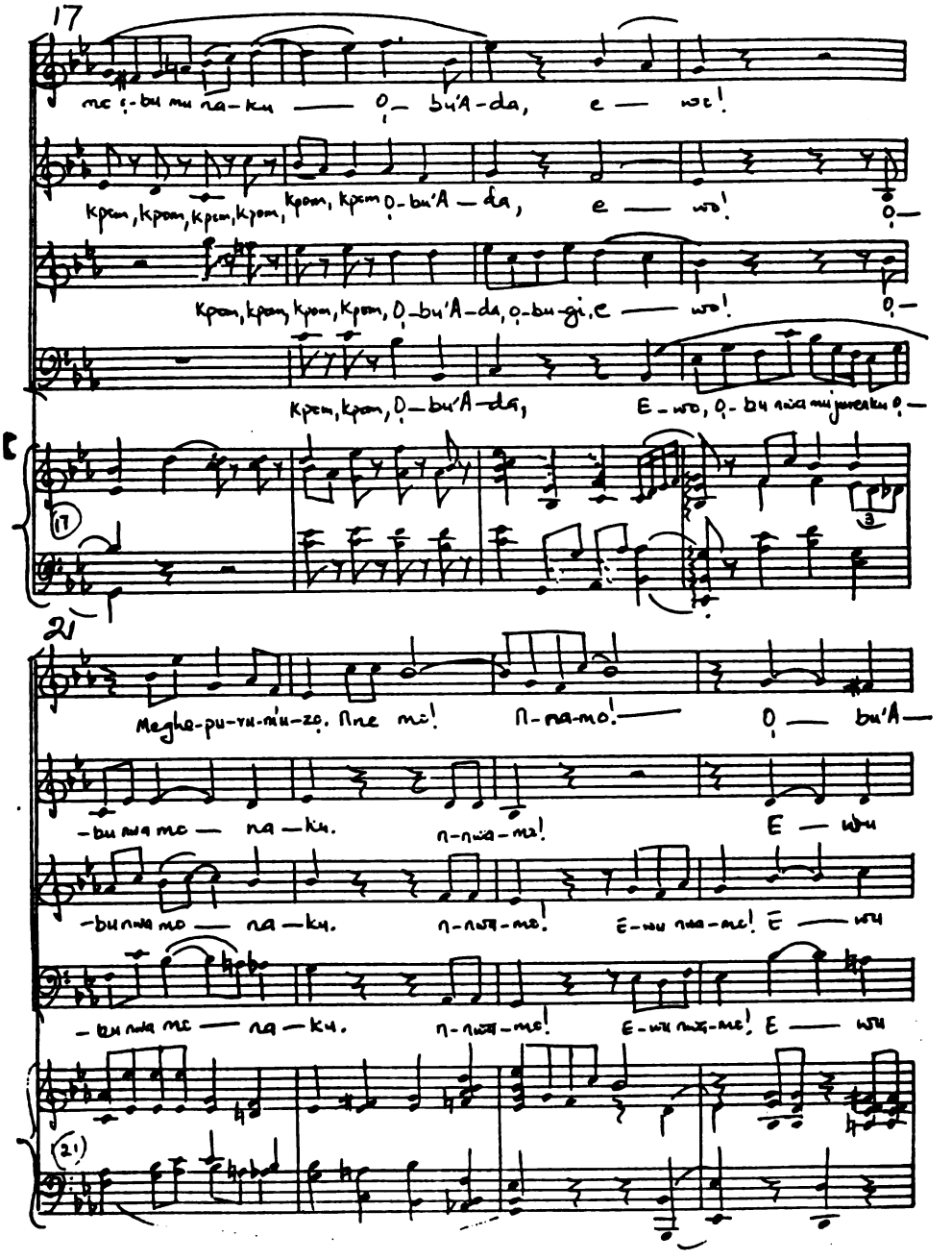
Example 15.


ONYE NAKU N'ONUZO MO?
Allegro moderato ma ritmico e giocoso
O'NDUBUISI
S
A
T
B
5
kpom, kpom!
kpom!. kpom, kpom, kpom!
kpom, kpom, O-bu nnagi jonenku,
kpom, kpom, kpom, kpom!
kpom, kpom!
kpom, kpom, kpom, kpom!
O-nye naku n'o-nu-zo mo?
O-nye nu-ku nanu! Mo! kpom, kpom, kpom, kpom!

Example 15. Continued



Example 15. Continued



The three staccato eighth notes in the second half of beat three and beat four of bar 1 and also in beats 1 and 2 of bar 4 seem to suggest the knocking. Indeed, this is the exact rhythm  that precedes the "response." As a matter of fact, the text underlay "kpom kpom kpom" is the usual onomatopoeic imitation of the actual sound of knocking. It is also important to note that the knocking staccato rhythm remains in the accompanying vocal and piano parts as the narration continues (13-18). Some specifically western musical traits found in this piece include, among many others, the chromaticism, secondary dominants and the augmented chords in measures 1-4; clearly defined cadences in bars 5 and 14); an abrupt modulation bar 14; continuous melody achieved through various forms of melodic expansions; troping and polytextuality in measures 41-44, 49-54.

Choral Works

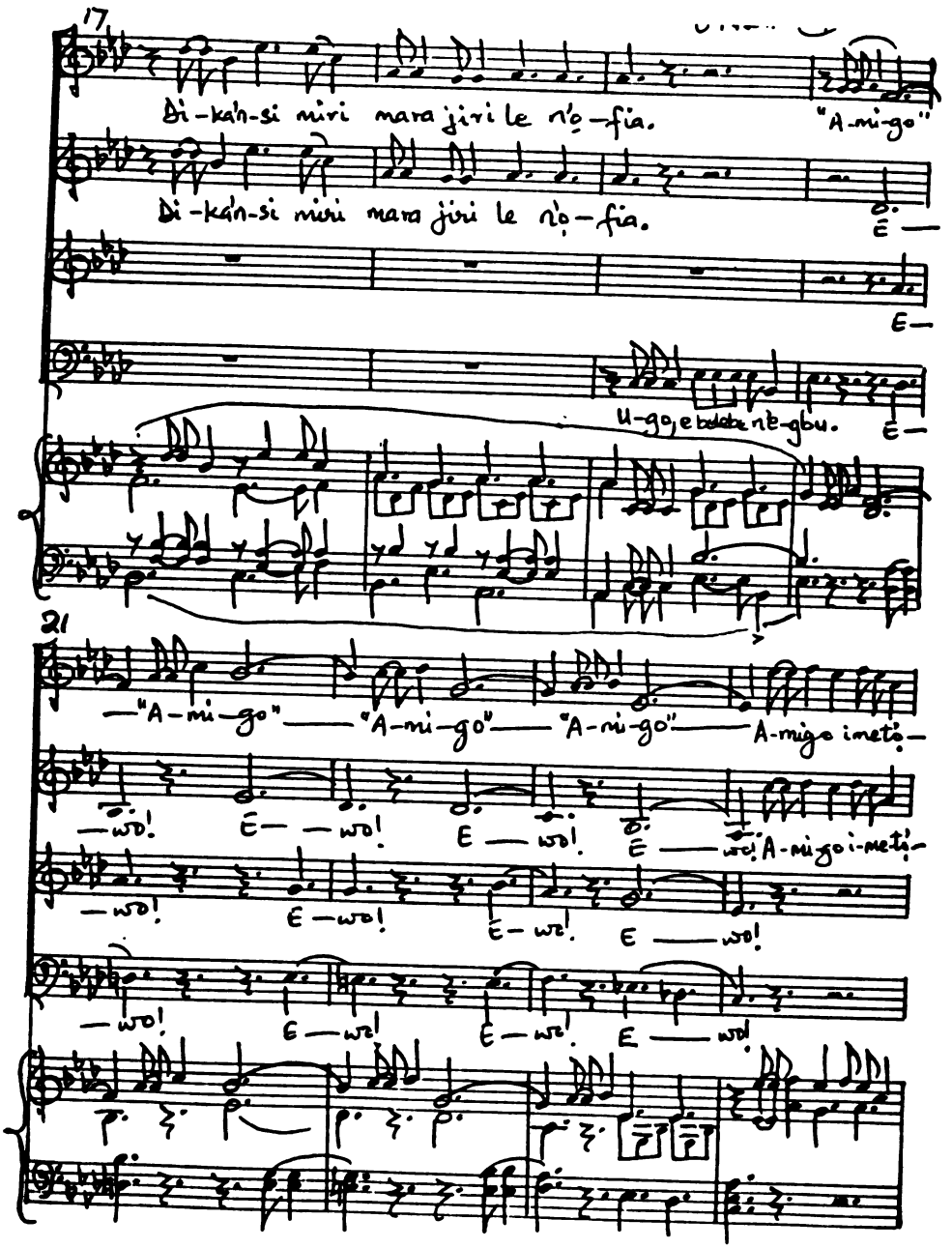
"Onye Naku N'onuzo Mo?" and other choral works of Ndubuisi, as a group, could probably best be seen as an outgrowth of the anthem sung in the churches. Some of these such as "Onye Di Mma Nazu" and Ashiboko are homophonic, while others, such as "Nwa Aramonu" in their imitative characters are highly polyphonic and approach the motet in style.

Like the motet, for example, the main melodic materials of the "Amigo Dudu" (Song No. 11, Appendix A) and "Ajama Akwarna Ngwongwo" are borrowed from preexisting tunes. In most cases, borrowed tunes are given to the top soprano voice where their prominence is further emphasized by having them move faster or slower than the lower parts as in measures 20-23 in Example 16. From measure 134 of "Amigo Dudu" to the end of the piece, there is a combination of different, but related, texts in the voice parts, a technique similar to the troping technique. Throughout the piece, there is clear evidence of rhythmic stratification, and the tendency to have two parts, especially the soprano and the alto in consonance with each other.

Text-Music Relationship

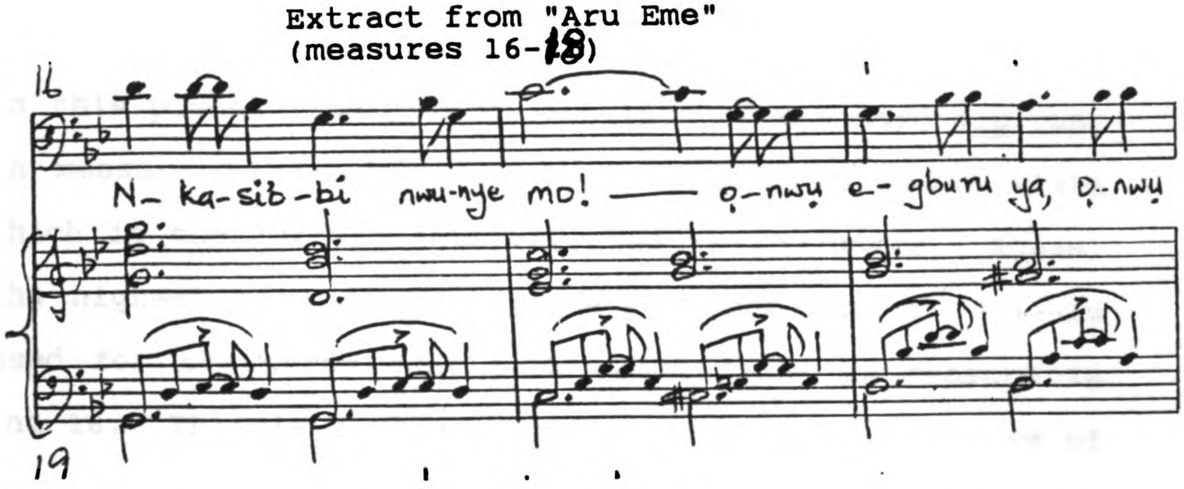
The expression of text in "Amigo-Dudu" and in a great majority of the works of Ndubuisi is very closely allied to the general mood of the text and to some extent to how the words are pronounced. Careful choice and placement of tones and climactic tones (as in Enenebe Ejegi Olu), chromaticism and changes in meter (found in Onye N'aku N'onuzo Mo?") and the use of major and minor keys, are the means most commonly exploited by Ndubuisi in this regard. These techniques are basically foreign and show a carry-over from his training in Western music.

Example 16. Extract from "Amigo Dudu"
(Measures 17-24)



By far the most generally used of these techniques by Ndubuisi is the use of major or minor keys to portray happy or sad moods, respectively. For instance, in depicting the joy and satisfaction in the dignity of labor in songs numbers 12 and 13 in Appendix A the "Oku Ngwo (Palm-wine tapper)" and "Ogbu Nkwu (Palm-fruit harvester)," D major is used; for the showmanship and gaiety of "Enenebe Ejegi Olu" he used the C major. On the other hand, for the sad subjects of the songs "Afufu Uwa" (suffering) and "Aru Eme" (The Worst Has Happened) the key of D minor is employed. A good example to demonstrate the affective use of musical materials is the "Aru Eme." See Example 17.

Example 17. Extract from "Aru Eme" (measures 16-18)



The rhythmic pattern which has been referred to in this work as the "Ndubuisi Rhythm" with its

characteristic drone sound produced by the repetition of the dotted half note on the great G in measure 1-3 sets the mood for the mournful expression of grief that follows in the main thematic section in measure 5. Notice also how this rhythmic pattern pursues its path from measure 15 to measure 20 without hampering the lyrical and rhythmic freedom of the expressive melody in the voice part.

In measure 5, the abruptness of and the agitation excited by the repeated eighth notes in the accompaniment are quite in keeping with the intensity of the exclamation "Ewo!" in the voice part. Also noteworthy are the change in dynamic expression from "mezzo-forte" to "forte," and the stressed off-beat entries by the soloist in measure 5, 10, and 15. These are used to heighten the emotional effect of the song.

There are noticeable instances of word-painting in this piece. The upward direction of the word elu (up) in measure 10 is depicted by a leap of a minor sixth which is the largest interval used in the piece. Again, the highest note of this piece--the one-line D (d')--is used for the words that talk about death in measure 15 and 16. This is a clear example of the effective use of a musical climax to delineate the most important part of the overall text in Ndubuisi's music.

Form

Another aspect of Ndubuisi's music that merits consideration is the form and shape that the transformed folk songs and arrangements take as tangible pieces of compositions. A great majority of the works examined are cast in western standardized forms, binary, and ternary and through composed or free forms.

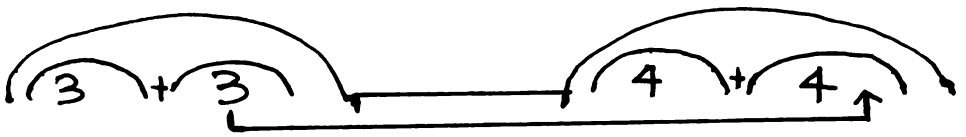
The "Enenebe Ejegi Olu" (song Number 2 in Appendix A) divides into two clearly defined sections: A and B. The B part is repeated before the restatement of the A part in a layout that could be represented by the following diagram:

Figure 4

The aesthetic principle involved here is that of delayed repetition. But the form is A-B-A. Since in musical analysis the immediate repetition of B section, does not advance the form of a piece, irrespective of the fact that it adds to the delay. The tonal structure of the piece, as well as others in this category ("Ose Va" and "Ashiboko"), is I-V-I. In some the more prevailing tonal structure is I-IV-V-I.

"Ngbogho Delu Uli" (song number 14, Appendix A) also has two sections, but with a different shape. The first period of this piece, unlike the usual eight-bar period, consists of six measures (5-10) made up of two three bar phrases. This period ends with a final cadence in the dominant key of B flat major. A ten bar instrumental interlude (11-20) that is rather developmental precedes the second period. There are two four-bar phrases in the second period which ends in bar 29. Measures 30-32 provide a short cadential extension, and the rest of the measures (33-40) constitute a coda during which there is a change from 12/8 to 6/4 meter. Essentially, this is, therefore, a two-part (binary) piece with two asymmetric periods (see diagram).

Figure 5



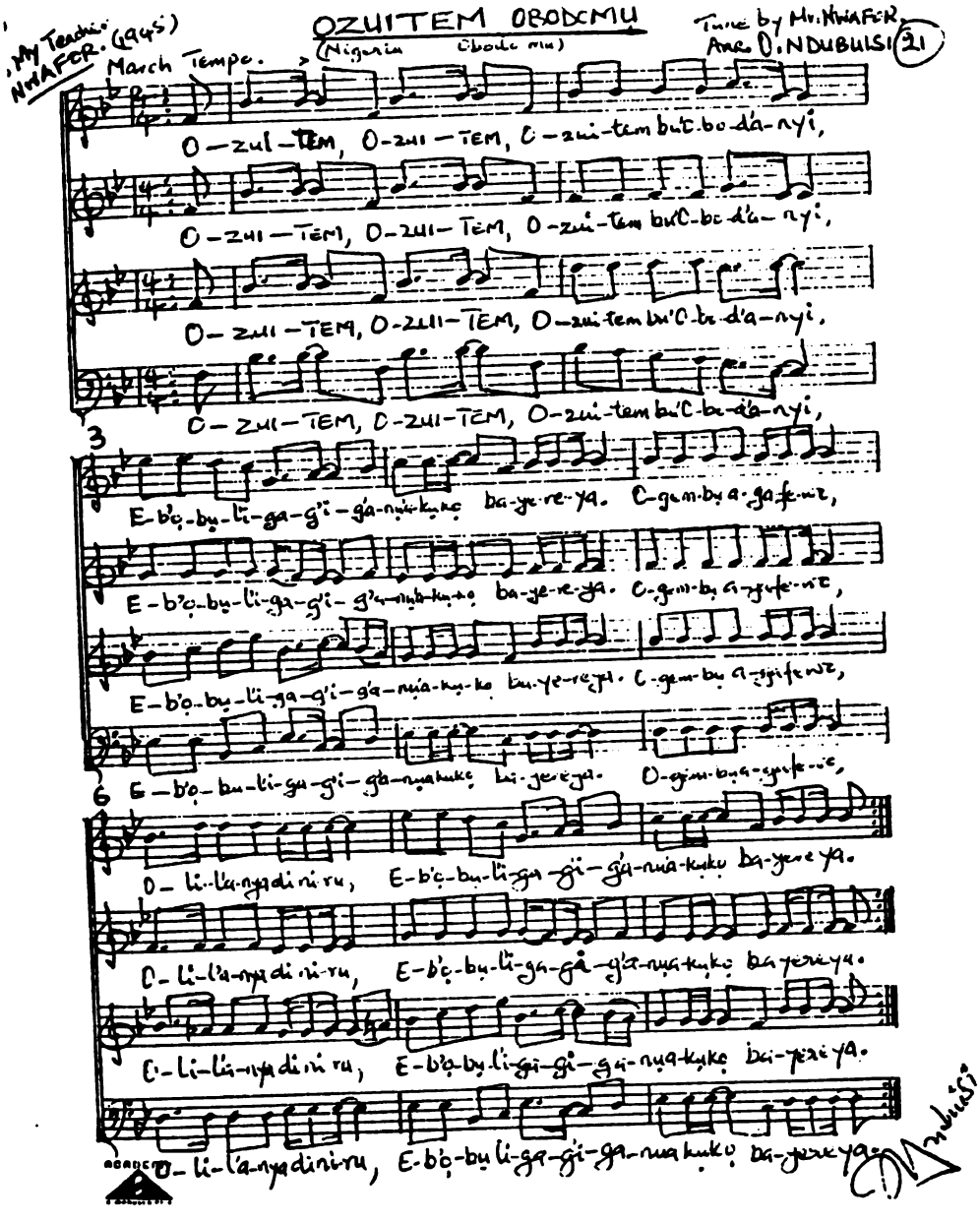
The fact that the first part ends in a key other than the tonic qualifies this piece as being in a continuous binary form. A further examination of the phrase shows that the same phrase which ends the first part (measures 8-10) relates to the phrase which brings the second section to a close in measures 27 to 29. Therefore, this arrangement is in a continuous rounded binary form.

"Ozuitem Obodom" (Example 18) is an interesting one-part song that tends to combine the elements of the rounded binary form. The piece is spread over a single complete harmonic movement. There is neither a divisive aspect nor a striking contrast in the piece. Half way through this eight-bar piece, the first imperfect authentic cadence occurs (in measure 4). This marks the end of the antecedent phrase. Measures 7 and 8 in this second phrase contain an exact repetition of the subphrase in measures 3 and 4--a treatment somewhat similar to what was observed above.

Although a great majority of the compositions and arrangements by Ndubuisi would seem to fit into the short part forms, there are certain pieces about which it is not possible to make a definite statement as to what formal design might be expected.

"Erna Nne," "Onye N'aku N'onuzo Mo?" and "Amigo Dudu" are good examples of the composition in which Ndubuisi appears to have felt the need to create a more unique form. "Amigo-Dudu" (Song Number 11), for example, opens with a four-bar piano introduction. The main thematic section begins in measure 5 where the first four-bar phrase (5-8) starts. This phrase is answered by an eleven bar phrase (9-19) characterized by point of

Example 18.


OZUITEM OBODCMU
(Nigerian Ibodu mu)
Tune by Mr. NWAFOR
Arr. O. NDUBUISI
My Teacher NWAFOR. (1945)
March Tempo.
O-zui-TEM, O-zui-TEM, O-zui-tem bu'C-bo-d'a-nyi,
O-zui-TEM, O-zui-TEM, O-zui-tem bu'C-bo-d'a-nyi,
O-zui-TEM, O-zui-TEM, O-zui-tem bu'C-bo-d'a-nyi,
O-zui-TEM, O-zui-TEM, O-zui-tem bu'C-bo-d'a-nyi,
E-b'ọ-bụ-li-ga-g'i-g'a-nụa-kụ-ọ ba-ye-re-ya. C-gam-bụ a-ga-fe-re,
E-b'ọ-bụ-li-ga-g'i-g'a-nụa-kụ-ọ ba-ye-re-ya. C-gam-bụ a-ga-fe-re,
E-b'ọ-bụ-li-ga-g'i-g'a-nụa-kụ-ọ ba-ye-re-ya. C-gam-bụ a-ga-fe-re,
E-b'ọ-bụ-li-ga-g'i-g'a-nụa-kụ-ọ ba-ye-re-ya. C-gam-bụ a-ga-fe-re,
O-li-l'a-nyadiniru, E-b'ọ-bụ-li-ga-g'i-g'a-nụa-kụ-ọ ba-ye-re-ya.
O-li-l'a-nyadiniru, E-b'ọ-bụ-li-ga-g'i-g'a-nụa-kụ-ọ ba-ye-re-ya.
O-li-l'a-nyadiniru, E-b'ọ-bụ-li-ga-g'i-g'a-nụa-kụ-ọ ba-ye-re-ya.
O-li-l'a-nyadiniru, E-b'ọ-bụ-li-ga-g'i-g'a-nụa-kụ-ọ ba-ye-re-ya.
O. Ndubuisi

imitation technique (see Example 18). Even though there is a feeling of repose in measure 19, it is weakened by a continuation of the forward motion provided by the rhythmic piano accompaniment, as well as the melodic interpolation by the basses.

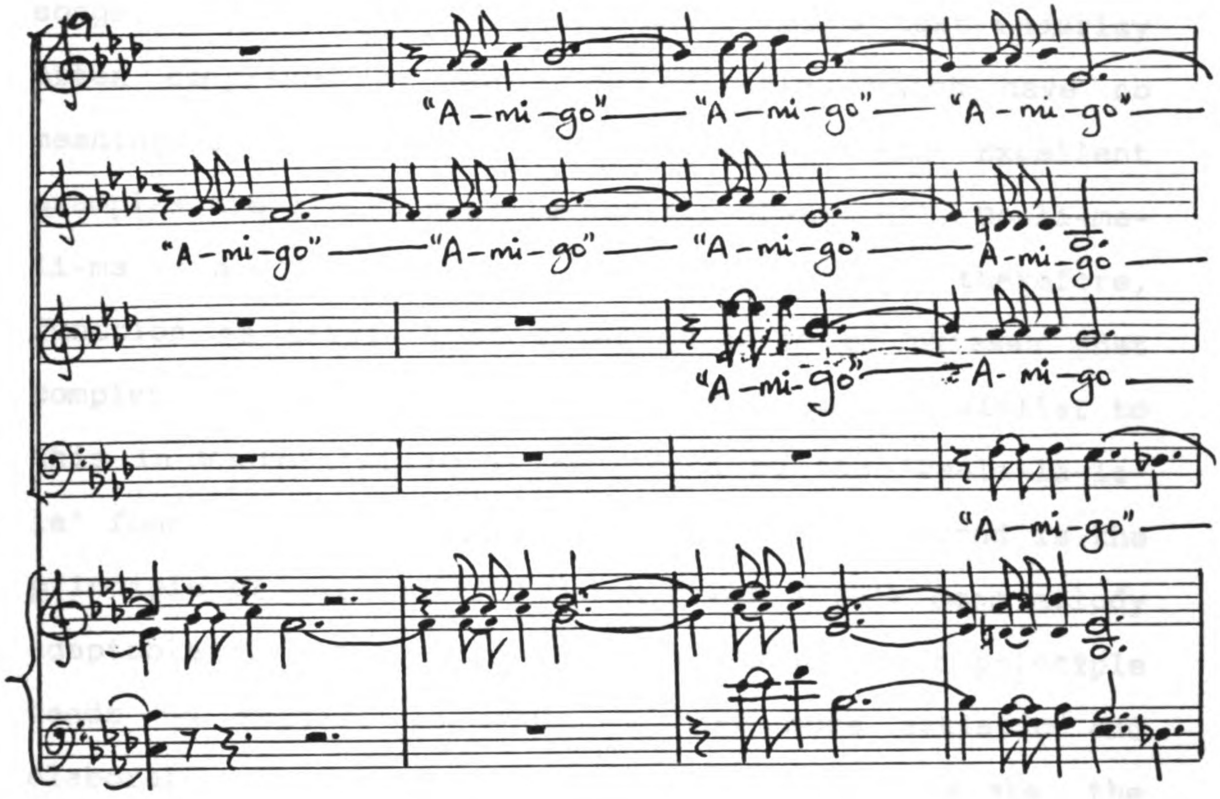
The second period, which begins in measure 20, ends in a half cadence in measure 31. Again, in spite of the rallentando from measure 29 reinforcing the cadence, the sense of repose is elided. This is so because the end of the first period is the beginning of the second one. From this point (measure 29), the piece continues its onward march until measure 106 where the first real, and by far the strongest feeling of rest in the piece (a perfect authentic cadence in A^{b} major) occurs. On the whole, it is a thorough composed piece.

Instrumental Works

Although they are few in number, the instrumental pieces written by Ndubuisi present, in addition to the general eclectic nature of Ndubuisi's style, a new dimension to music literature in Nigeria that is of tremendous importance. They preserve, in absolute form, some nearly forgotten folk tunes.

The transformation of folk tunes into instrumental compositions appears to stem from three

Example 19. Extract from "Amigo Dudu"
(Measures 9-12)



basic principles inherent in the adapted folk tunes. The first is the principle of absolute melody arising from the constancy of the response sections of most folk songs. This section in most cases has a text underlay often comprised of words or syllables which have no meaningful relation with the text of the song. Excellent examples are the "tum-be-le-ke" (in "Nwaruru"), Do-li-ma-li-ma (in "Akwaeke"). These syllables, therefore, function as carriers of fixed melodies or phrases that complete musical thought. A function somewhat similar to this in Western music is performed by the "Fa-la-la-la-la" found in some Madrigals and hymns. The second is the principle of malleability which makes a folk song melody adaptable to different texts. Evidently, this principle tends to suggest to Ndubuisi that more artistic and elaborate development that does not obliterate the original substance of an adapted material will be acceptable. In a smaller scale, this seems to be the underlying basis of the introductions, interludes, and postuludes found in song arrangements. And to a very elaborate degree, this principle is explored in the "Igbo Rhapsody" and "Igbo Medley." The third and final principle relates to the second and has to do with the recitative characters of folk songs. In its folk music context, a melody develops according to the nature of

texts sung. In their instrumental versions, these melodies, because of their freedom from the limitation of words, have an almost endless scope for expansion.

Of interest is that in Ndubuisi's instrumental music, the recitative character of folk songs is retained. Instruments--piano, organ, and saxophone--act as the carriers of tunes. Native listeners accustomed to the underlying principles and familiar with tunes are likely to derive immeasurable aesthetic satisfaction from the instrumental works of Ndubuisi. For the foreign listeners who wish to enjoy these works as compositions, their (the work's) forms, melodic and harmonic details might be of interest.

All told, it is clear from the foregoing that Ndubuisi's works, vocal or instrumental, are derived mainly from Nigerian folk and popular music tunes combined with the well developed resources of Western music. It is the effective fusion of the materials from these traditions without sacrificing African native agents that has and will likely continue to be the major source of interest in Ndubuisi's music.

CHAPTER IV

CONCLUSION

Two of the greatest strengths of Ndubuisi as a composer and arranger are his abilities first to strike a balance between Nigerian ethnic music and Western art music, and second, to organize these works with a rhythmic sophistication and expressive power that are typically his.

Whatever their influences might have been, the work of Ndubuisi portrays a sincere artistic need to fuse Nigerian ethnic musical materials and the acquired resources of a well-developed Western art music. Even though the adaptation of folk music into art music by many Nigerian musicians may be seen as part of the contemporary general phenomenon of cultural blending in Nigeria, Ndubuisi's works exhibit an honest striving for a higher artistic expression and are more profound than the output of untrained musicians who merely jazz up folk songs for commercial ends.

The compositions of Ndubuisi, because of their eclectic nature, document not only some old and

contemporary folk and popular tunes, but also show what twentieth-century trained musicians are doing with ethnic music and their acquired knowledge and experience in their time. The most important contribution of Ndubuisi and other Nigerian composers is the elevation and advancement of simple folk songs from their traditional roles of incidental importance to the status of "learned" art music as independent stage and concert pieces. Evidently, Ndubuisi's works, like those of Harcourt-Whyte, Sowande, and Bankole to name but a few pioneers, mark the point where harmonic functions and other Western techniques become accepted forms of musical development in Nigeria. Furthermore, the fact that some of these learned pieces have continued to be enthusiastically accepted in sacred and secular institutions is a likely sign that they may influence the direction of music history in Nigeria. In these respects, therefore, the continued interaction of indigenous and foreign music in this century and the contributions of Ndubuisi are more significant landmarks in the history of music in Nigeria than is generally realized. By opening a professional field to future composers the first Nigerian composers have indeed made a significant contribution.

Beyond being a phase in the history of music, the compositions of Nigerian composers as demonstrated by the

collected works of Okechuku Ndubuisi, are aesthetically beautiful and aurally interesting. But, unfortunately, in spite of their beauty and acceptance, these works are still largely in manuscripts held in private hands.

Suggestions

Now is probably the ideal time for these manuscripts to be systematically collected, classified, evaluated, and edited. Good performance editions are needed to ensure the continued existence of Nigerian art music. Good critical editions are also essential for the insight they will give to our understanding of not only the aesthetic significance of the interaction of indigenous and foreign musical traditions, but also of the subjects which the compositions celebrate and symbolize. The result of the type of scholarly undertaking being advocated may, among other things, form the basis of an authoritative book on the subject of art music tradition in Nigeria.

A more searching research will reveal the full extent of the role of Nigerian composers in the stylistic and technical development in art music, determine the dominant trends, assess the works of selected representative composers, and estimate their influence and acceptance.

The churches, as major centers of art composed music and songs, should be considered as a primary source for manuscripts; other sources will include the Music and Music Research Departments of Radio Corporations, Art Councils, and Choral and Music Societies, for compositions, and program notes. Composers and their relatives and friends may also be contacted, and finally the magazines and daily papers could be reached for necessary items of information.

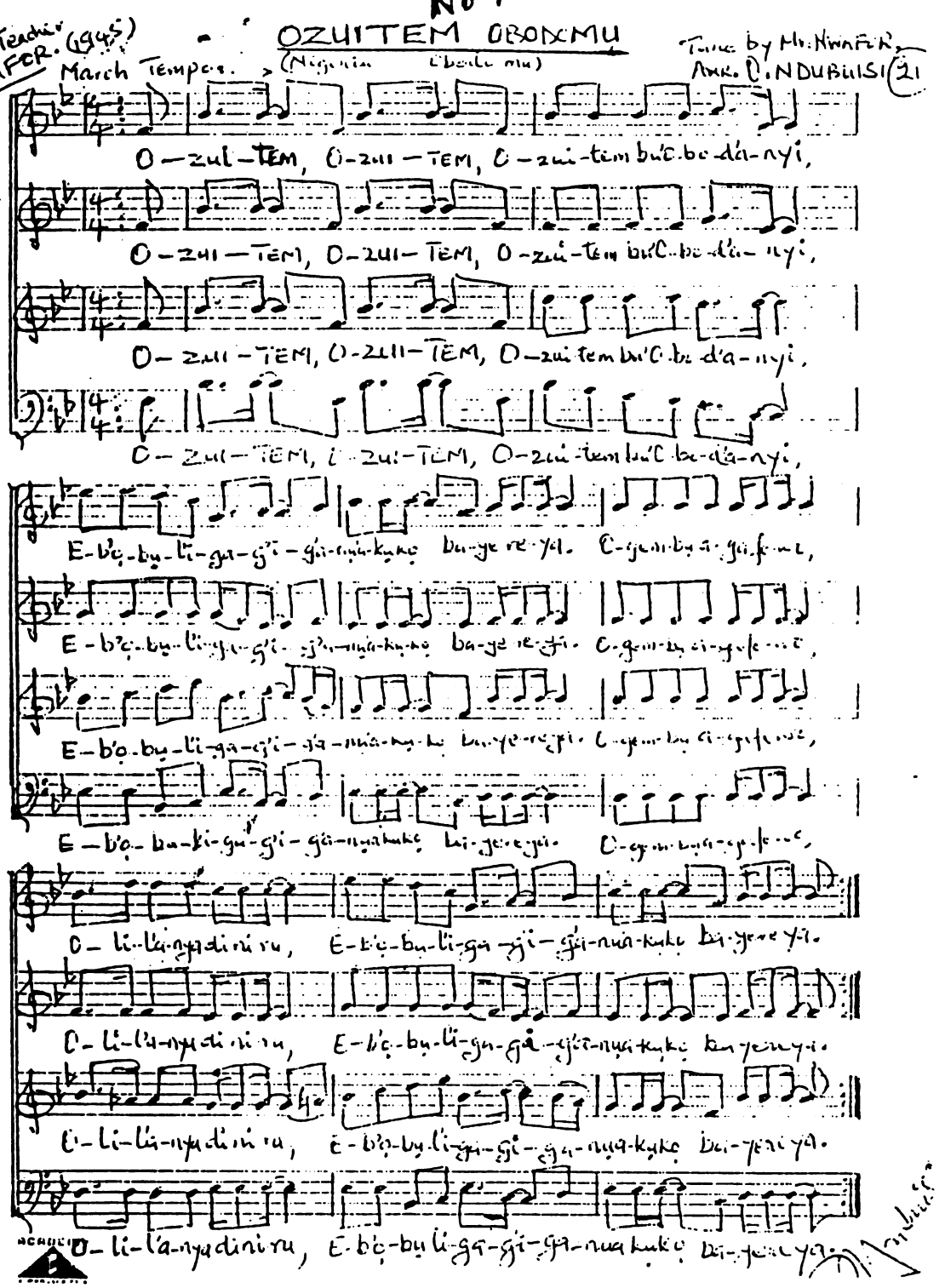
Whatever the results of future investigations might be, the facts remain that by integrating Nigerian ethnic music and Western art music, Nigerian composers have contributed immensely to artistic and aesthetic developments in Nigeria, and that their works which have continued to grow not only in number, but also in quality, should not be ignored by scholars.

APPENDICES

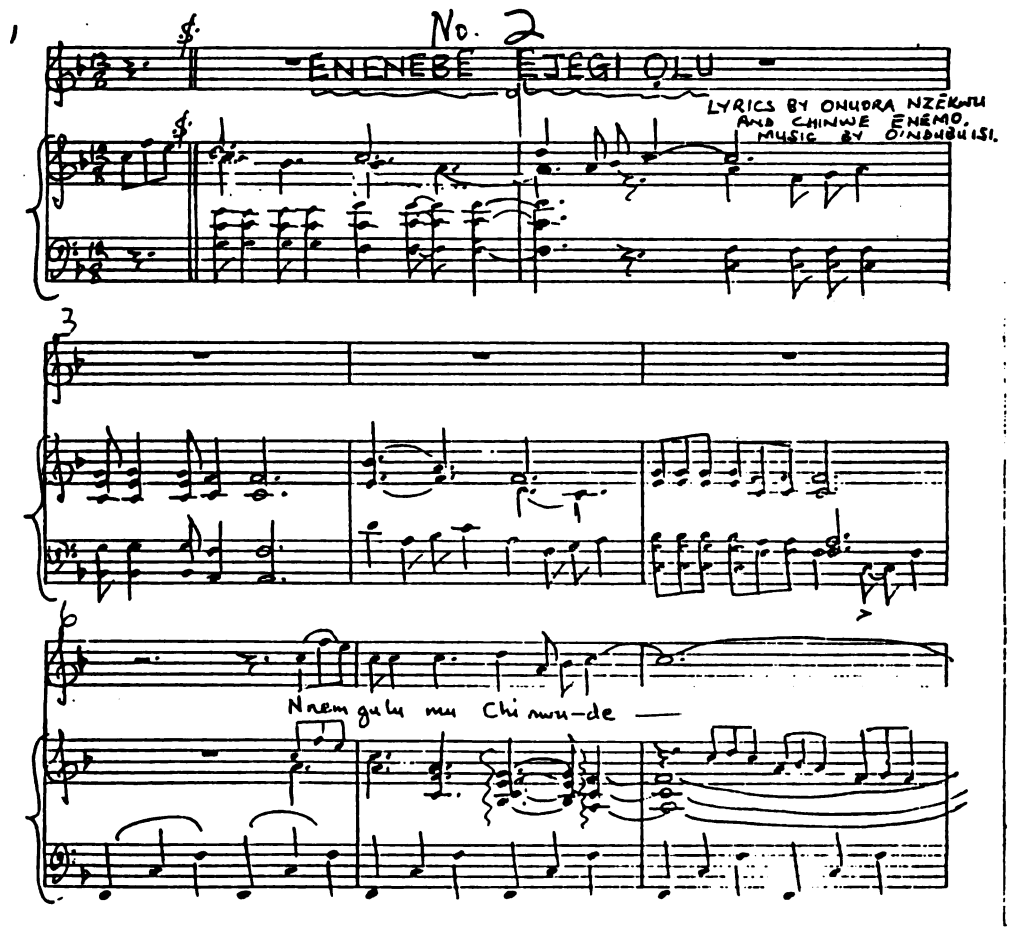
APPENDIX A

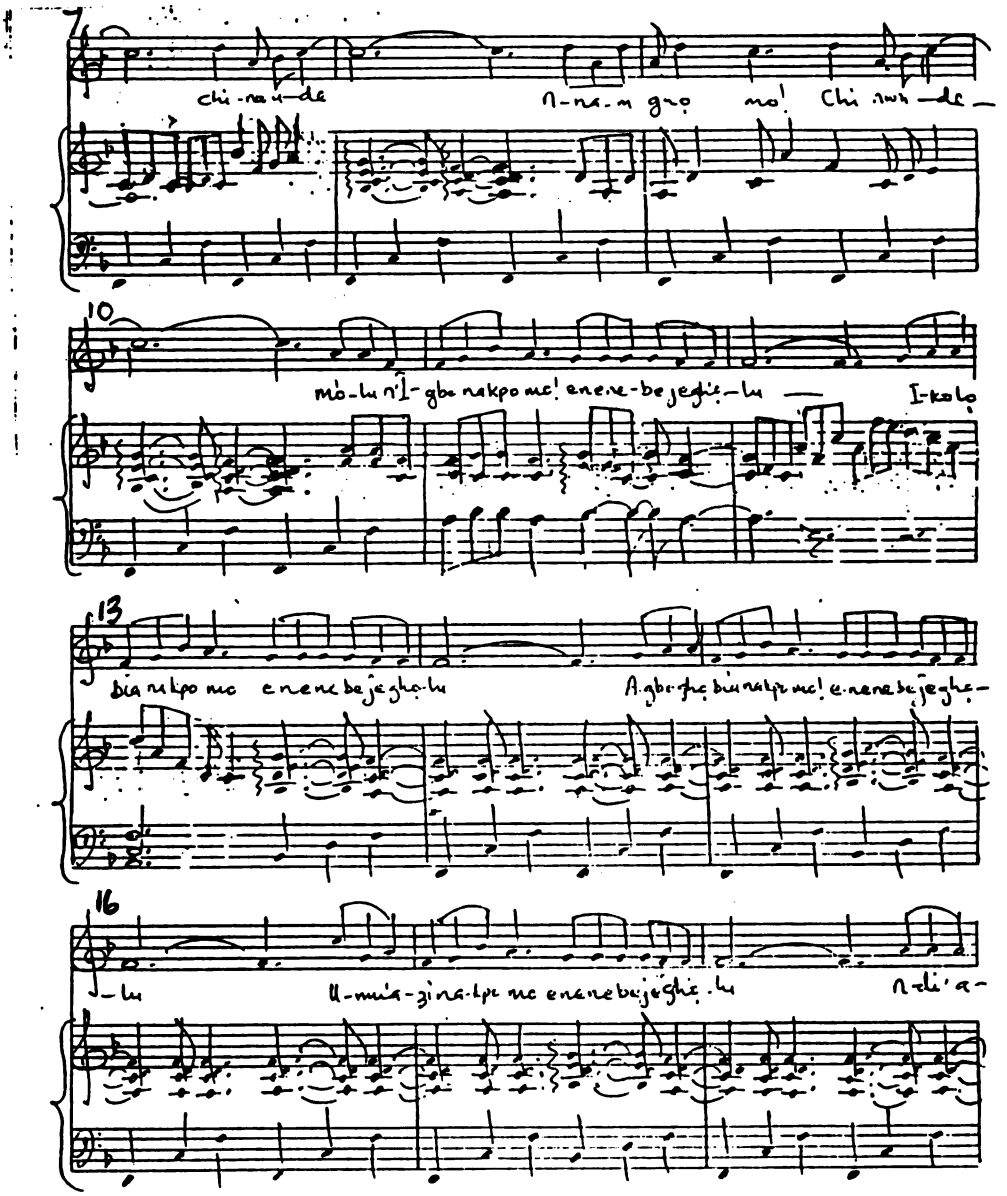
SOME SONGS REFERRED TO IN THE TEXT

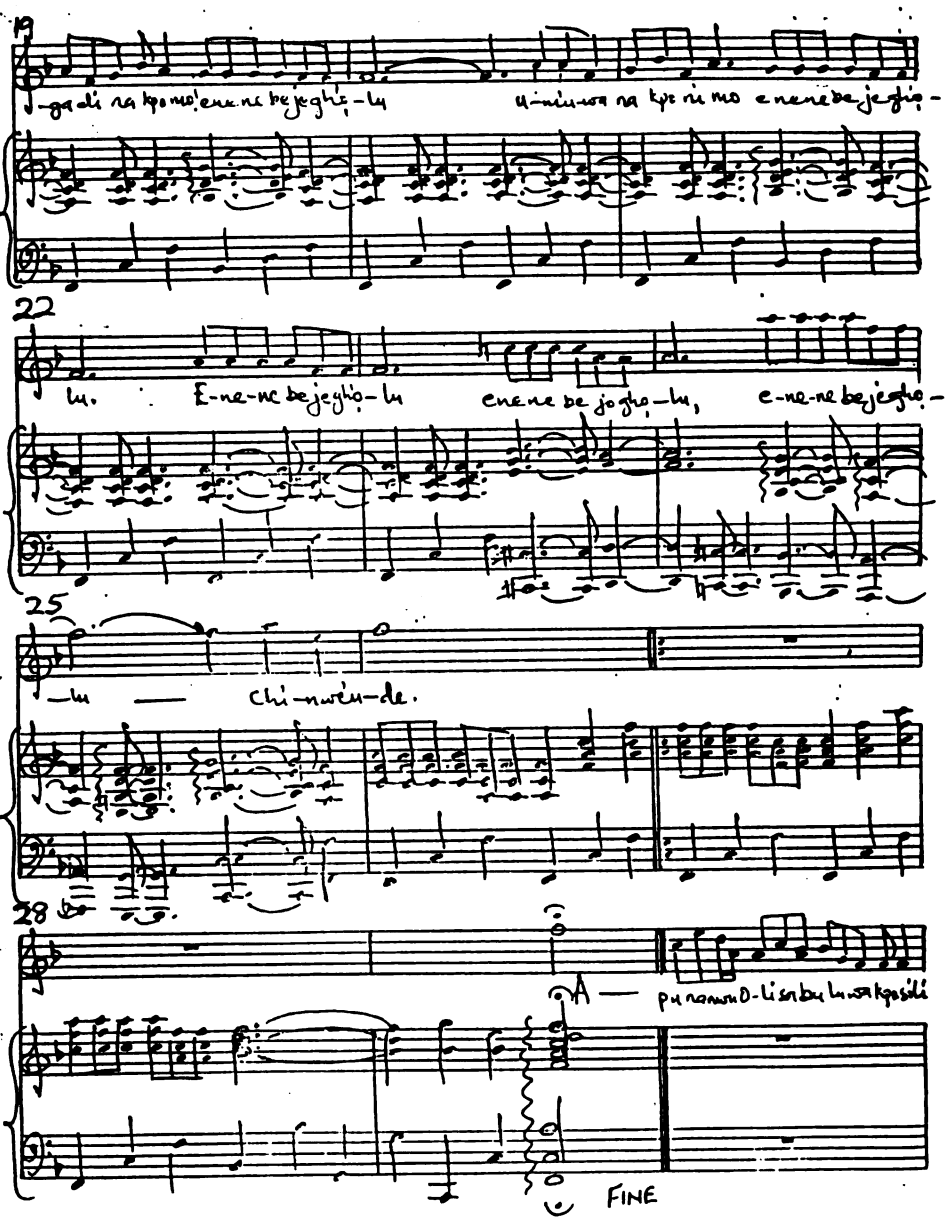
1. Ozuitem Obodom, No. 1

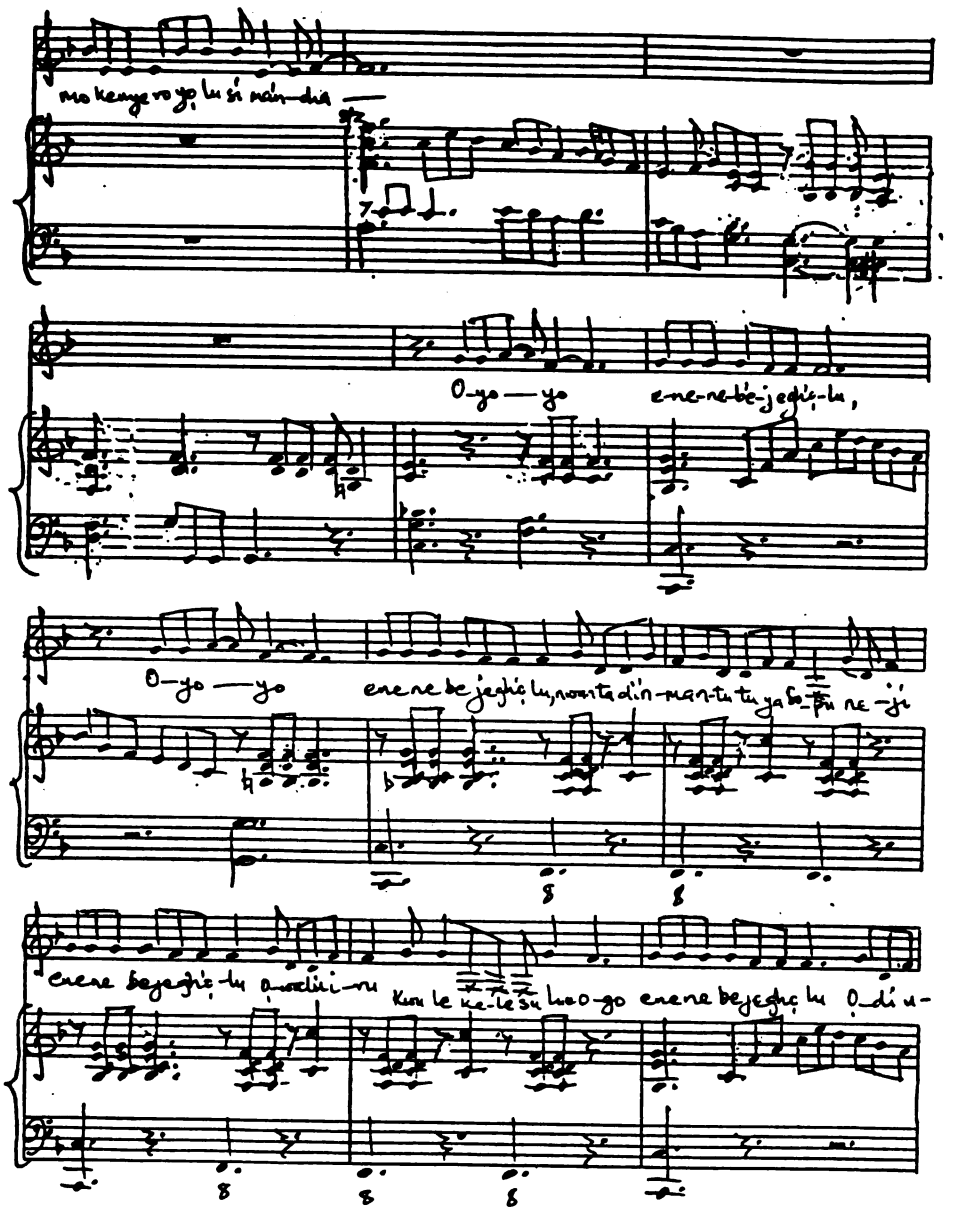


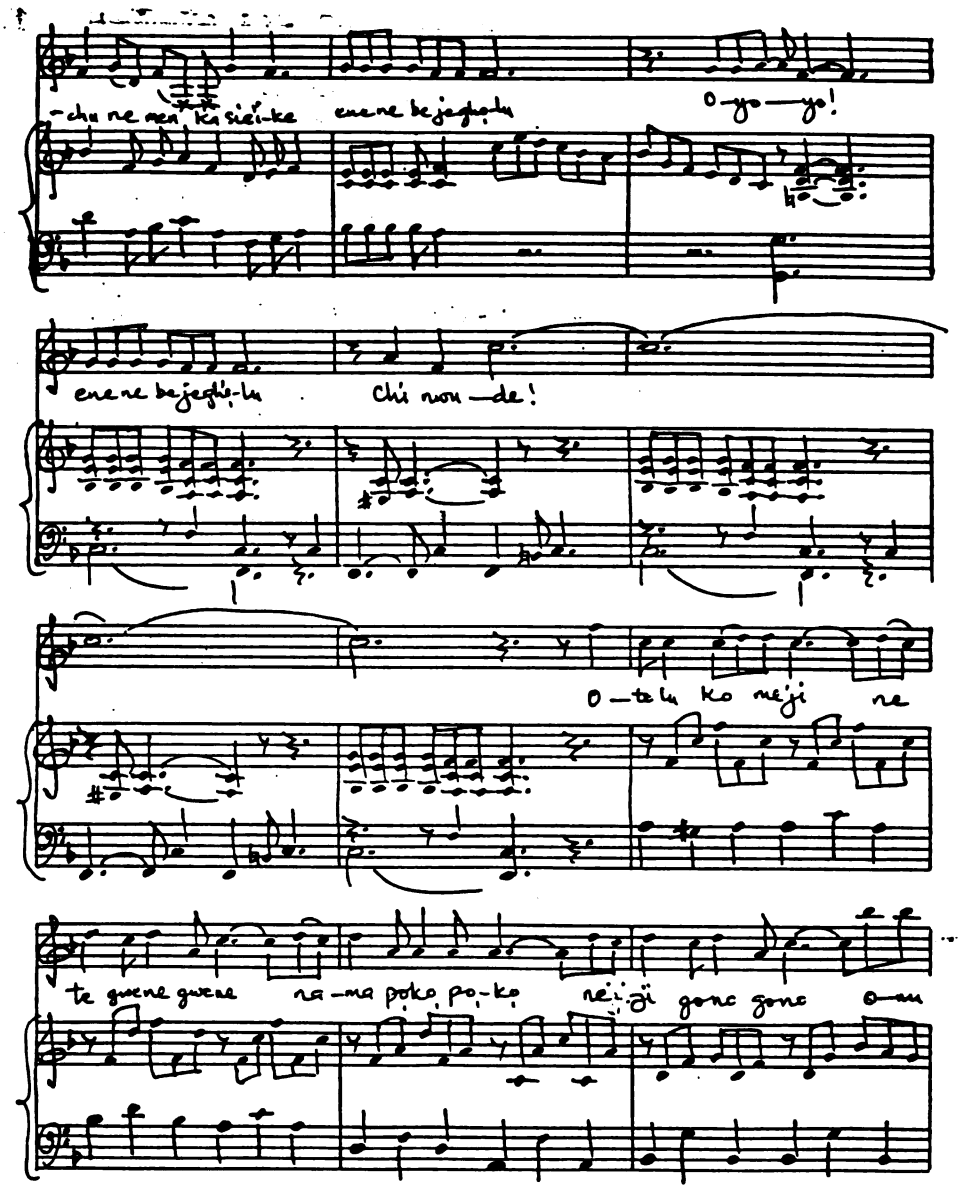
NO. 2

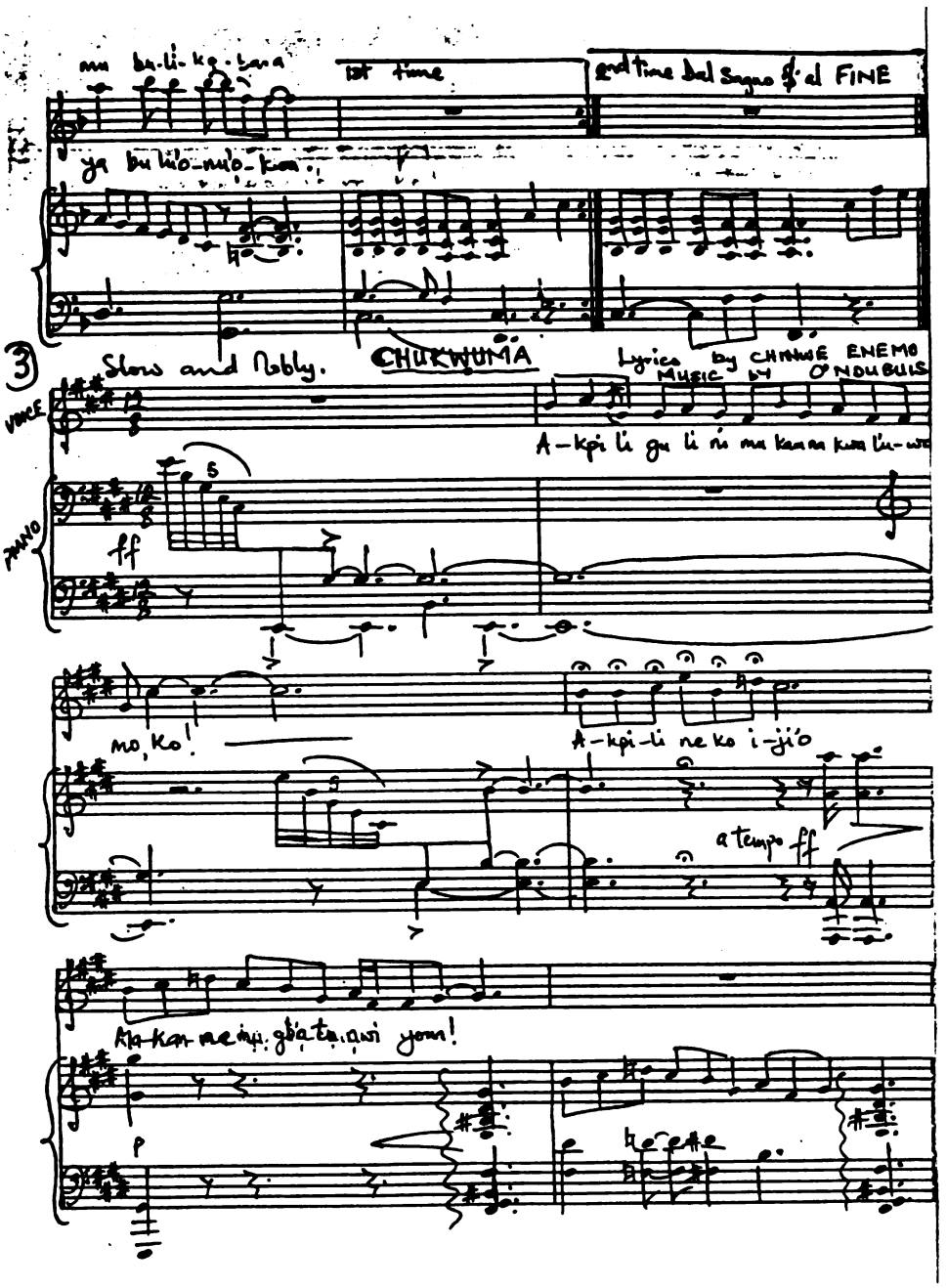

No. 2
ENENEBE EJEGI OLU
LYRICS BY ONUORA NZEKWU
AND CHINWE ENEMO.
MUSIC BY O'NDUBUISI.
Nnem gulu mu Chi mwu-de —


chi-na-de
n-na-m gro mo! Chi na-de
10
mò-lu n'I-gba nakpo mc! ene.ne-bejeghe-lu
I-kolo
13
dia nakpo mc enene bejeghe-lu
A.gbo-ghe bia nakpo mc! e.nene bejeghe-
16
-lu
U-mùa-zina-lpe mc enene bejeghe-lu
n-dii'a-

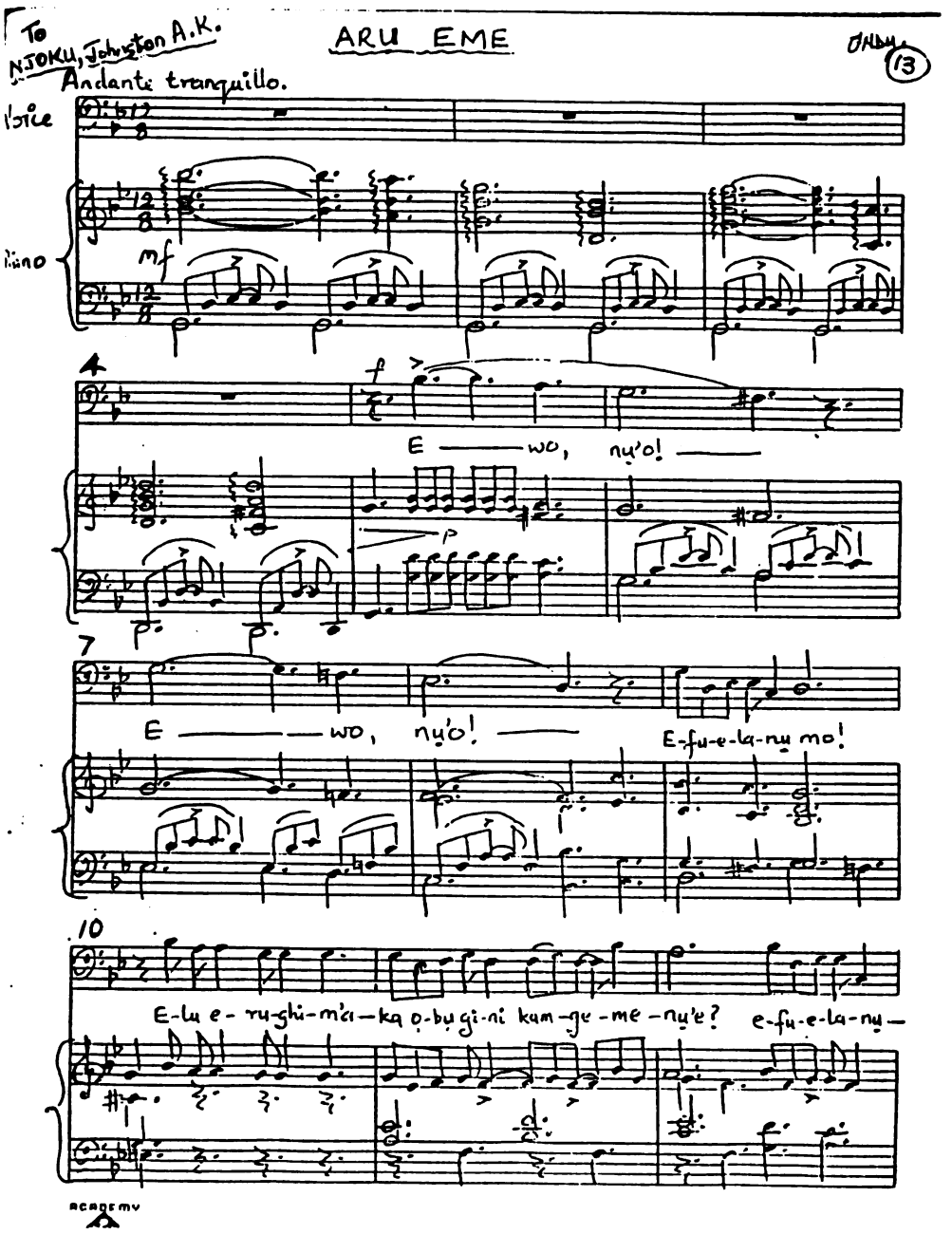

19
-ga-di na kpo-me! e-ne-ne be-je-gho-lu
u-mi-ma-wa na kpe-ni-mo e-ne-ne be-je-gho-
22
lu. E-ne-ne be-je-gho-lu e-ne-ne be-je-gho-lu, e-ne-ne be-je-gho-
25
-lu — Chi-nwe-nu-de.
28
A — pu-nwa-nu-D-li-si-be-lu-wa-kpo-si-li
FINE

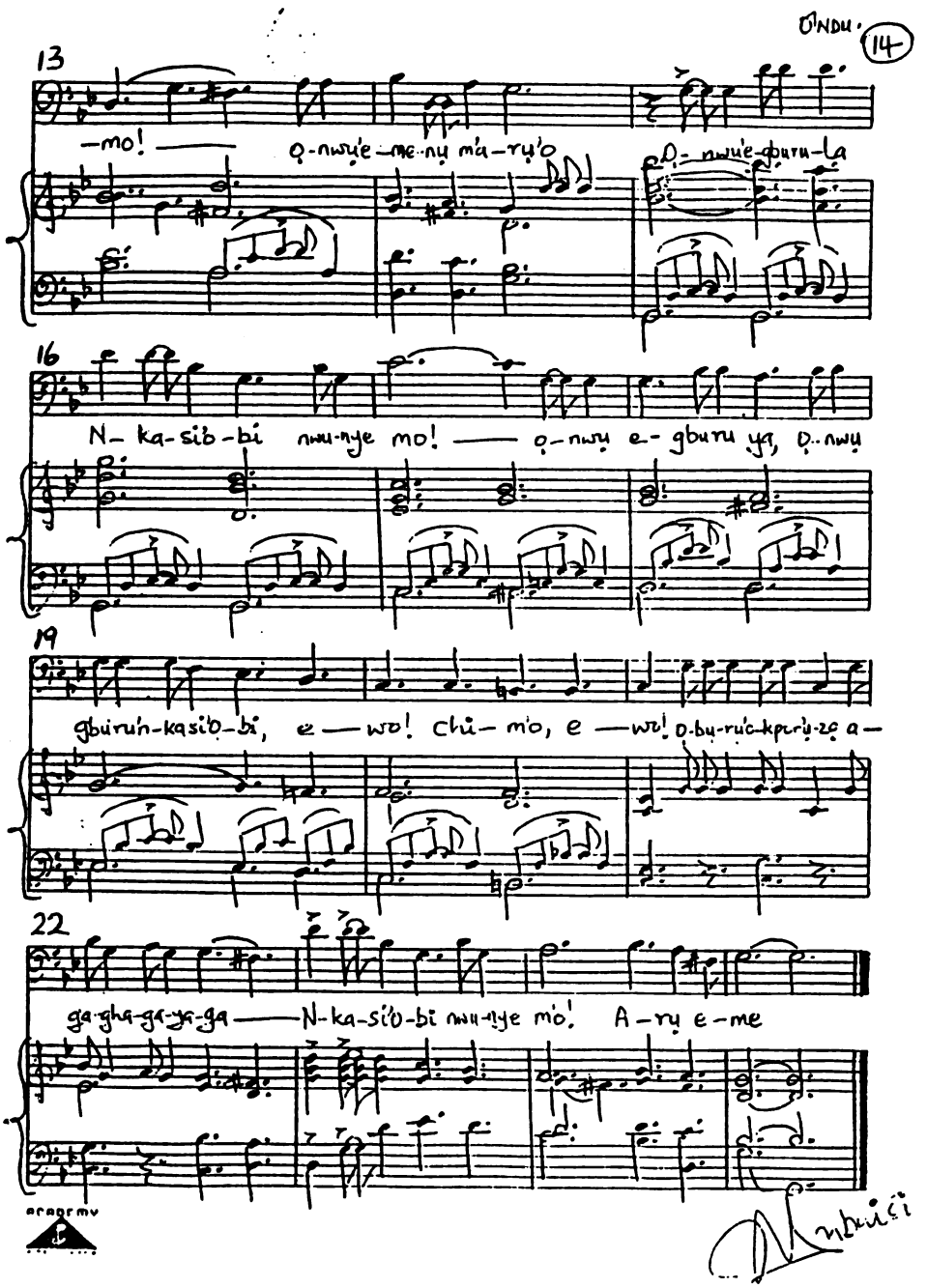

no kenye vo yo lu si nán-dia
O-yo — yo ene-ne-bé-je-jeghé-lu,
O-yo — yo ene ne be jeghé lu, nvanta dín-nan-tu tu ya ba-ghu ne-jé
ene ne bejeghé lu a-nelii-ru Kon le ke-le su luo-go ene ne bejeghé lu O-dí u-


-chu ne nen ka sie-ke
ene ne bejeghelu
O-yo—yo!
ene ne bejeghi-lu
Chi non—de!
O-te-lu ko ne'ji ne
te gwene gwene
na-na poko po-ko
ne'ji gone gone o-ou

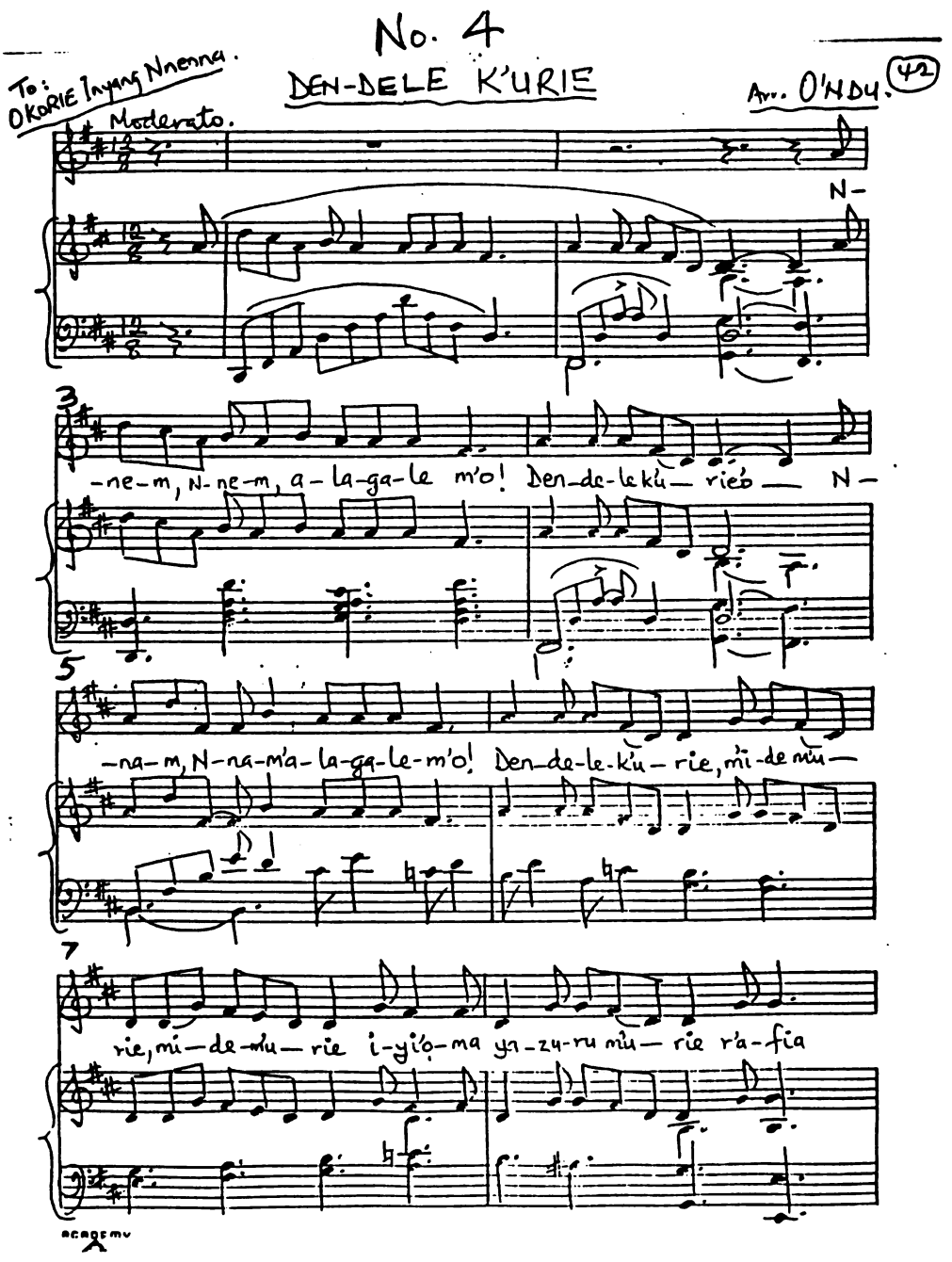

1st time
2nd time Dal Segno ℊ al FINE
Slow and Nobly.
CHUKWUMA
Lyrics by CHINWE ENEMO
MUSIC BY ONOUBUIS
VOICE
PIANO
ff
MO, KO!
A-kpi-li ne ko i-jí'o
a tempo ff
Ak-kan ne-mu gbá-ta-ọsi yom!
p

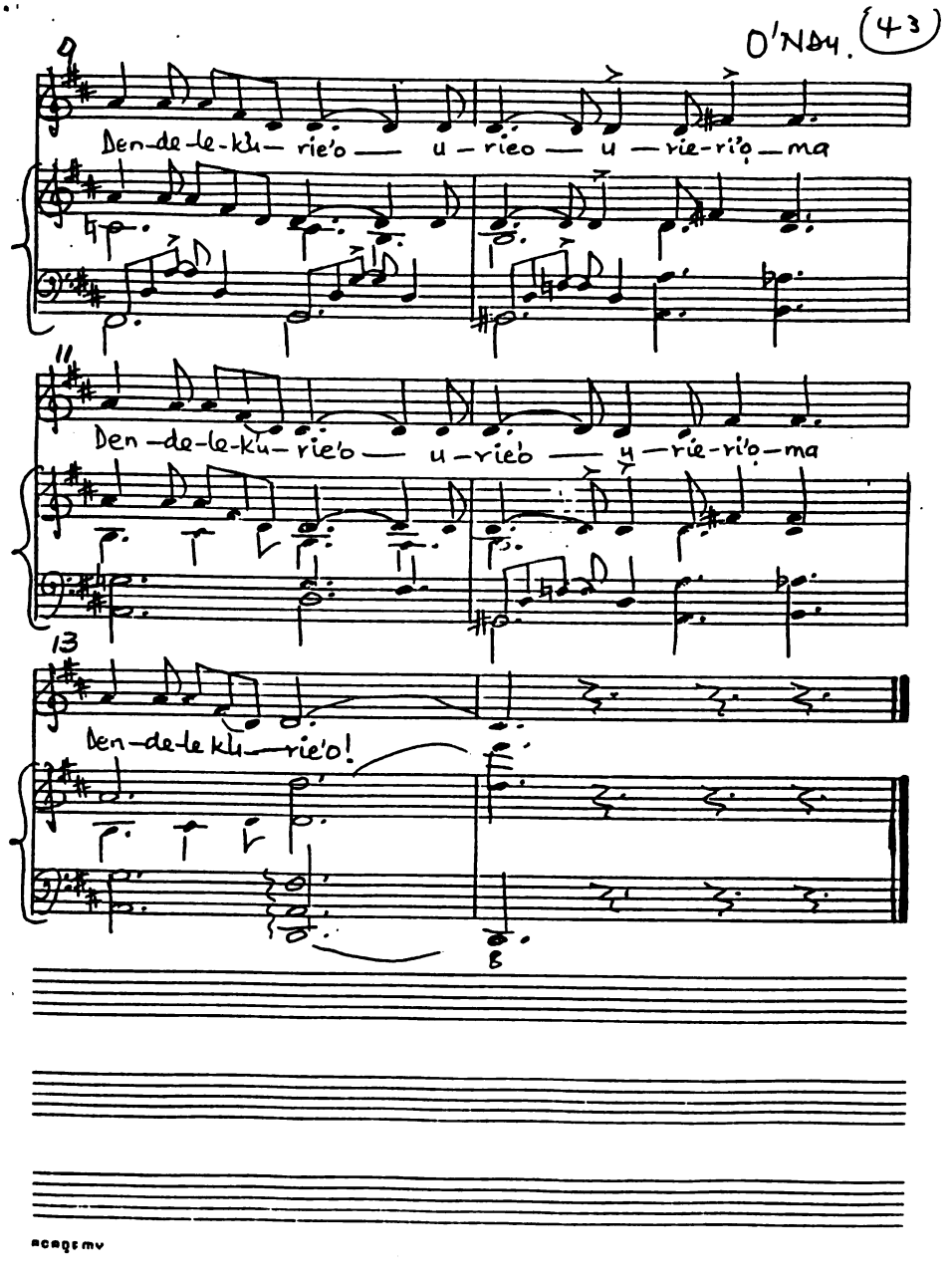
No. 3


To NJOKU, Johnston A.K.
ARU EME
Andante tranquillo.
13
Voice
Piano
mf
E —— wo, nụ'o! ——
E —— wo, nụ'o! ——
E-fu-e-la-nụ mo!
E-lu e-ru-ghu-m'a—ka ọ-bụ gi-ni kum-ge-me-nụ'e? e-fu-e-la-nụ—

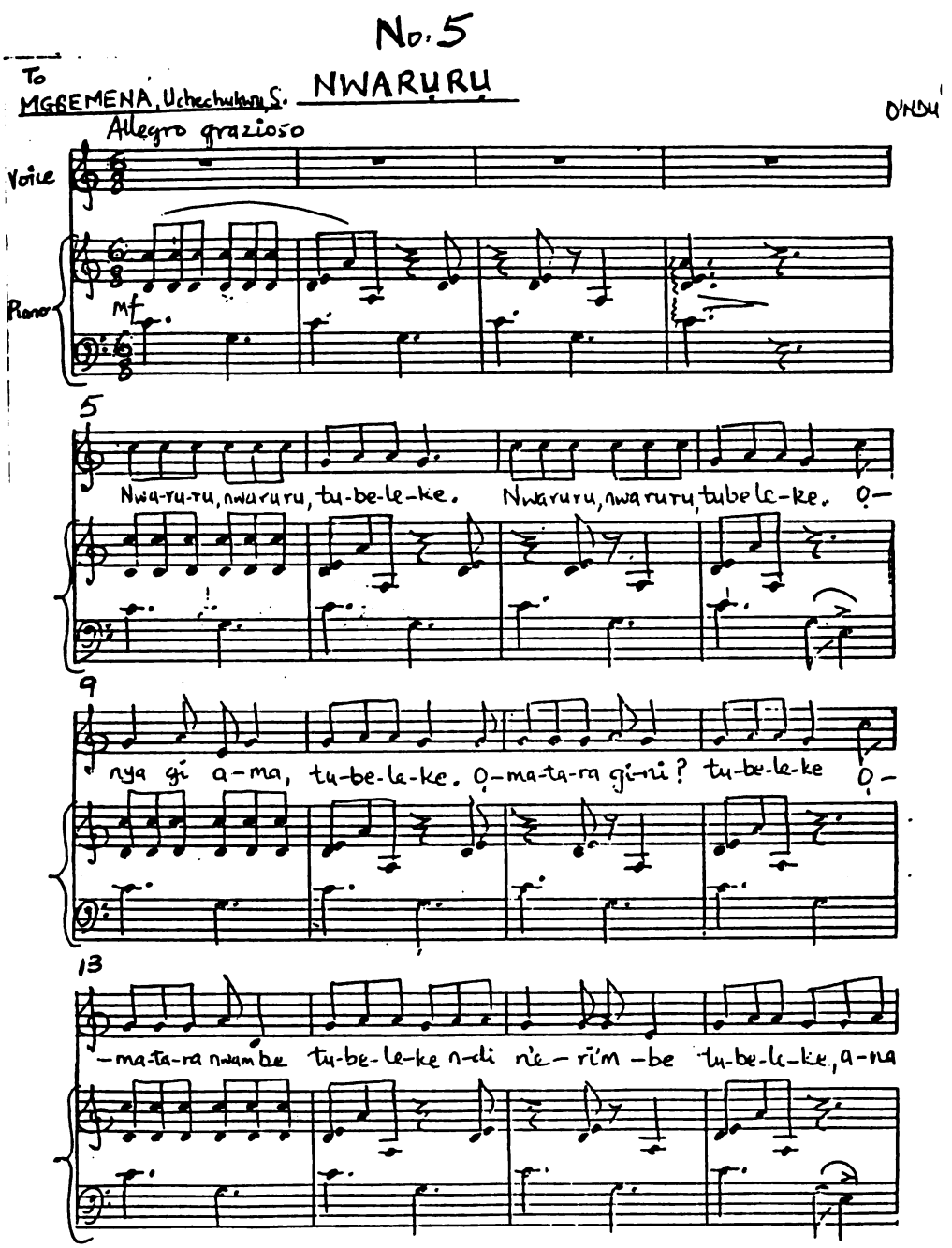

ỌNDU (14)
13
—mo! — ọ-nwụ'e—me-nụ m'a—rụ'o ọ-nwụ'e-gburu-la
16
N- ka-sib-bi nwu-nye mo! — ọ-nwụ e-gburu ya, ọ-nwụ
19
gburun-kasiọ-bi, e — wo! Chu- m'o, e — wo! ọ-bụ-ruo-kpuru-ze a-
22
ga-gha-ga-ya-ga — N-ka-si'ọ-bi nwu-nye m'o! A-rụ e-me
arranmy

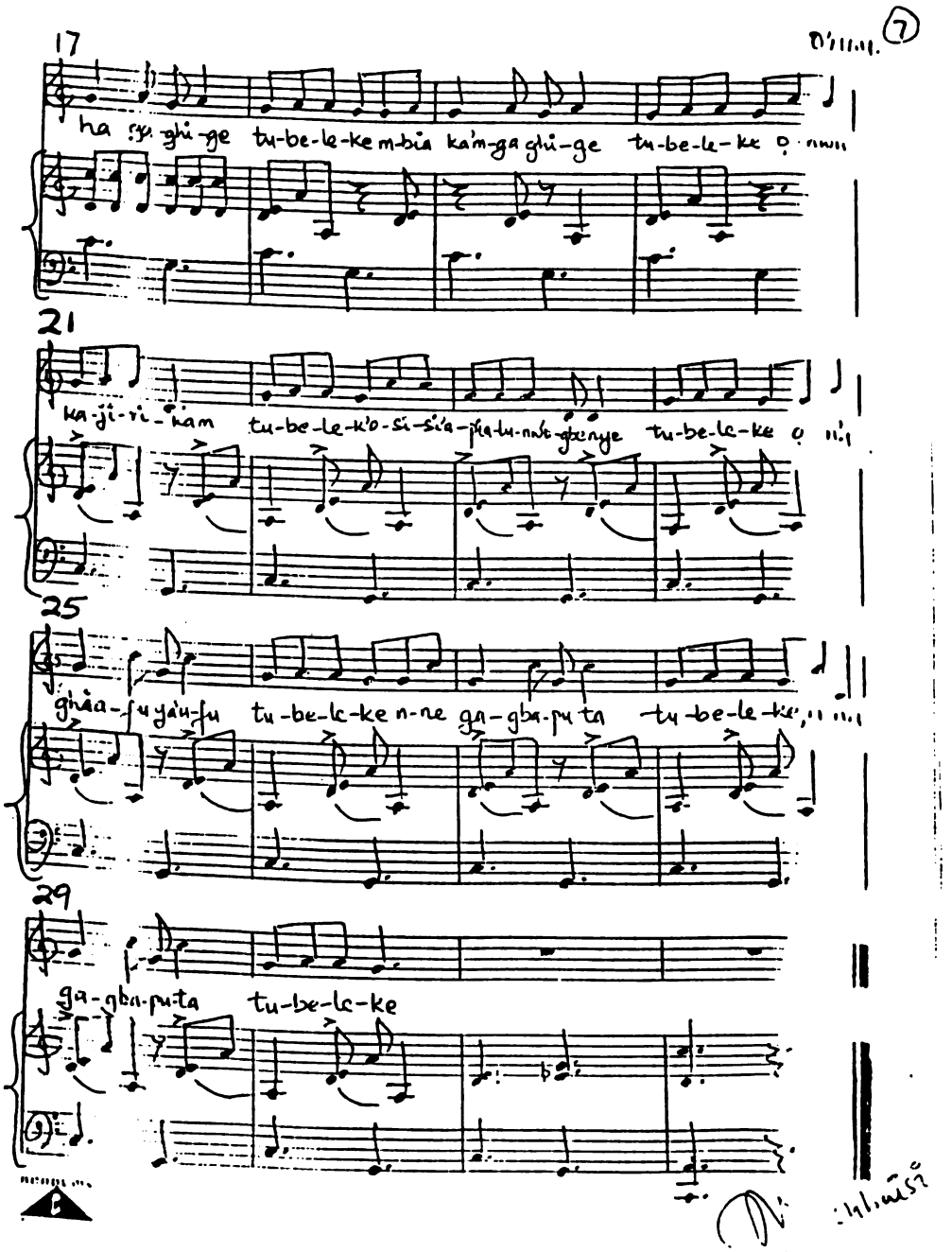
NO. 4


No. 4
DEN-DELE K'URIE
To: OKARIE Inyang Nnenna.
Arr. O'NDU. (42)
Moderato.
N-
-ne-m, N-ne-m, a-la-ga-le m'o! Den-de-le-kù- rieò - N-
-na-m, N-na-m'a-la-ga-le-m'o! Den-de-le-k'u- rie, mi-de mù-
rie, mi-de-mu- rie i-yi-ma ya-zu-ru mù- rie r'a-fia

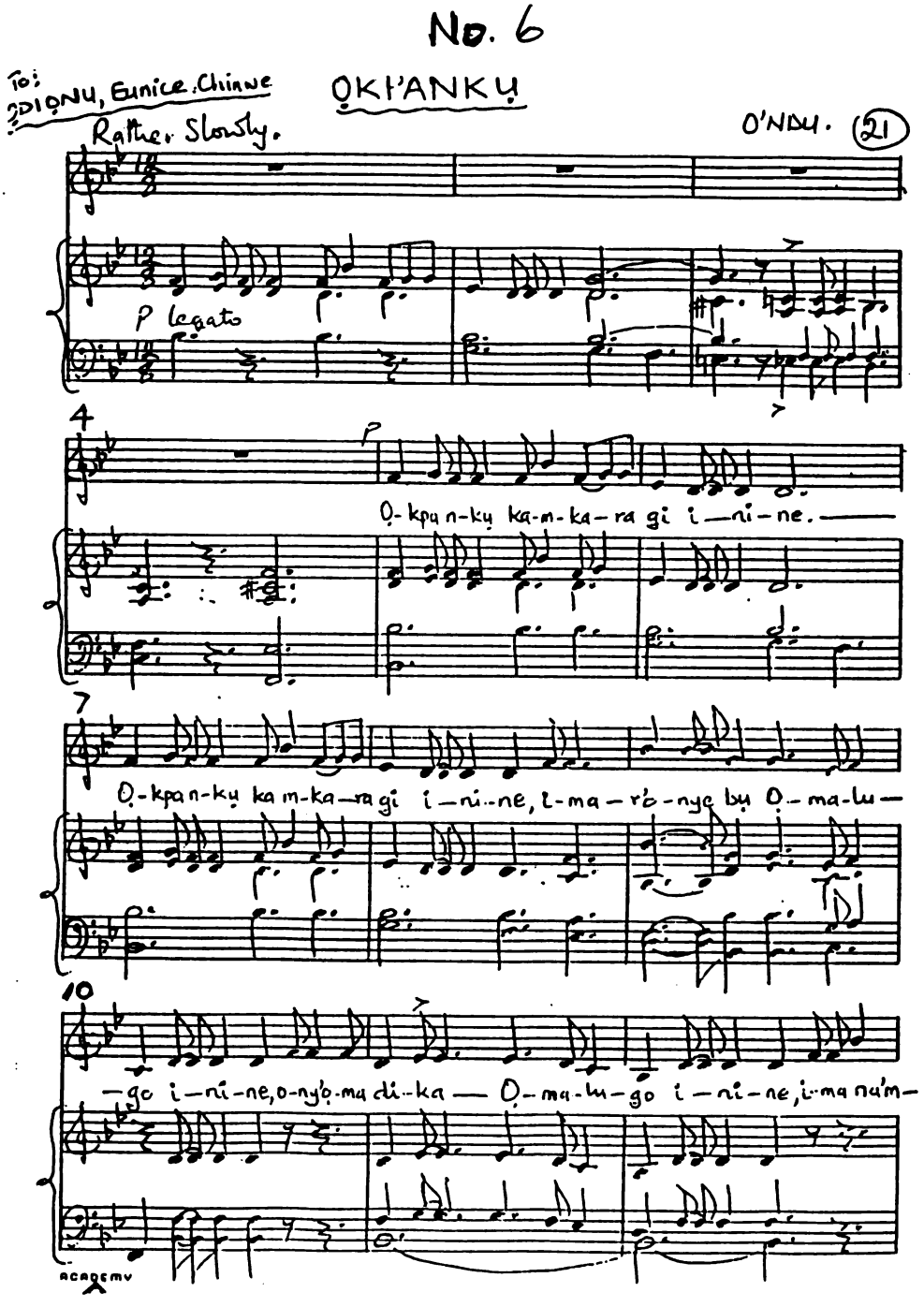

O'NDH. (43)
9
Den-de-le-ku-rie'o — u-rieo — u-rie-ri'o-ma
11
Den-de-le-ku-rie'o — u-rieo — u-rie-ri'o-ma
13
Den-de-le ku-rie'o!
8

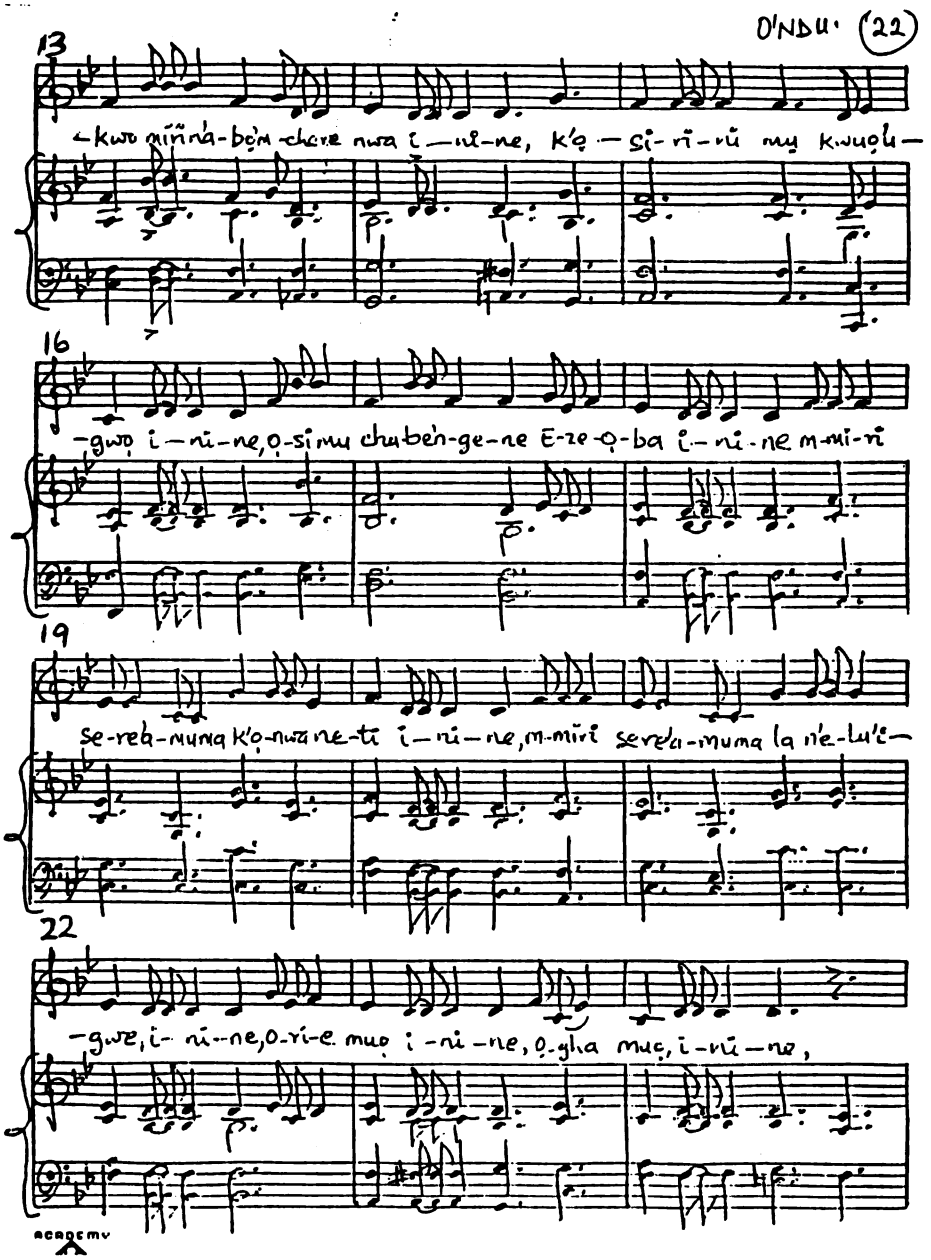
No. 5

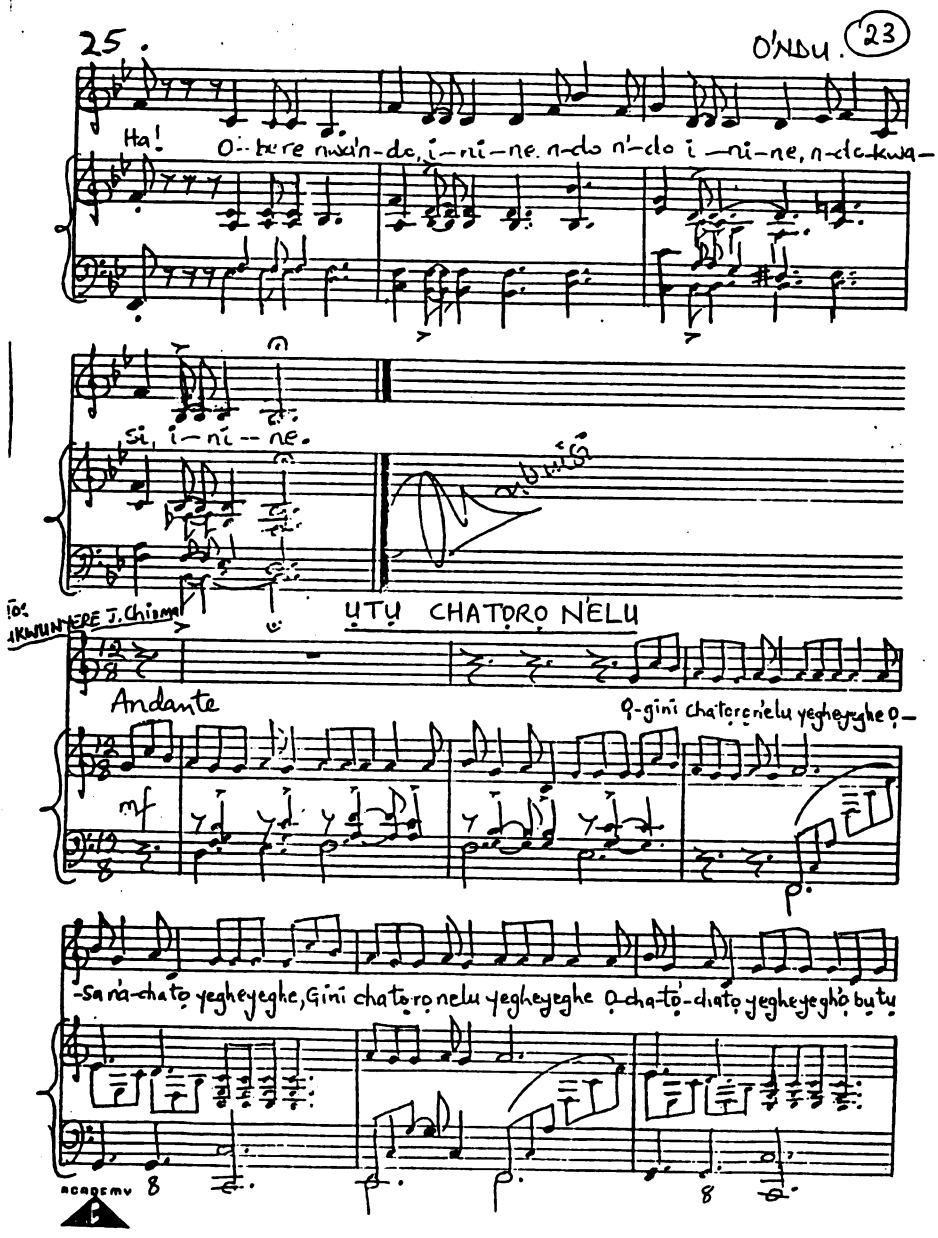

No. 5
NWARUṚU
To
MGBEMENA, Uchechukwu S.
ỌNỤỌ
Allegro grazioso
Voice
Piano
mf
5
Nwa-ru-ru, nwaruru, tu-be-le-ke. Nwaruru, nwaruru, tubele-ke. Ọ-
9
nya gi a-ma, tu-be-le-ke. Ọ-ma-ta-ra gi-ni? tu-be-le-ke Ọ-
13
-ma-ta-ra nwam'be tu-be-le-ke n-eli n'e-rim-be tu-be-le-ke, a-na


17
ha si gbi-ge tu-be-le-ke m-bia ka'm-ga gbi-ge tu-be-le-ke
21
ka-ji-ri-kam tu-be-le-k'o-si-si'a-pia-tu-nwe-gbenye tu-be-le-ke
25
ghaa-fu ya'u-fu tu-be-le-ke n-ne ga-gba-pu ta tu-be-le-ke
29
ga-gba-pu-ta tu-be-le-ke

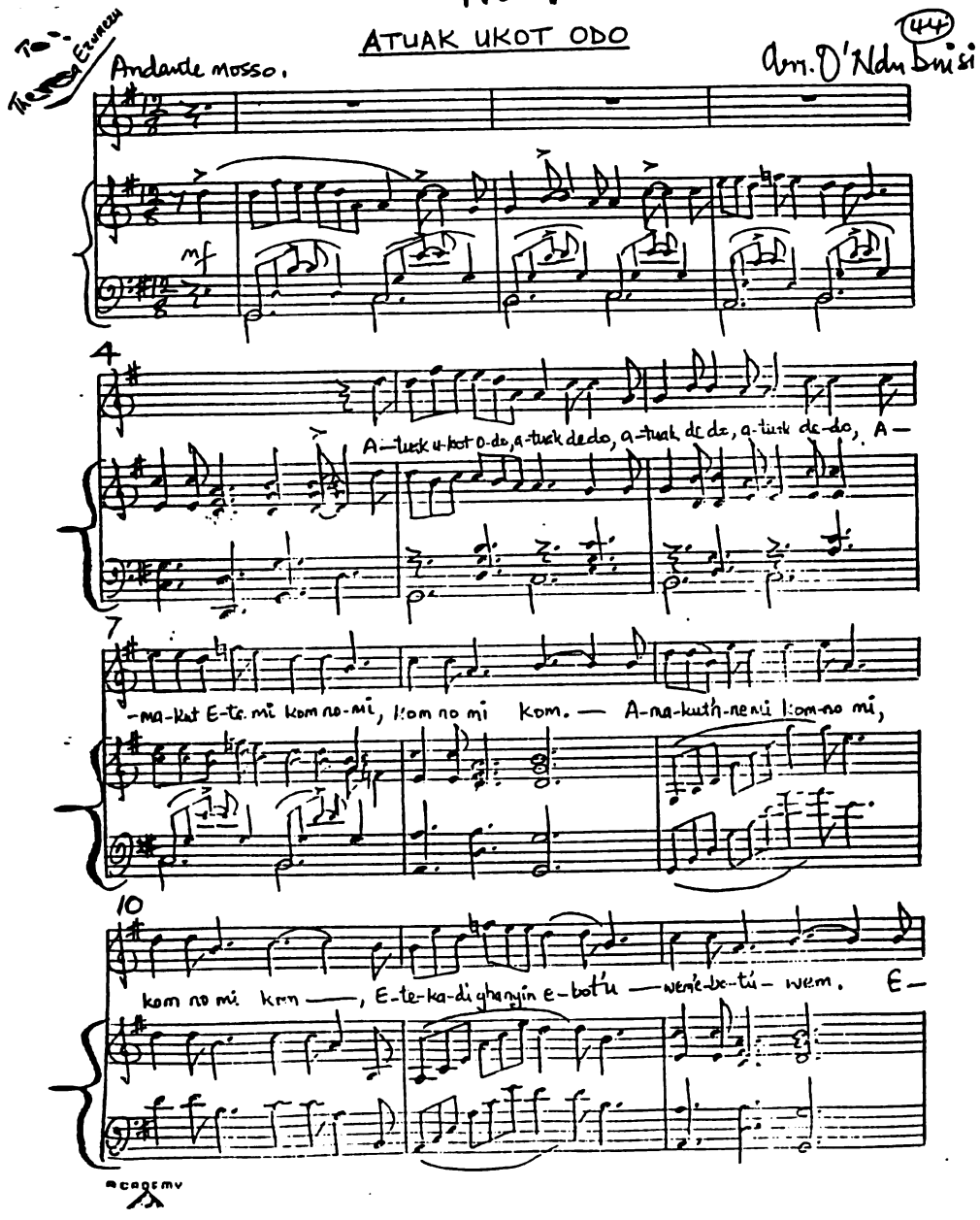
No. 6

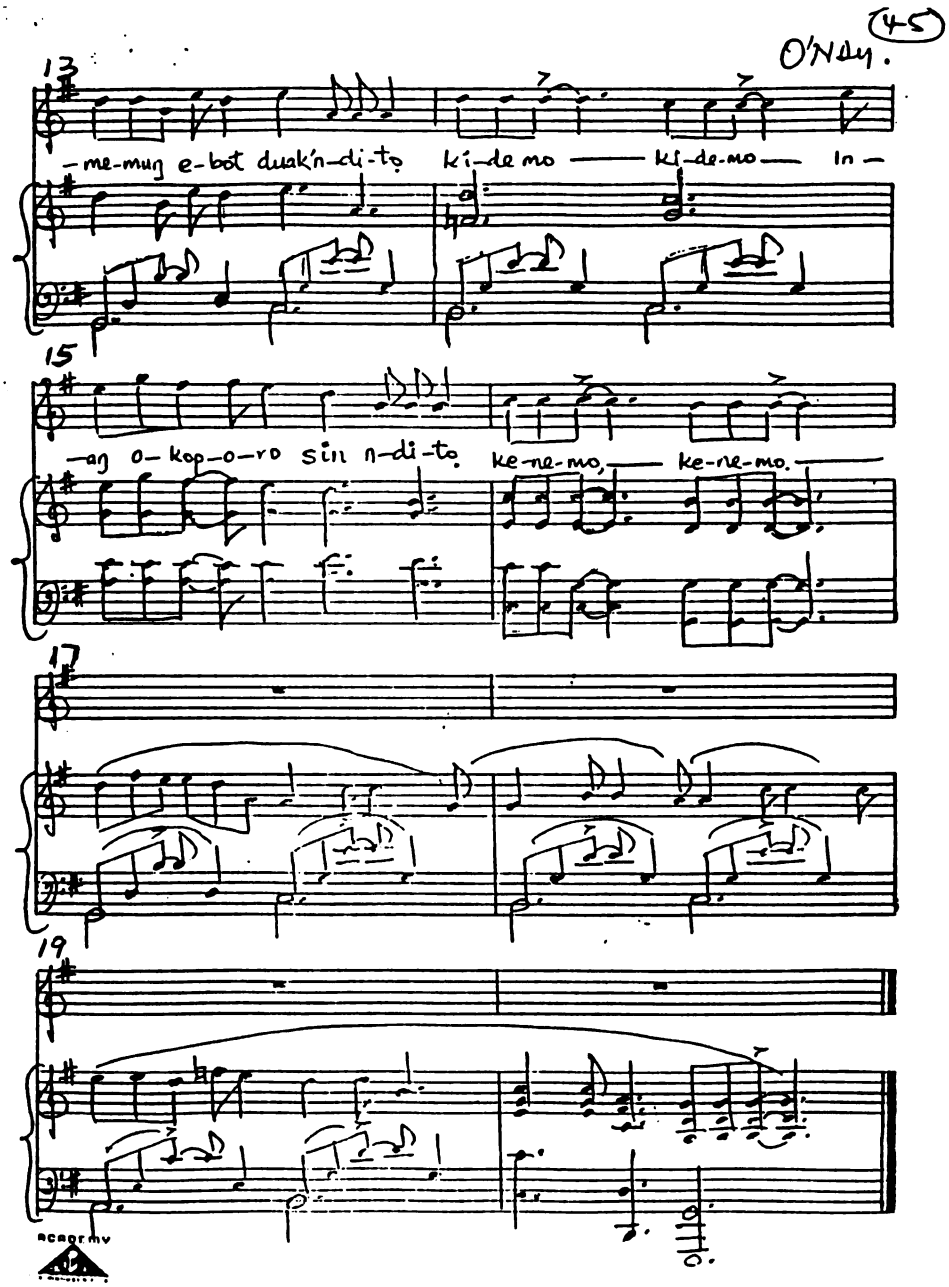

No. 6
To: ỊDỊỌNU, Eunice Chinwe
ỌKỊ'ANKỤ
Rather Slowly.
O'NDU. (21)
P legato
Ọ-kpa n-kụ ka-m-ka-ra gi i—ni-ne.
Ọ-kpa n-kụ ka m-ka—ra gi i—ni-ne, i-ma—rị-nye bụ Ọ-ma-lu—
—go i—ni-ne, o-nyị-ma di-ka — Ọ-ma-lu—go i—ni—ne, i-ma na'm—
ACADEMY


O'NDU (22)
13
←kwọ miñná-bọn-chire nwa i—ni-ne, k'ọ—si-ri-rú mụ kwuọlu—
16
-gwọ i—ni-ne,ọ-simu chubeh-ge-ne E-ze-ọ-ba i-ni-ne m-mi-ri
19
se-reh-numa k'ọ-nwa ne-ti i—ni—ne,m-miri sereh-numa la n'e-lu'i—
22
-gwe,i- ni--ne,o-ri-e muọ i-ni-ne,ọ-gha muọ,i-ni—ne,
acapemv

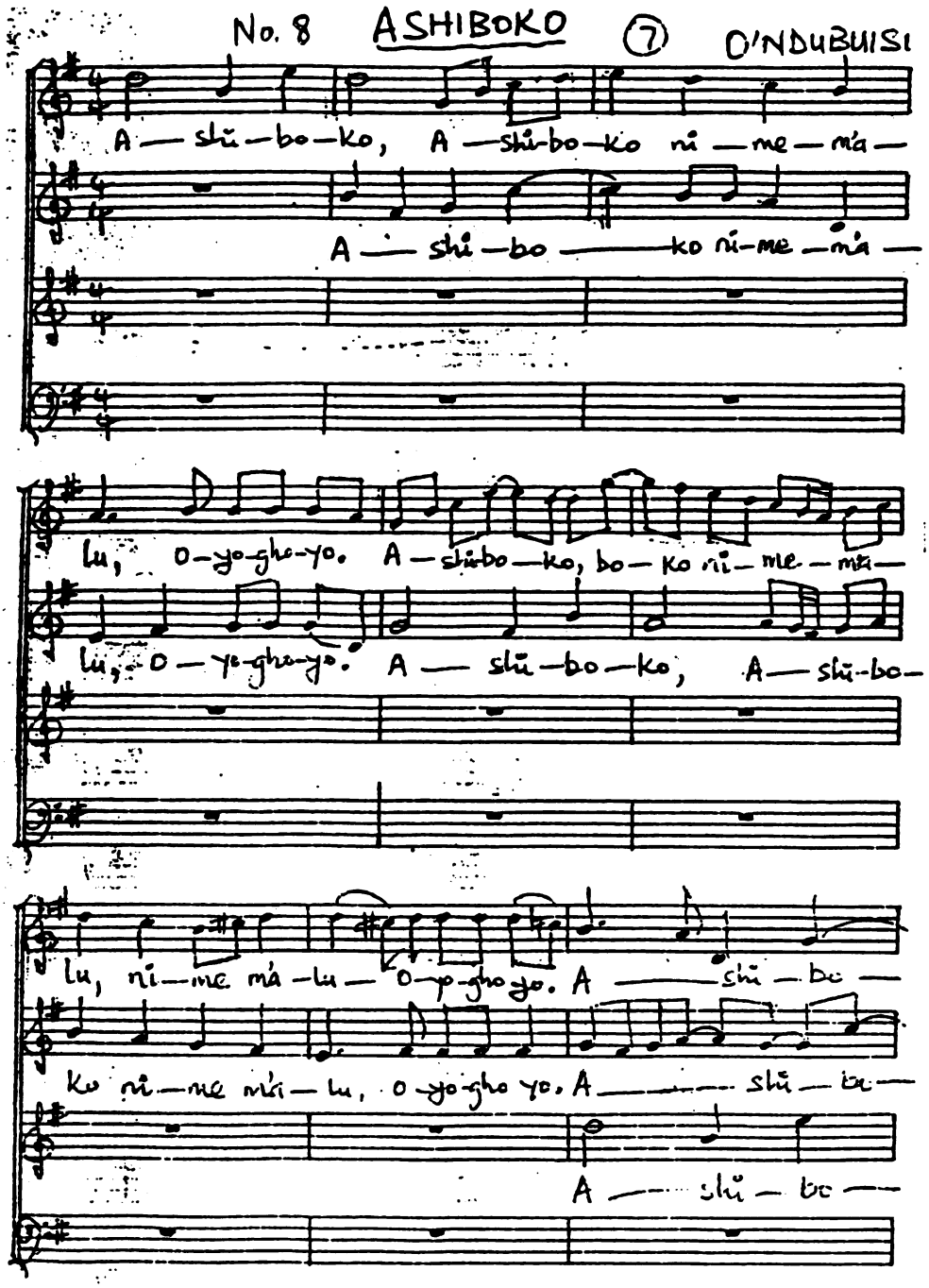

25.
O'NDU. (23)
Ha!
O-- bere nwa'n-de, i-ni-ne. n-do n'-do i -ni-ne, n-do-kwa-
Si, i-ni-- ne.
UTU CHATORO NELU
Andante
mf
O-gini chatoro nelu yeghe yeghe o-
-sa na-chato yeghe yeghe, Gini chato ro nelu yeghe yeghe o-cha-to-diato yeghe yeghe ho bu tu
acadcmy 8
8

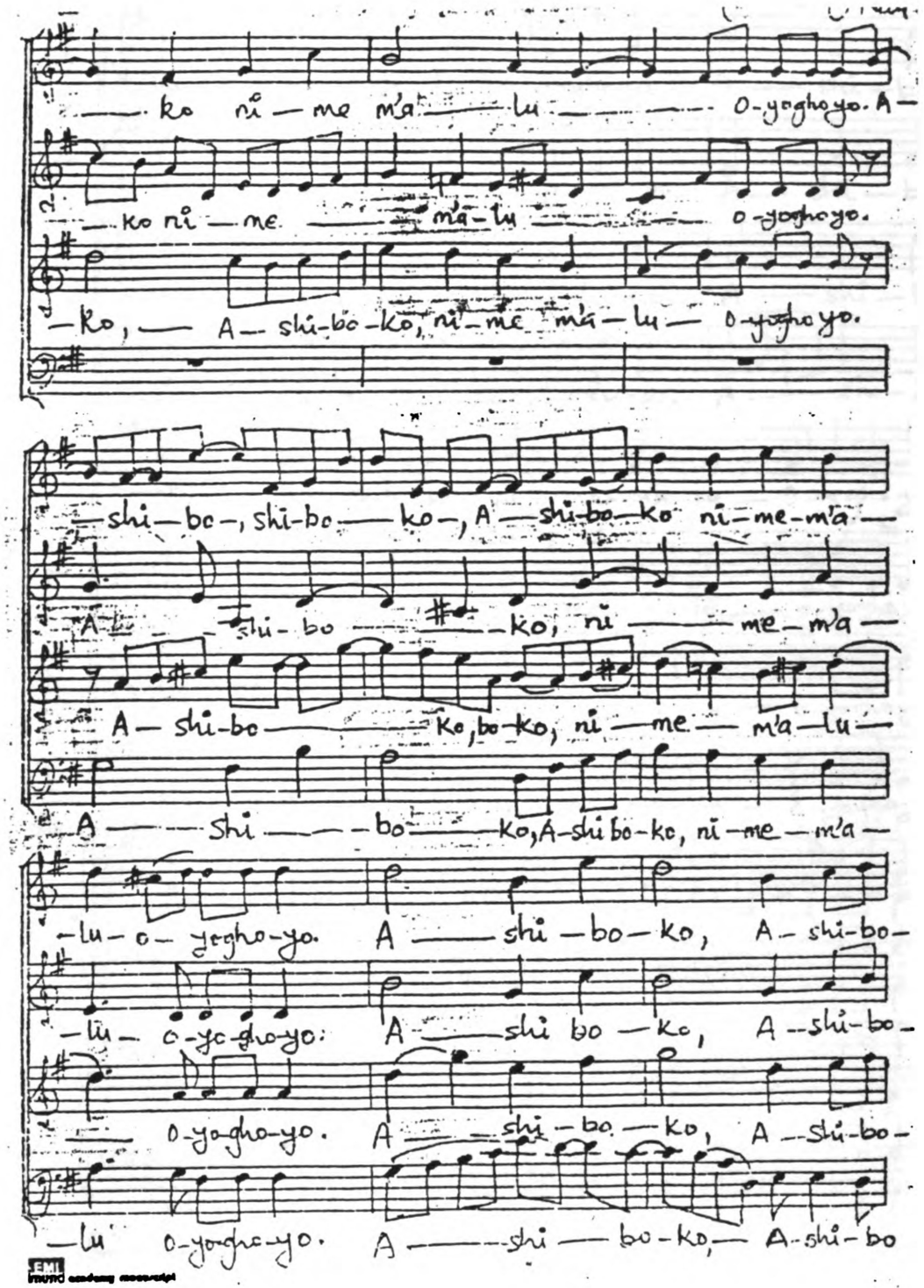
No. 7

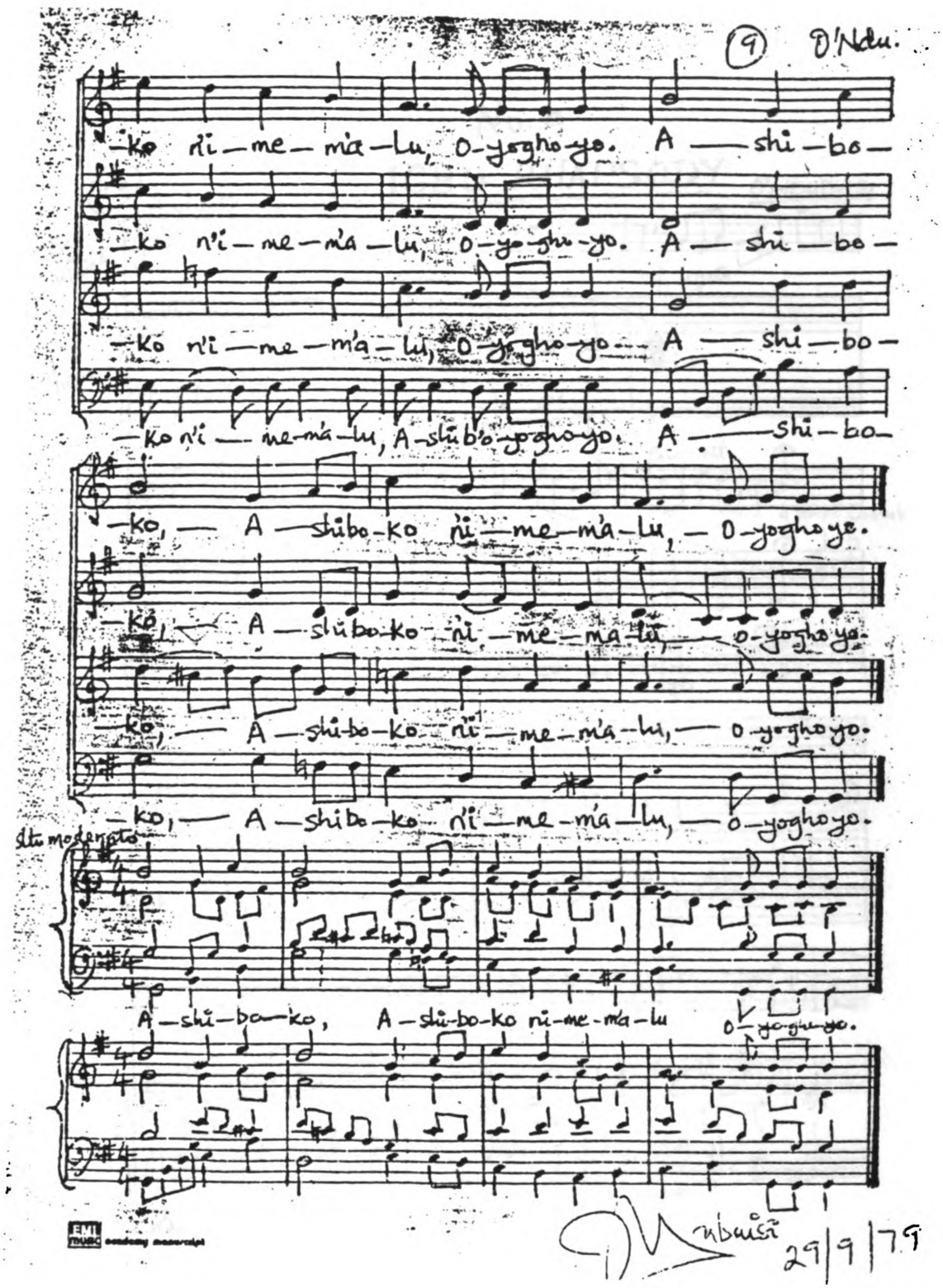

No. 7
ATUAK UKOT ODO
Andante mosso.
Arr. D'Alu Brisi
(44)
mf
4
A—tuak u-kot o-do, a-tuak do-do, a-tuak do-do, a-tuak do-do, A—
7
-na-kut E-te-mi kom no-mi, kom no mi kom. — A-na-kuth-nemi kom-no mi,
10
kom no mi kom —, E-te-ka-di ghanyin e-bot'u — wemé-bx-tú- wem. E—


O'Ndy. (45)
13
-me-mug e-bot duak'n-di-to ki-de mo —— ki-de-mo —— in —
15
-ag o- kop-o-ro sin n-di-to ke-ne-mo, —— ke-ne-mo. ——
17
19

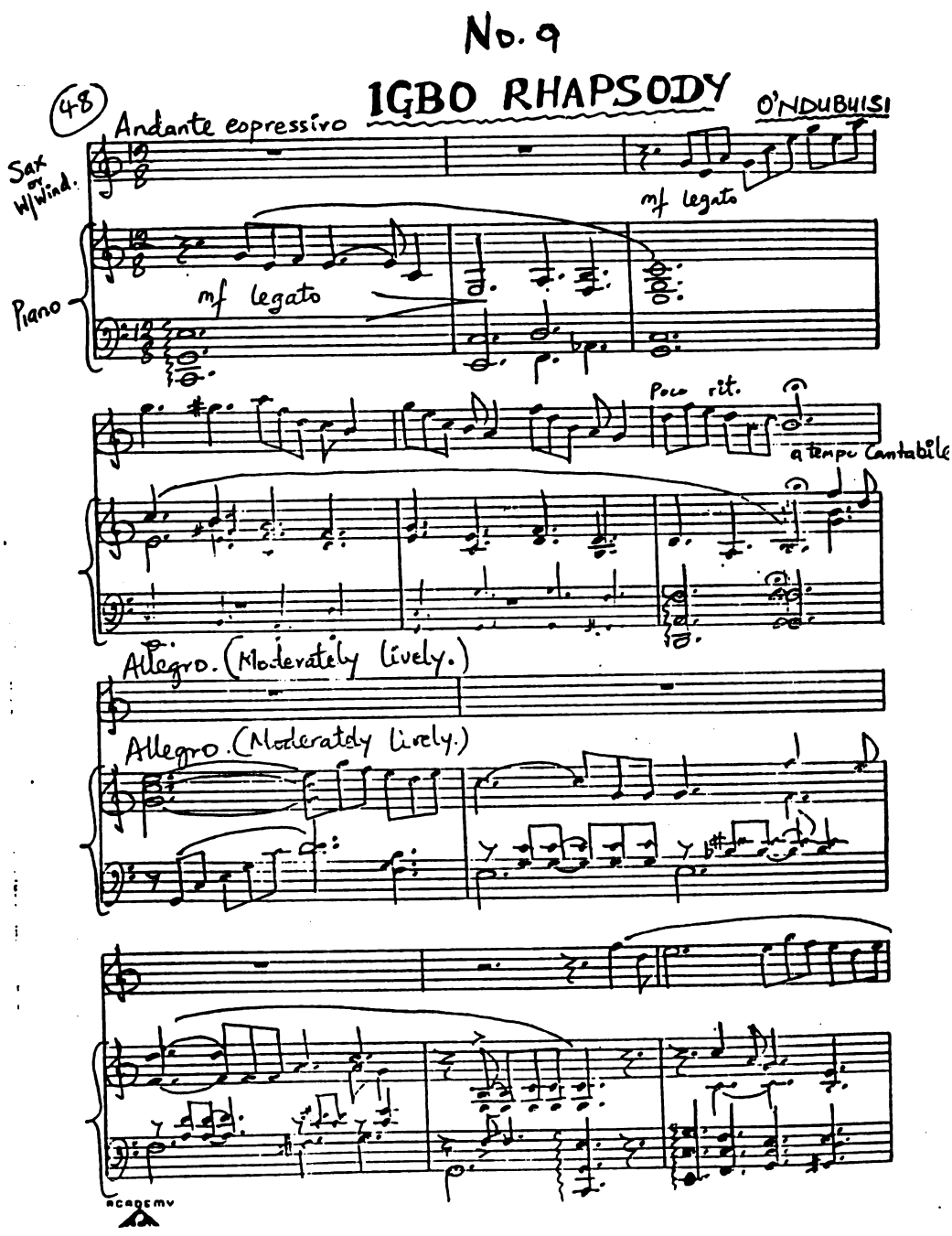
No. 8

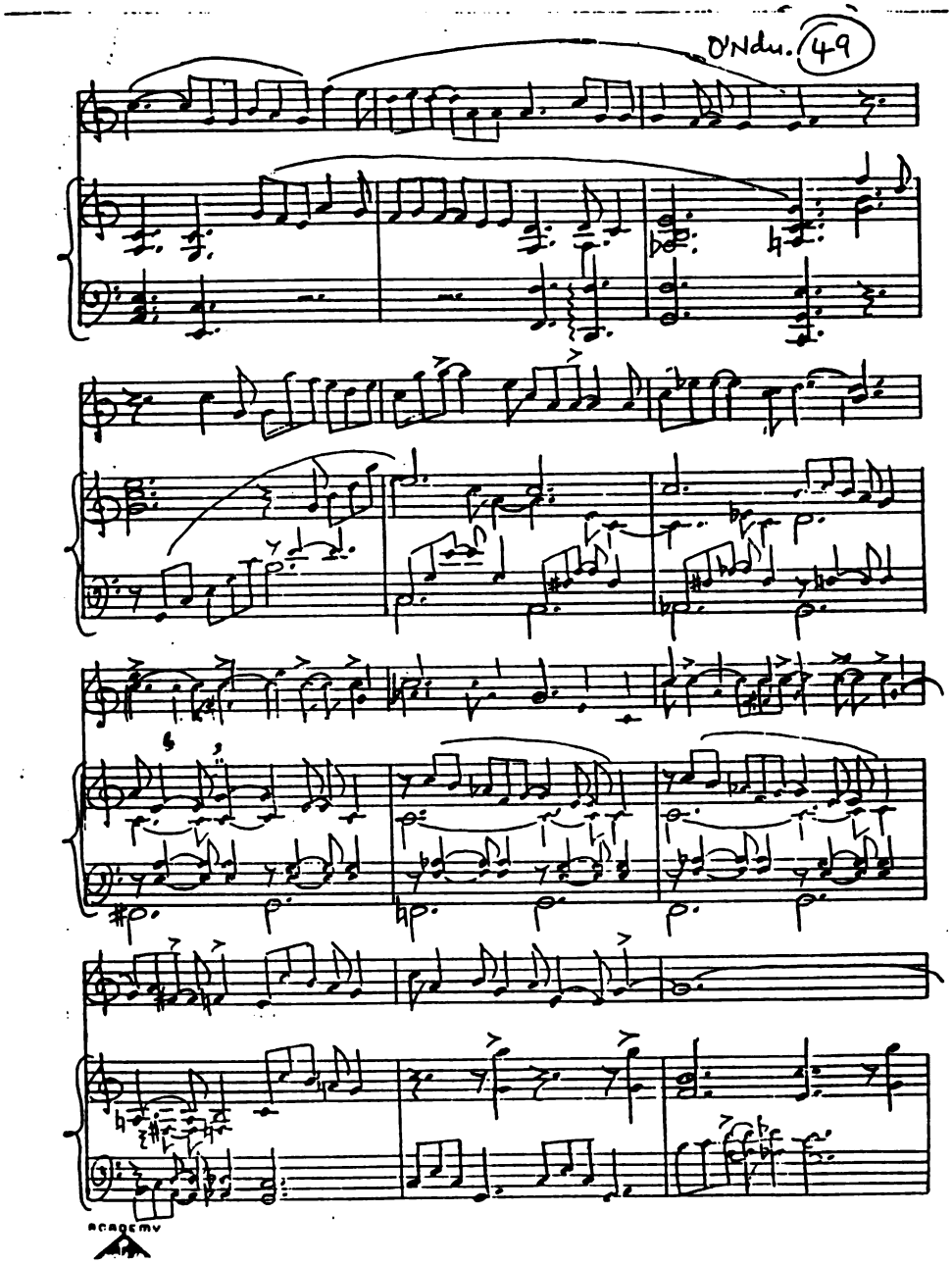

No. 8 ASHIBOKO ⑦ O'NDUBUISI
A — shǔ — bo — ko, A — shǔ-bo — ko ní — me — má —
A — shǔ — bo — ko ní-me — má —
lu, o-yo-gho-yo. A — shǔbo — ko, bo — ko ní — me — má —
lu, o — yo-gho-yo. A — shǔ — bo — ko, A — shǔ-bo —
lu, ní — me má — lu — o-yo-gho yo. A — shǔ — bo —
ko ní — me má — lu, o-yo-gho yo. A — shǔ — bo —
A — shǔ — bo —

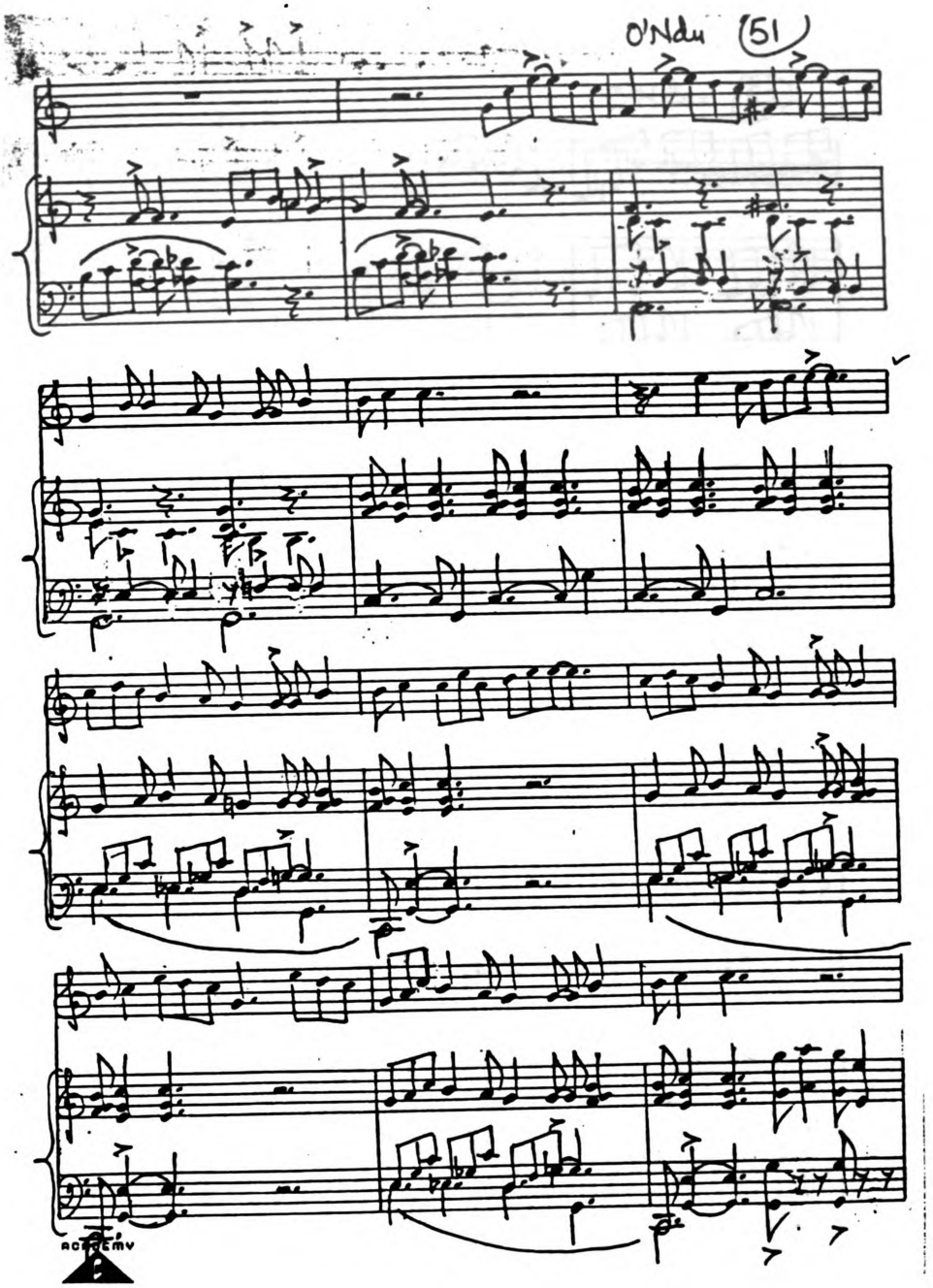

—ko ni—me m'a——lu———— o-yoghoyo. A—
—ko ni—me. ——m'a-lu———— o-yoghoyo.
—Ko,— A— shi-bo-ko, ni-me m'a—lu— o-yoghoyo.
—shi—bo—, shi-bo— ko—, A—shi-bo-ko ni-me-m'a—
A-bo— shi-bo —ko, ni ——me—m'a—
A— shi-bo——Ko,bo-ko, ni—me— m'a—lu—
A——shi——bo——ko,A-shi bo-ko, ni—me—m'a—
—lu—o—yogho-yo. A——shi—bo—ko, A—shi-bo—
—lu— o-yo-gho-yo: A——shi bo—ko, A—shi-bo—
——o-yo-gho-yo. A——shi—bo—ko, A—shi-bo—
—lu o-yoghe-yo. A——shi—bo-ko,— A-shi-bo

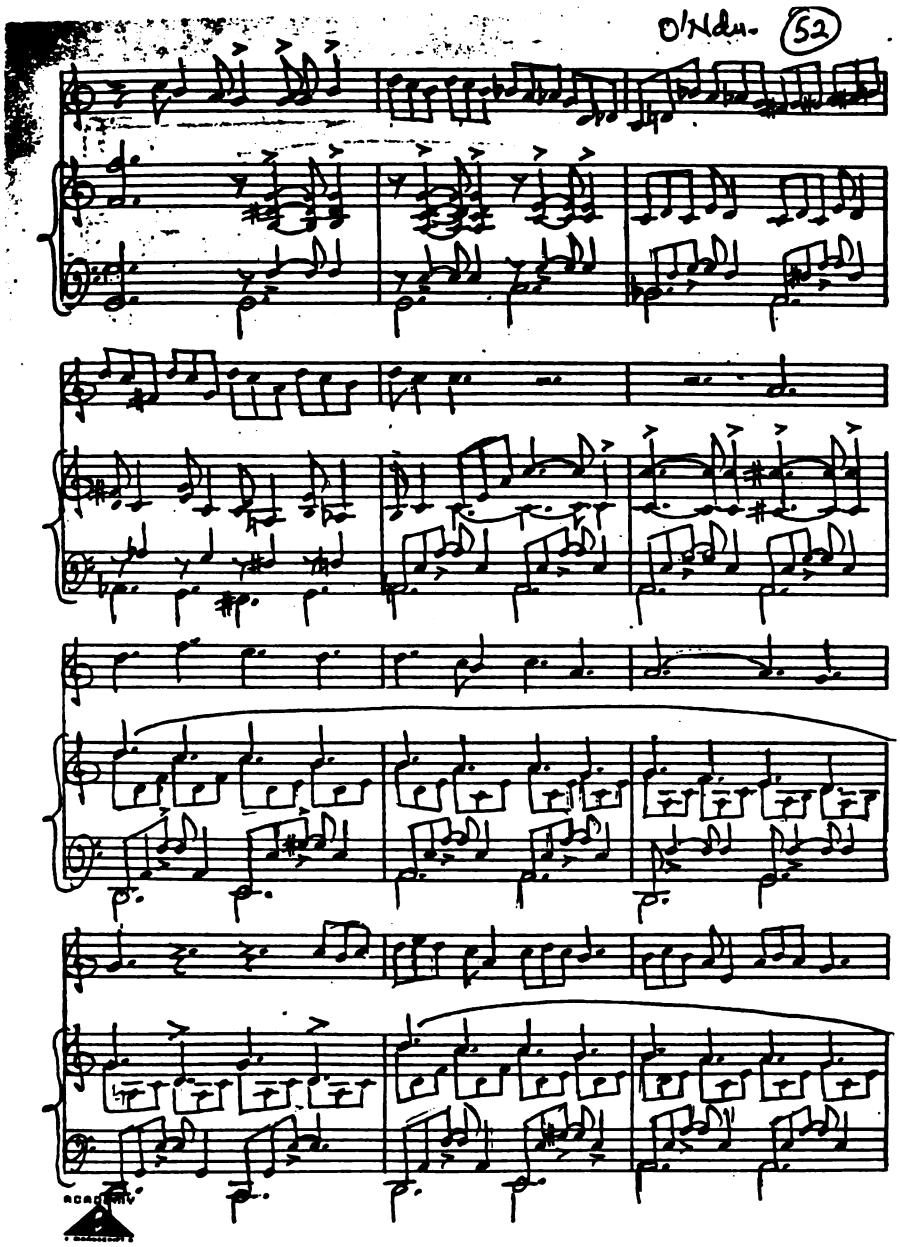

(9) D'Ndu.
-ko ni-me-ma-lu, O-yogho-yo. A — shi-bo-
-ko ni-me-ma-lu, O-yo-gho-yo. A — shi-bo-
-ko ni-me-ma-lu, O-yogho-yo — A — shi-bo-
-ko ni-me-ma-lu, A-shibo-yogho-yo. A — shi-bo-
-ko, — A-shibo-ko ni-me-ma-lu, — O-yogho-yo.
-ko, — A-shibo-ko ni-me-ma-lu, — o-yogho-yo.
-ko, — A-shibo-ko ni-me-ma-lu, — o-yogho-yo.
-ko, — A-shibo-ko ni-me-ma-lu, — o-yogho-yo.
Slu moderato
A-shi-bo-ko, A-shi-bo-ko ni-me-ma-lu O yo-gho-yo.
EMI MUSIC
29/9/79

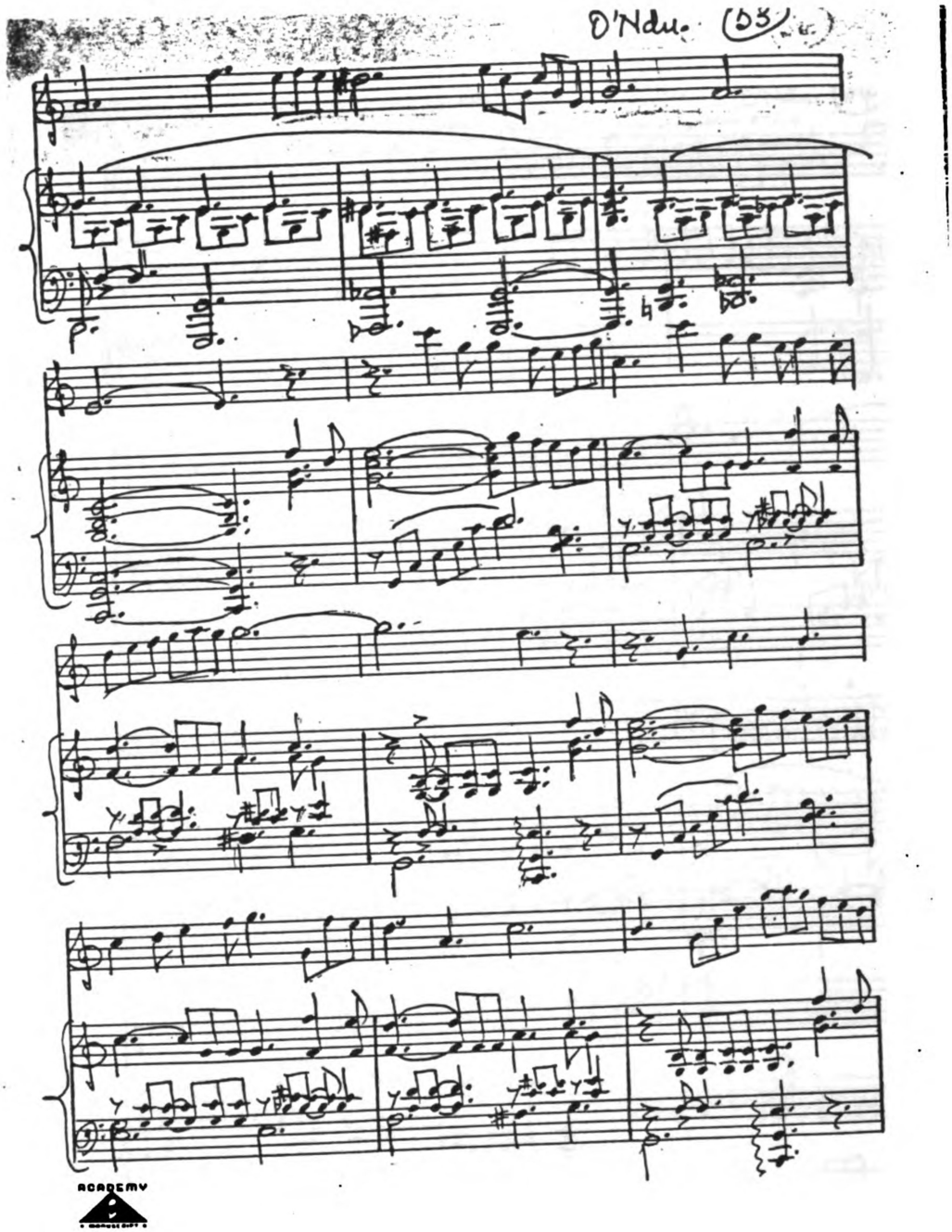
No. 9

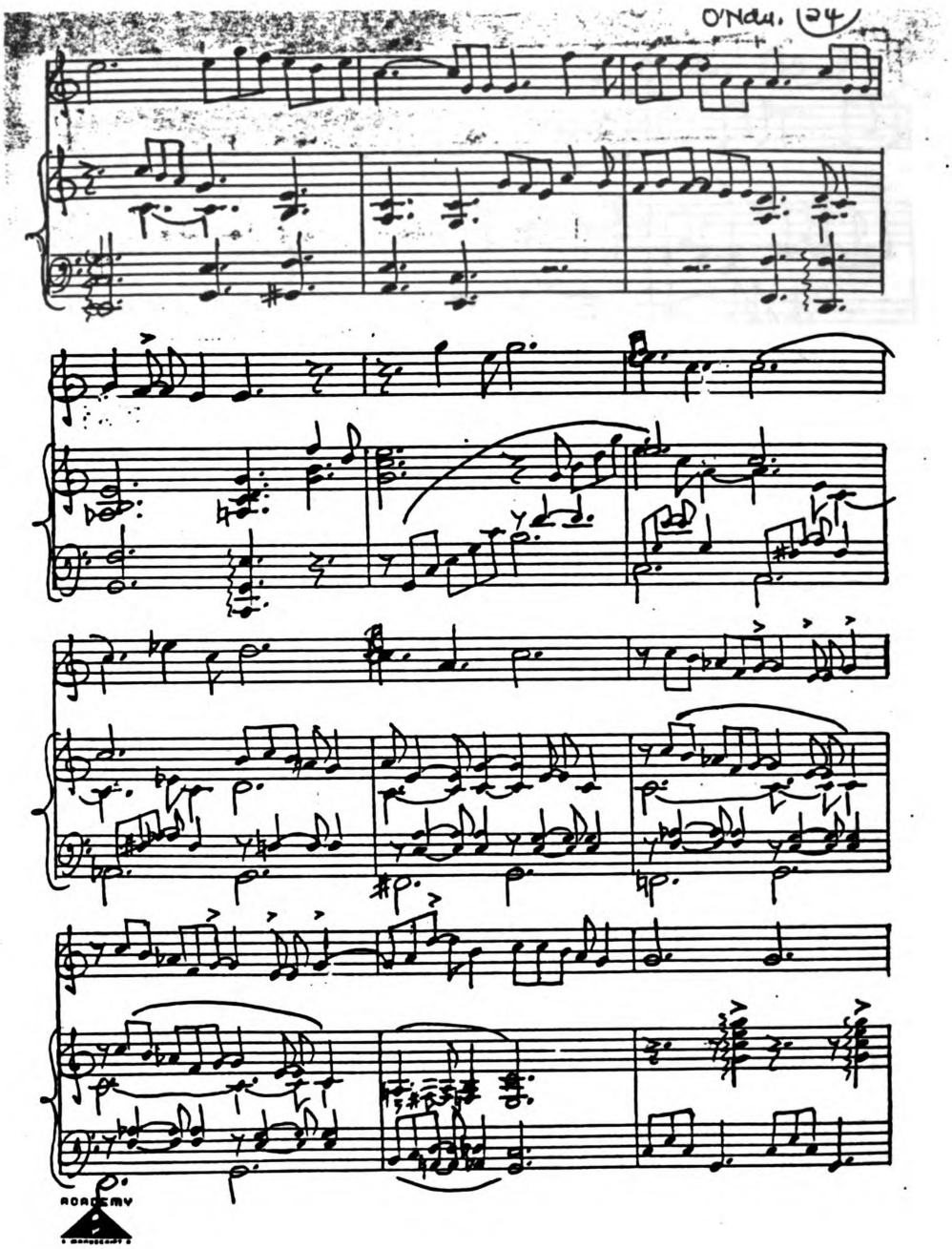

No. 9
IGBO RHAPSODY
O'NDUBUISI
(48)
Andante eopressivo
Sax or W/Wind.
Piano
mf legato
mf legato
Poco rit.
a tempo Cantabile
Allegro. (Moderately lively.)
Allegro. (Moderately lively.)
academy

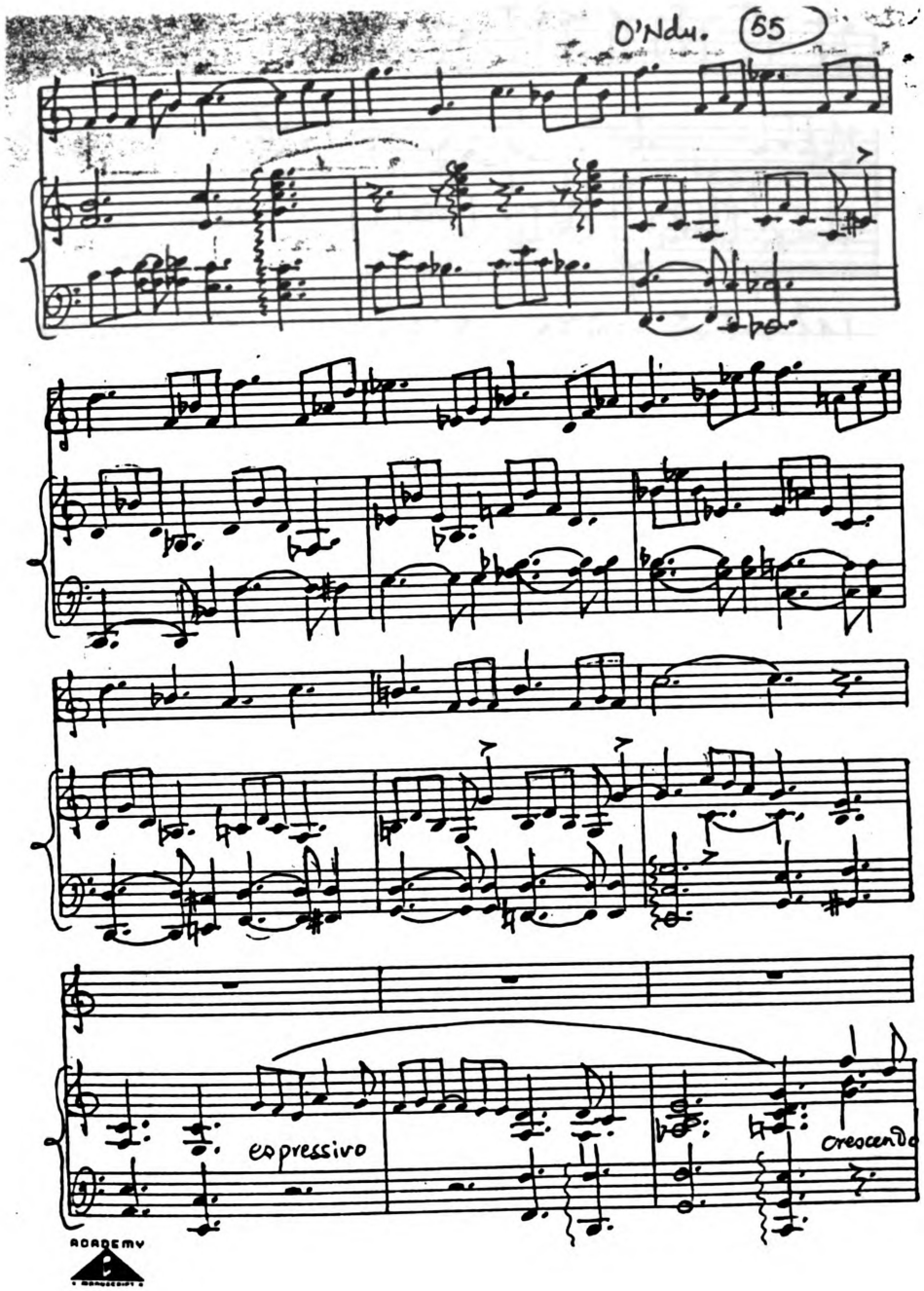

D'Ndu. 49
ACADEMY


O'Ndu (51)
ACADEMY

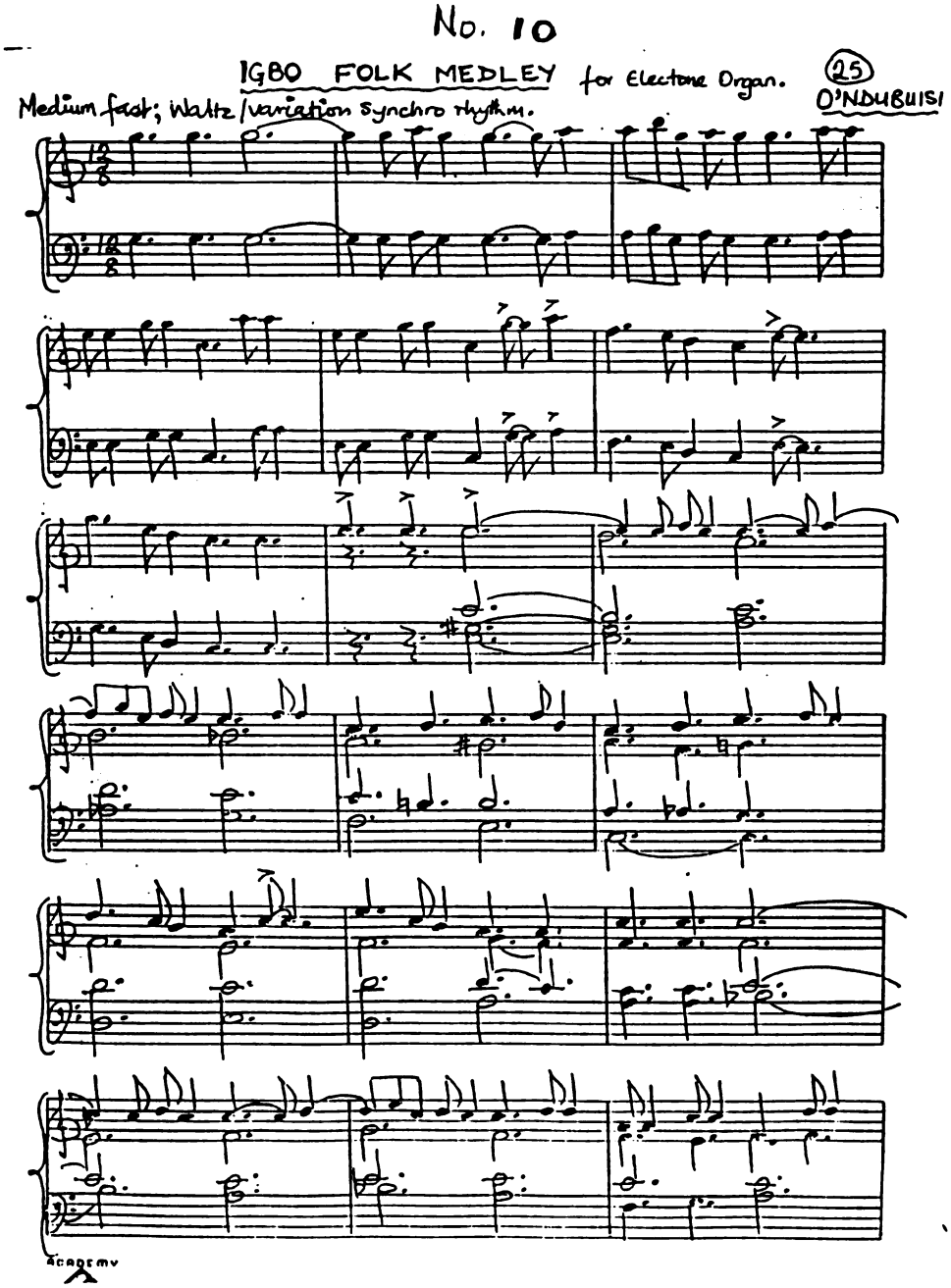

D/Ndu.
52
accelerando

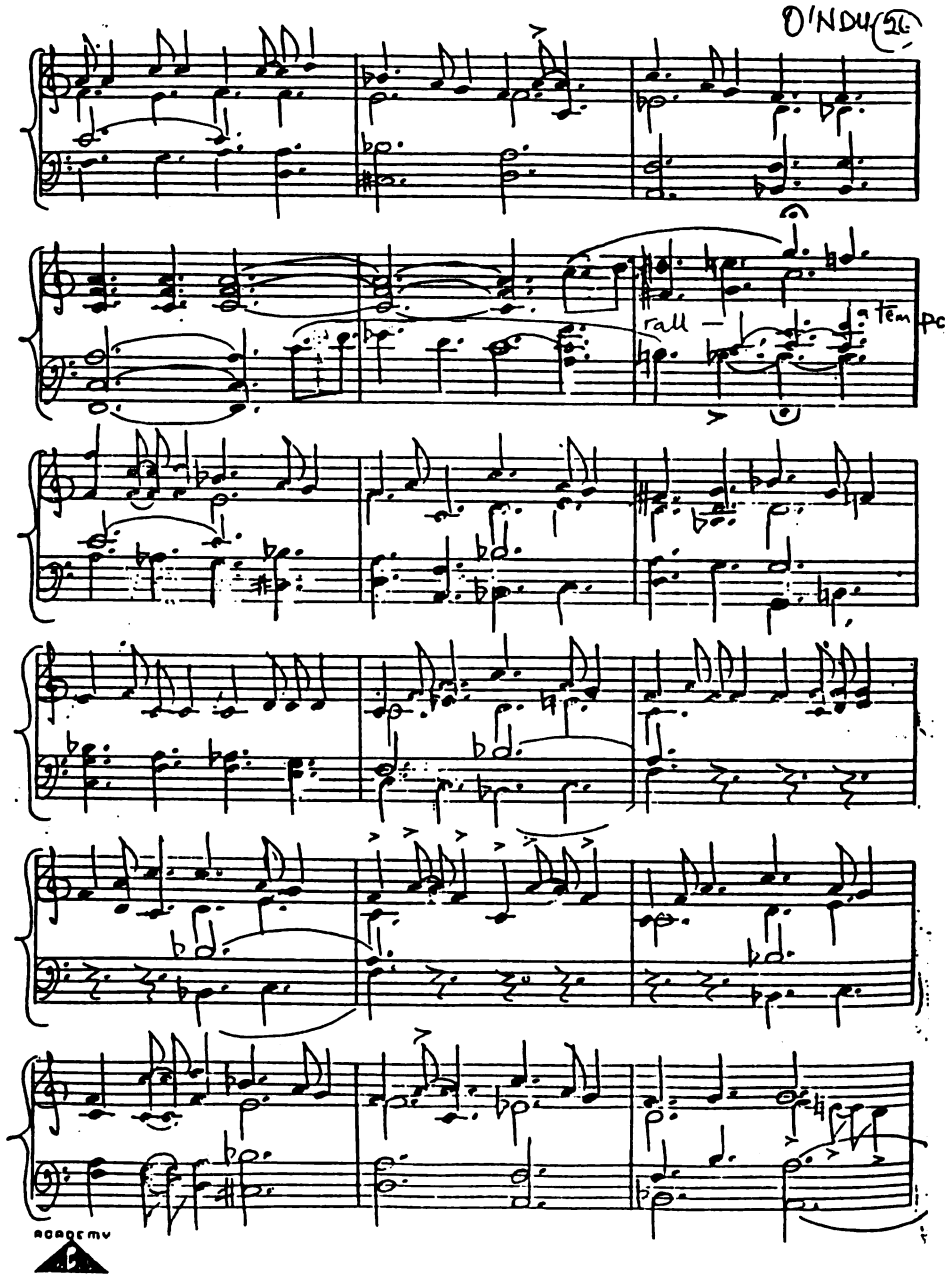

D'Ndu. (D5)
ACADEMY

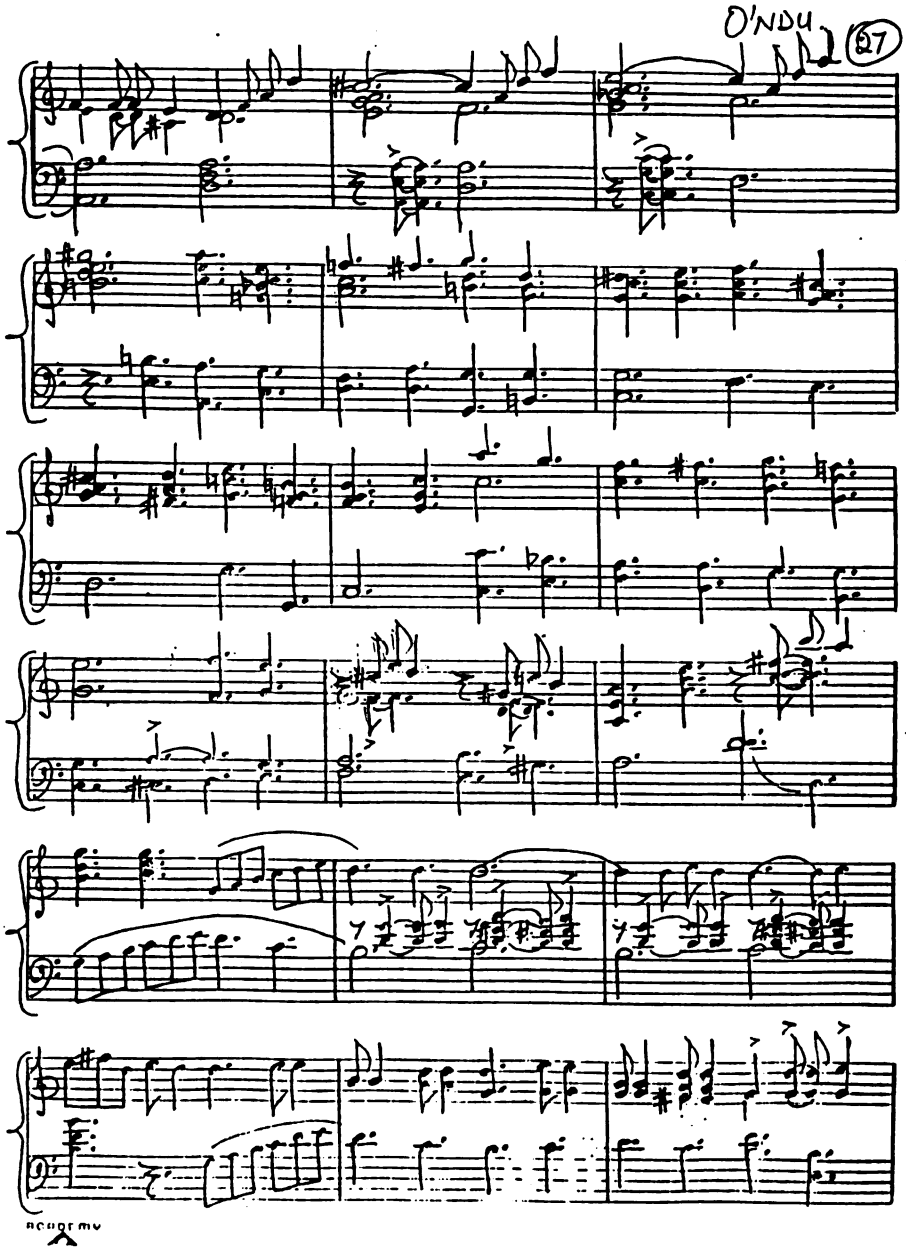

ACADEMY

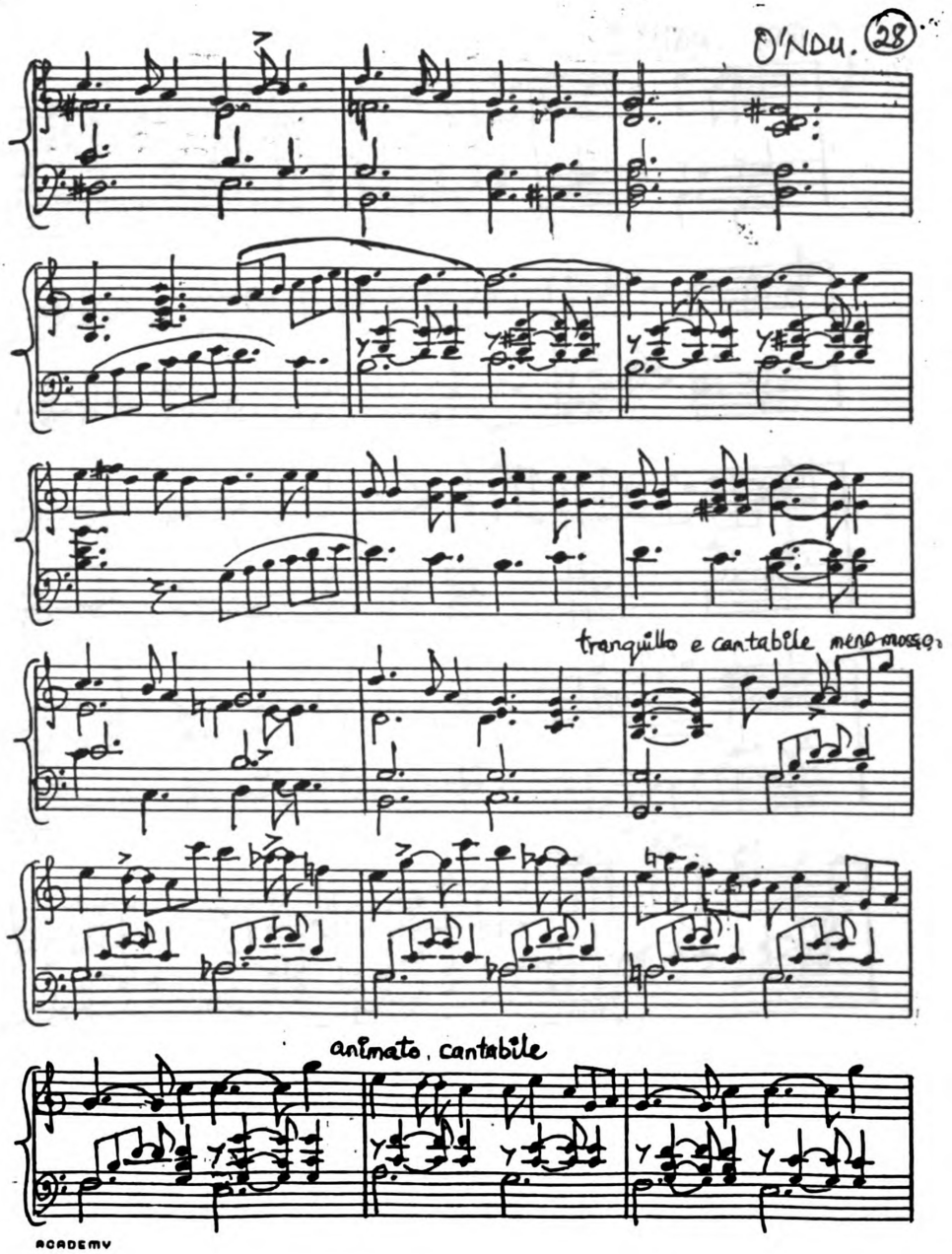

O'Ndu. 65
espressivo
cresc
ACADEMY

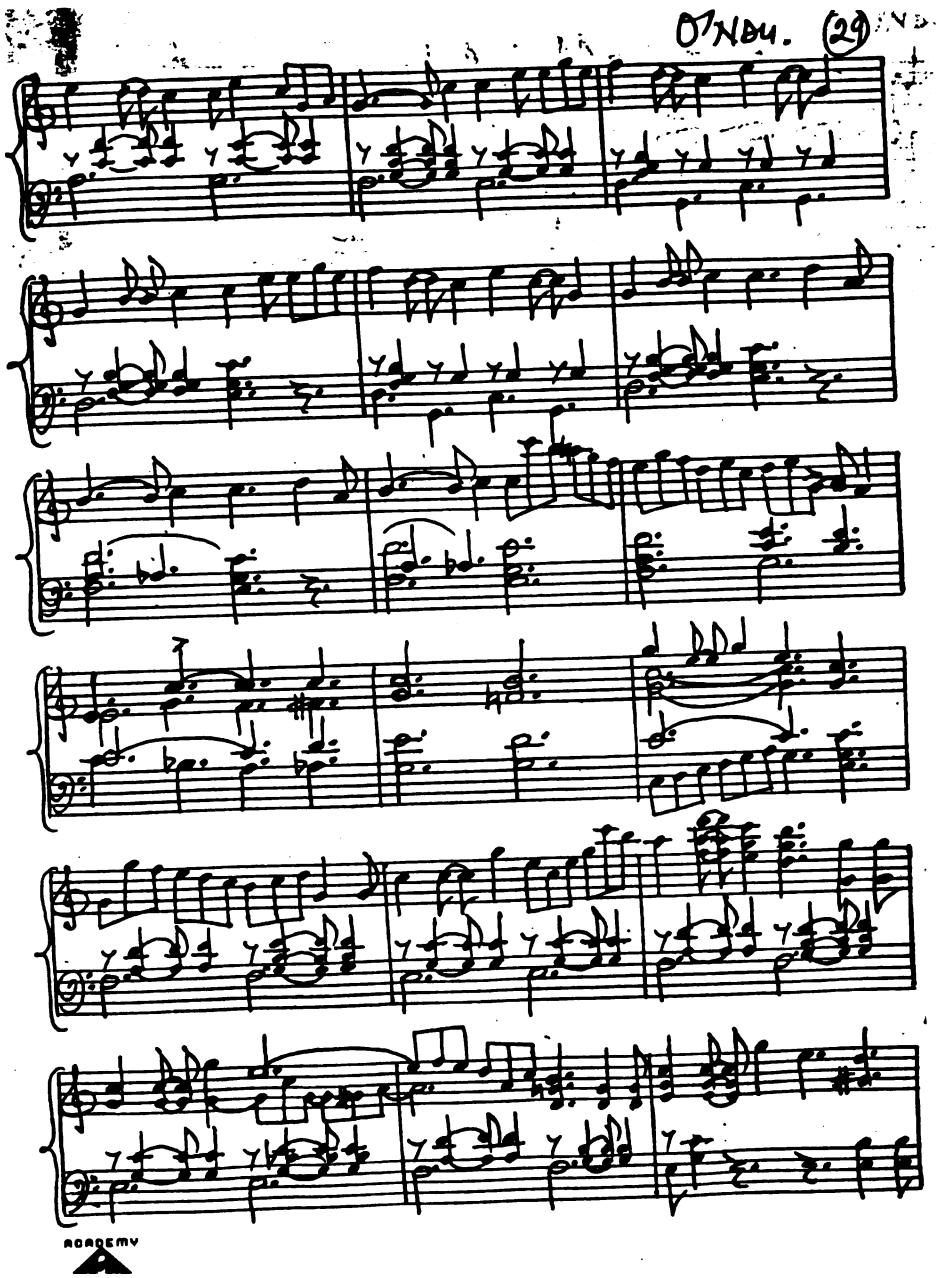
No. 10.

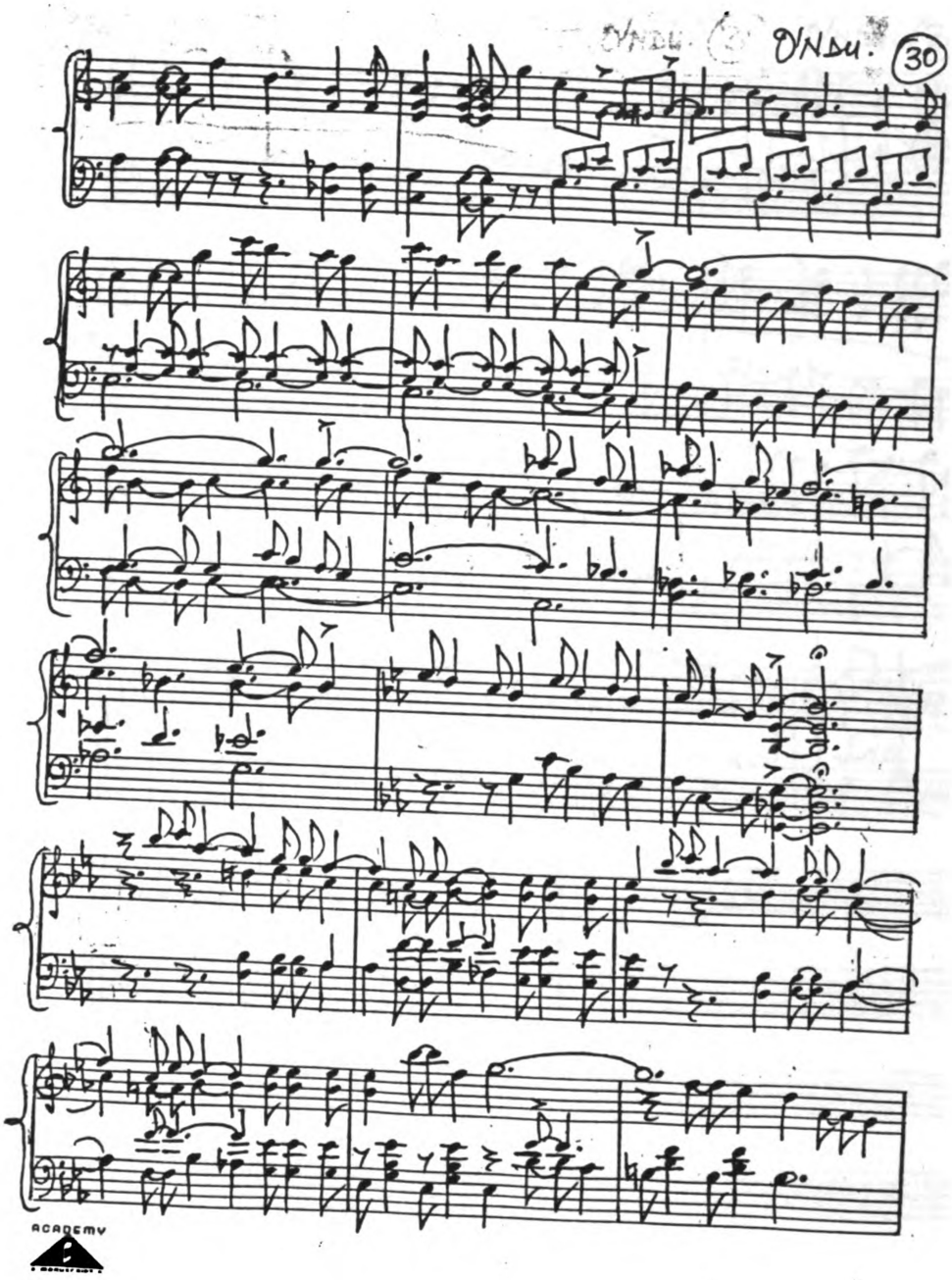

No. 10
IGBO FOLK MEDLEY for Electone Organ.
(25)
O'NDUBUISI
Medium fast; Waltz/variation synchro rhythm.

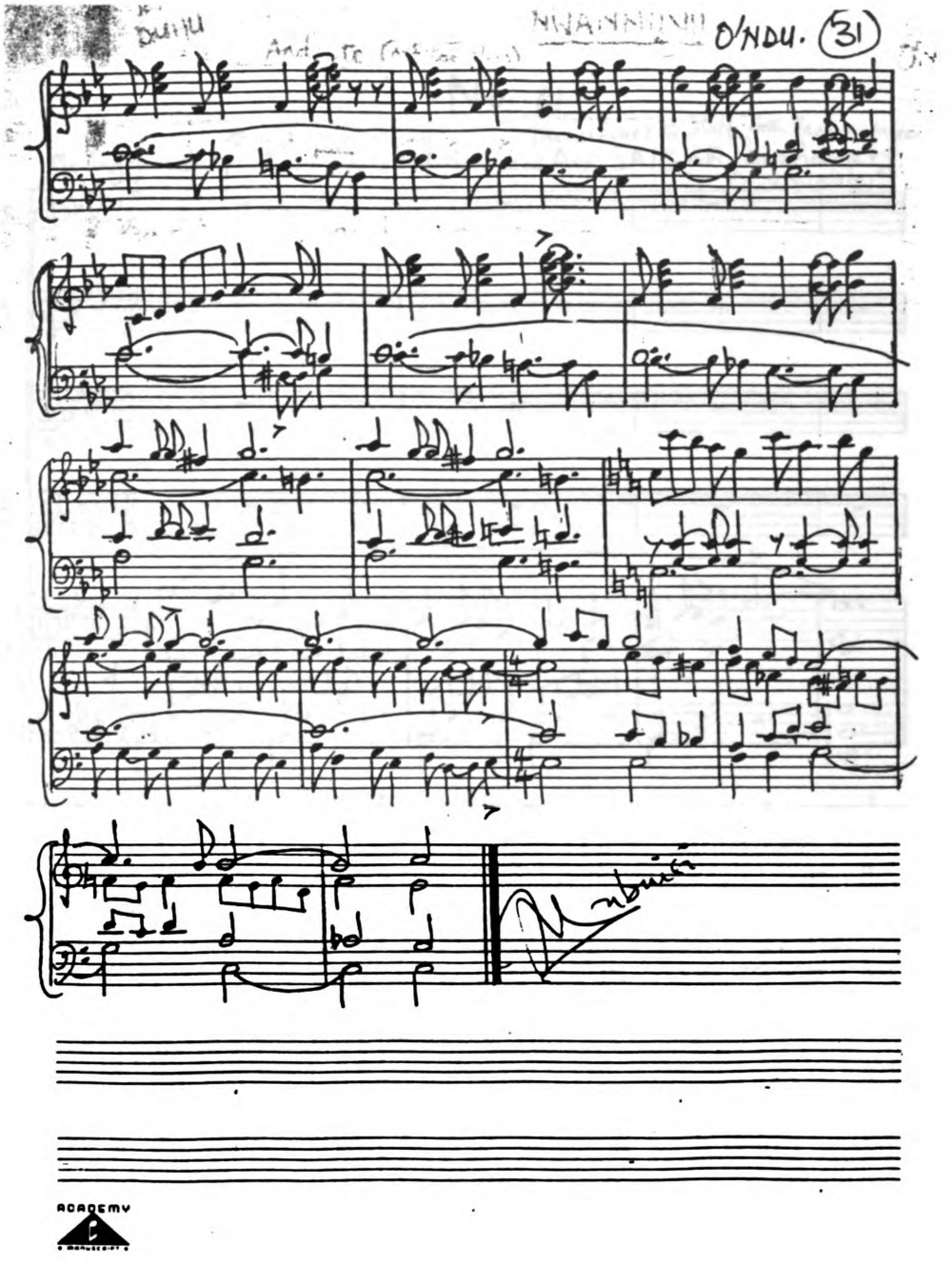

D'NDU
rall —
a tempo


D'NDU
27

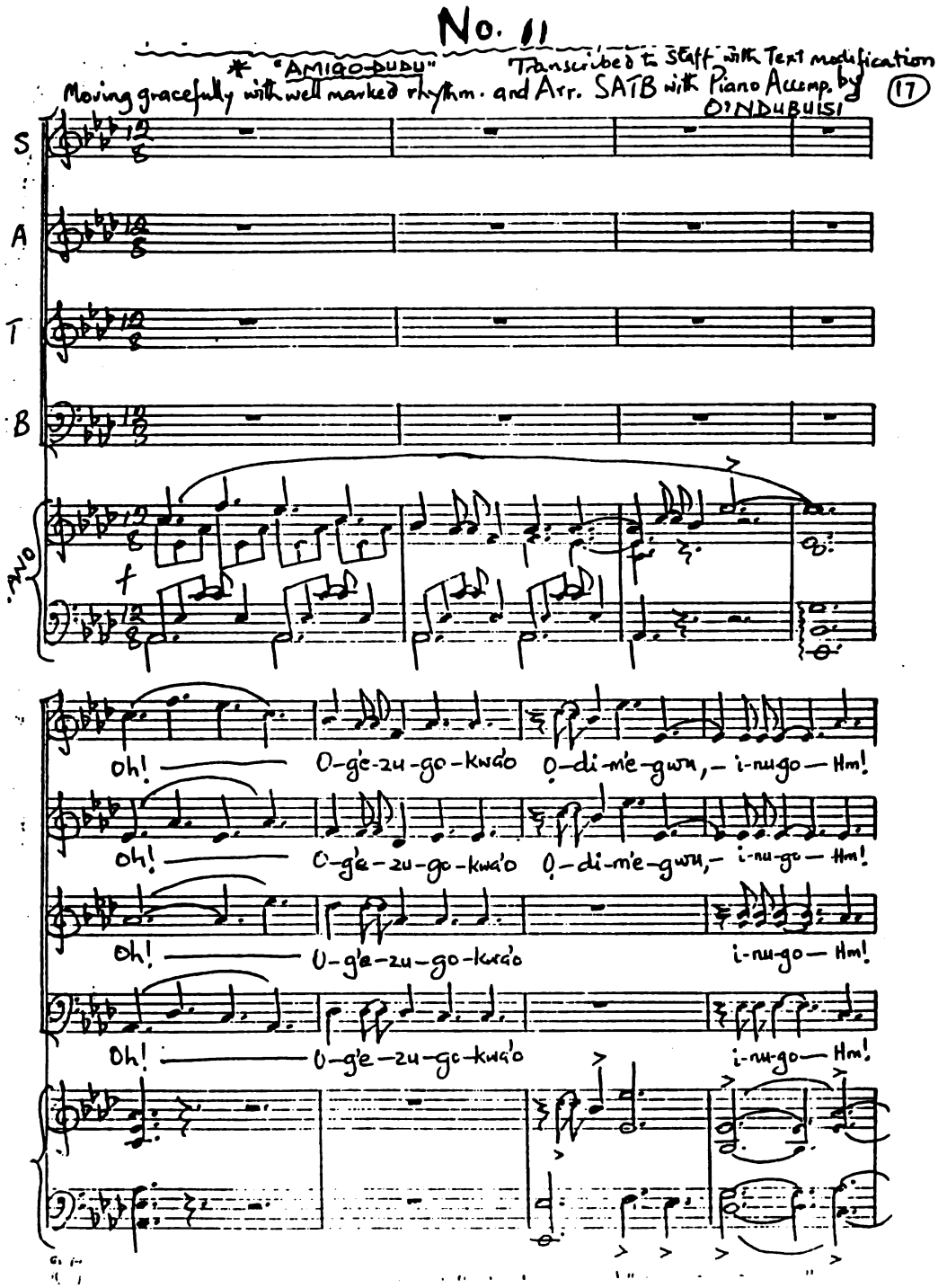

D'NOU. 28
tranquillo e cantabile meno mosso
animato, cantabile
ACADEMY

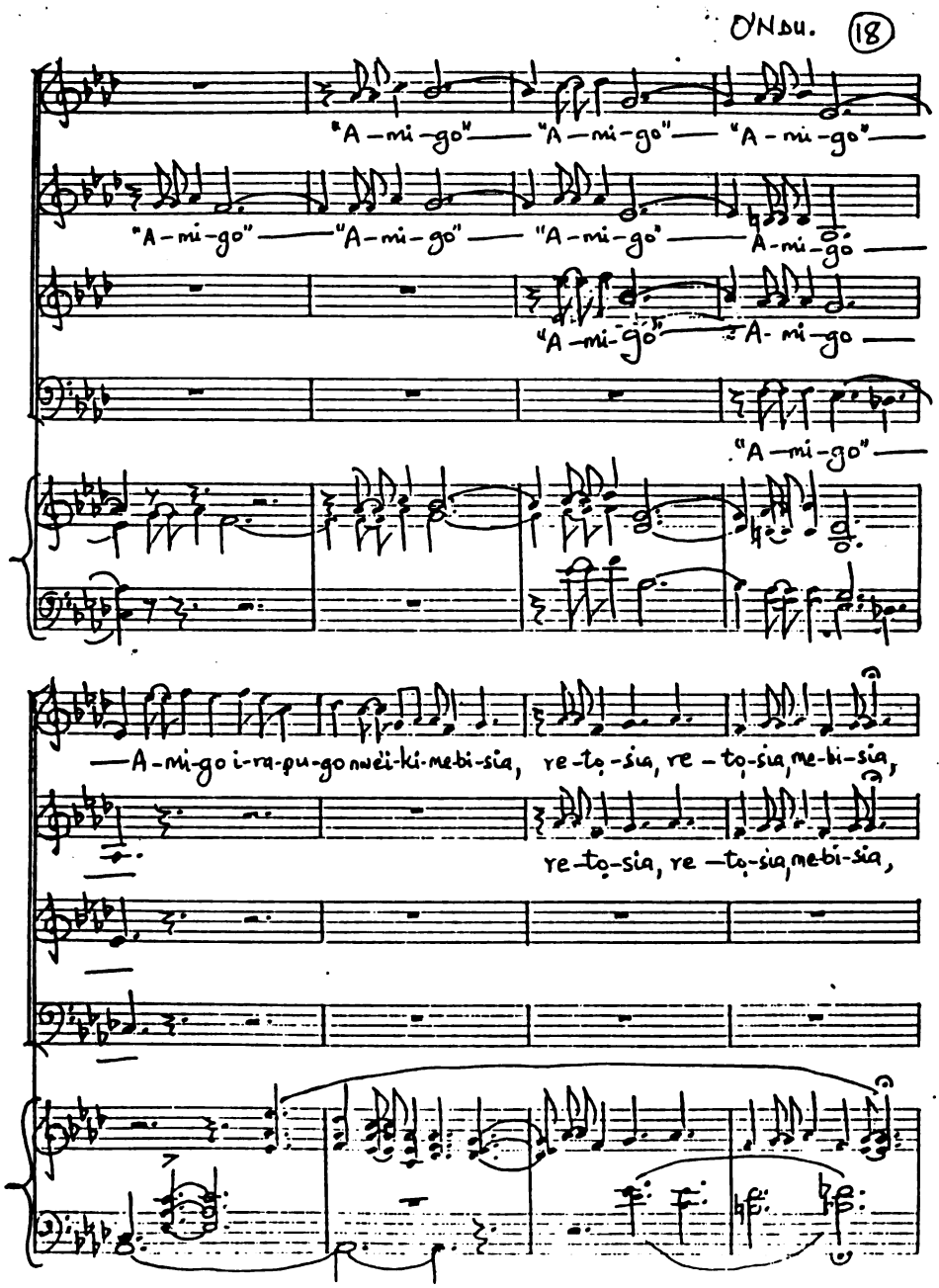

O/NBU. (29)
ROADEMY

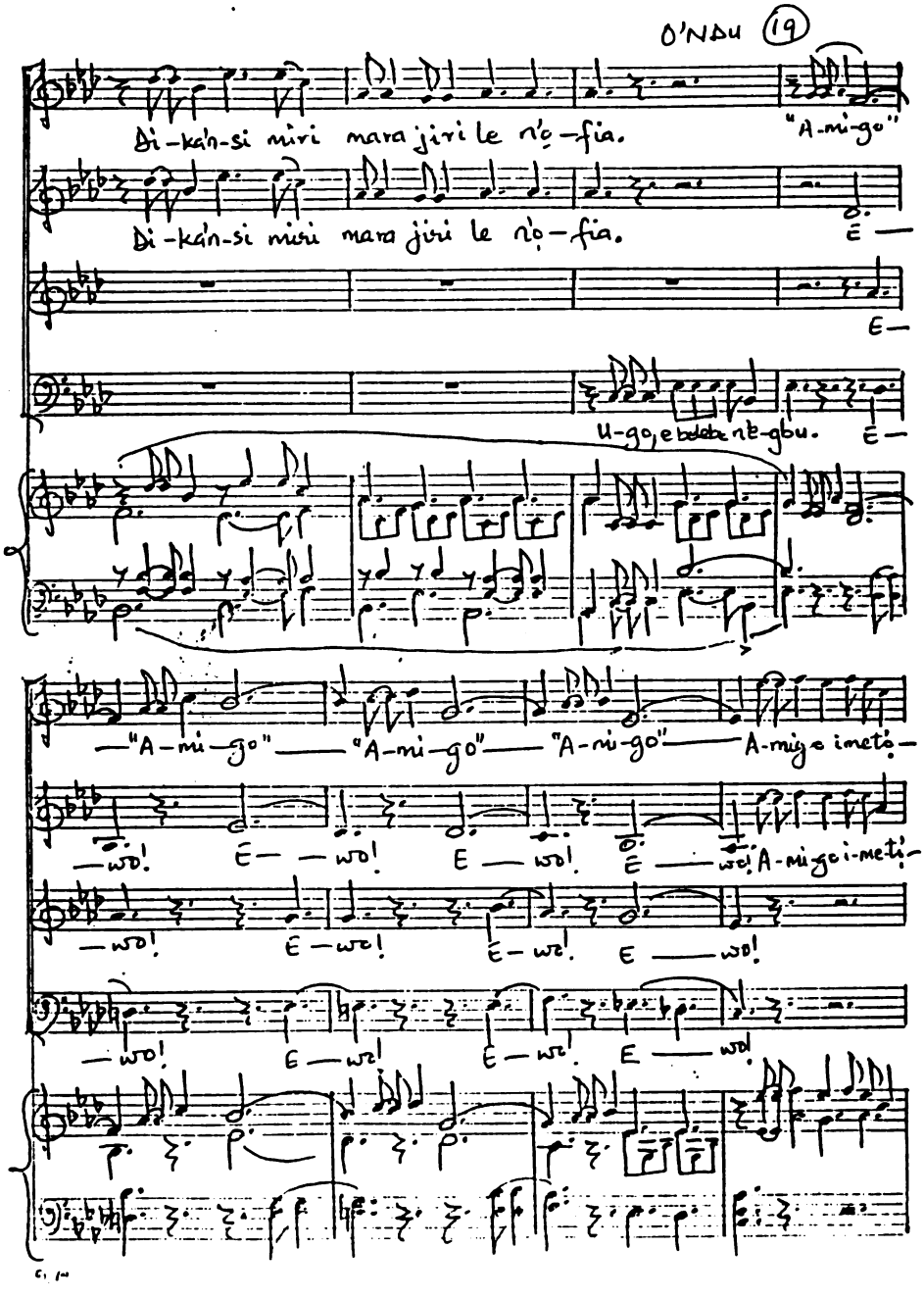

30
ACADEMY

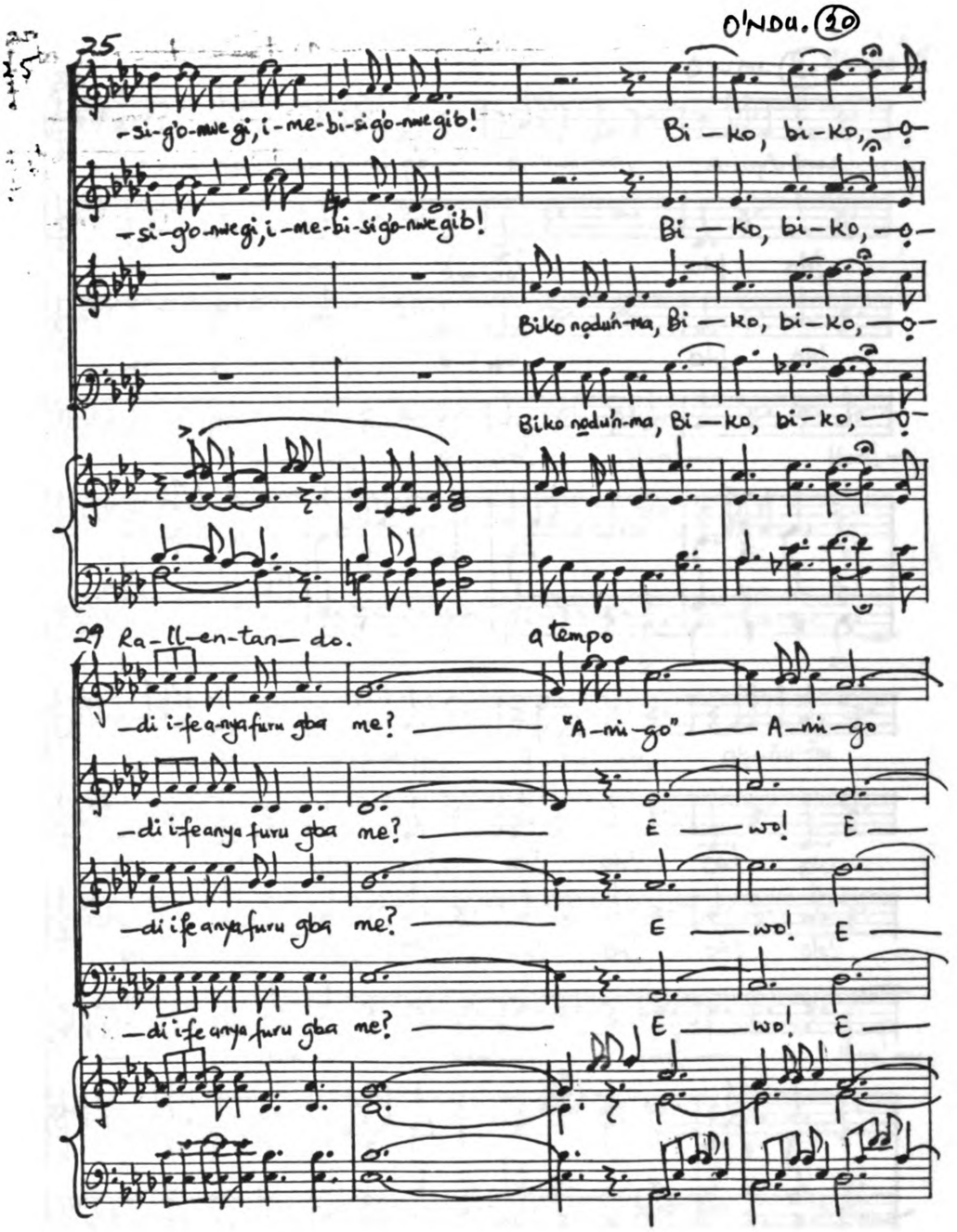

ACADEMY

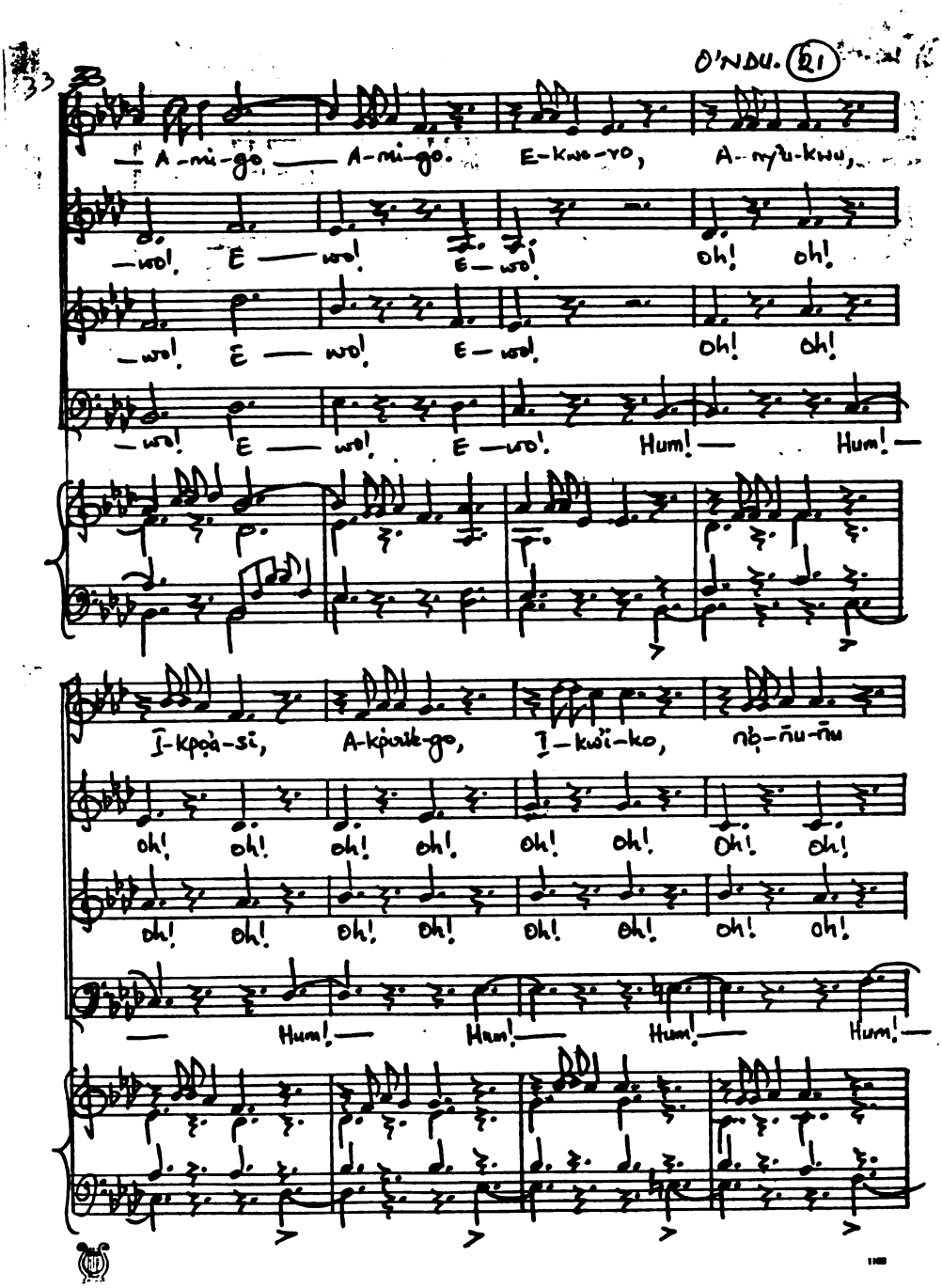
No. 11

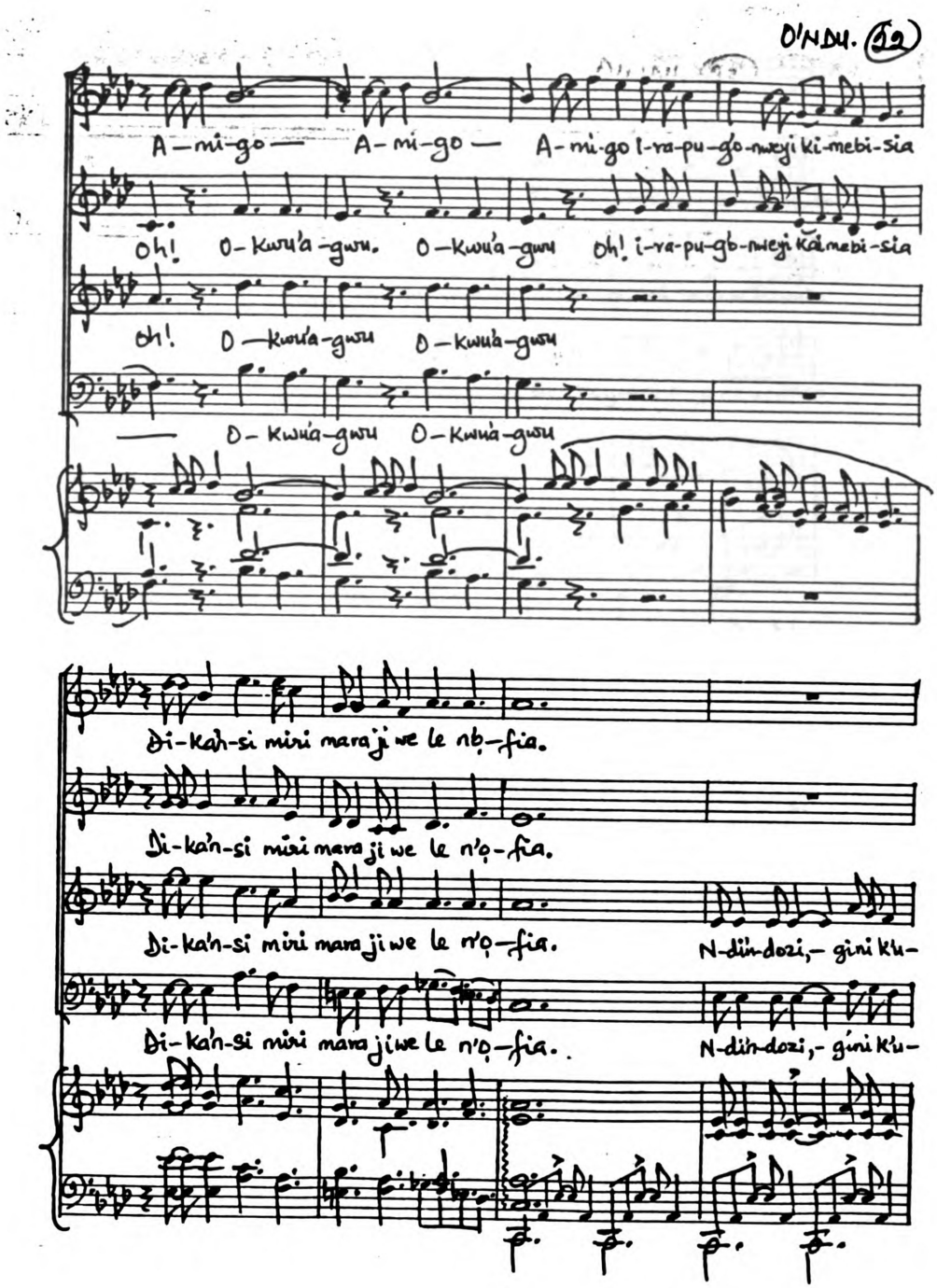

No. 11
* "AMIGO-DUDU"
Transcribed to staff with Text modification
Moving gracefully with well marked rhythm. and Arr. SATB with Piano Accomp. by O'NDUBUISI
(17)
S
A
T
B
PNO
f
Oh! O-g'e-zu-go-kwa'o O-di-m'e-gwu,- i-nu-go- Hm!
Oh! O-g'e-zu-go-kwa'o O-di-m'e-gwu,- i-nu-go- Hm!
Oh! O-g'e-zu-go-kwa'o i-nu-go- Hm!
Oh! O-g'e-zu-go-kwa'o i-nu-go- Hm!

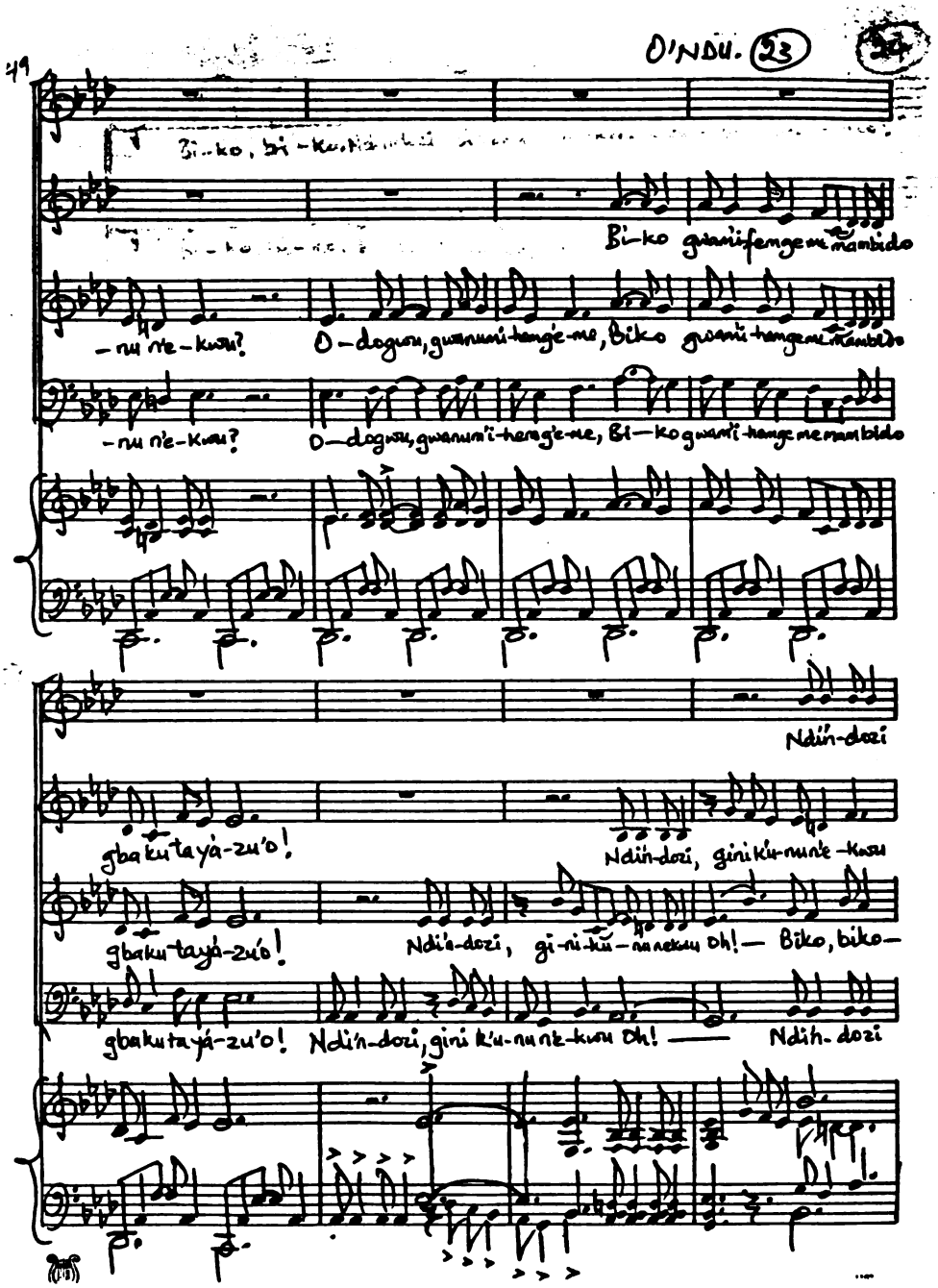

ONDU. (18)
"A-mi-go" — "A-mi-go" — "A-mi-go" —
"A-mi-go" — "A-mi-go" — "A-mi-go" — A-mi-go —
"A-mi-go" — A-mi-go —
"A-mi-go" —
—A-mi-go i-ra-pu-go nwëi-ki-mebi-sia, re-to-sia, re-to-sia, mebi-sia,
re-to-sia, re-to-sia, mebi-sia,

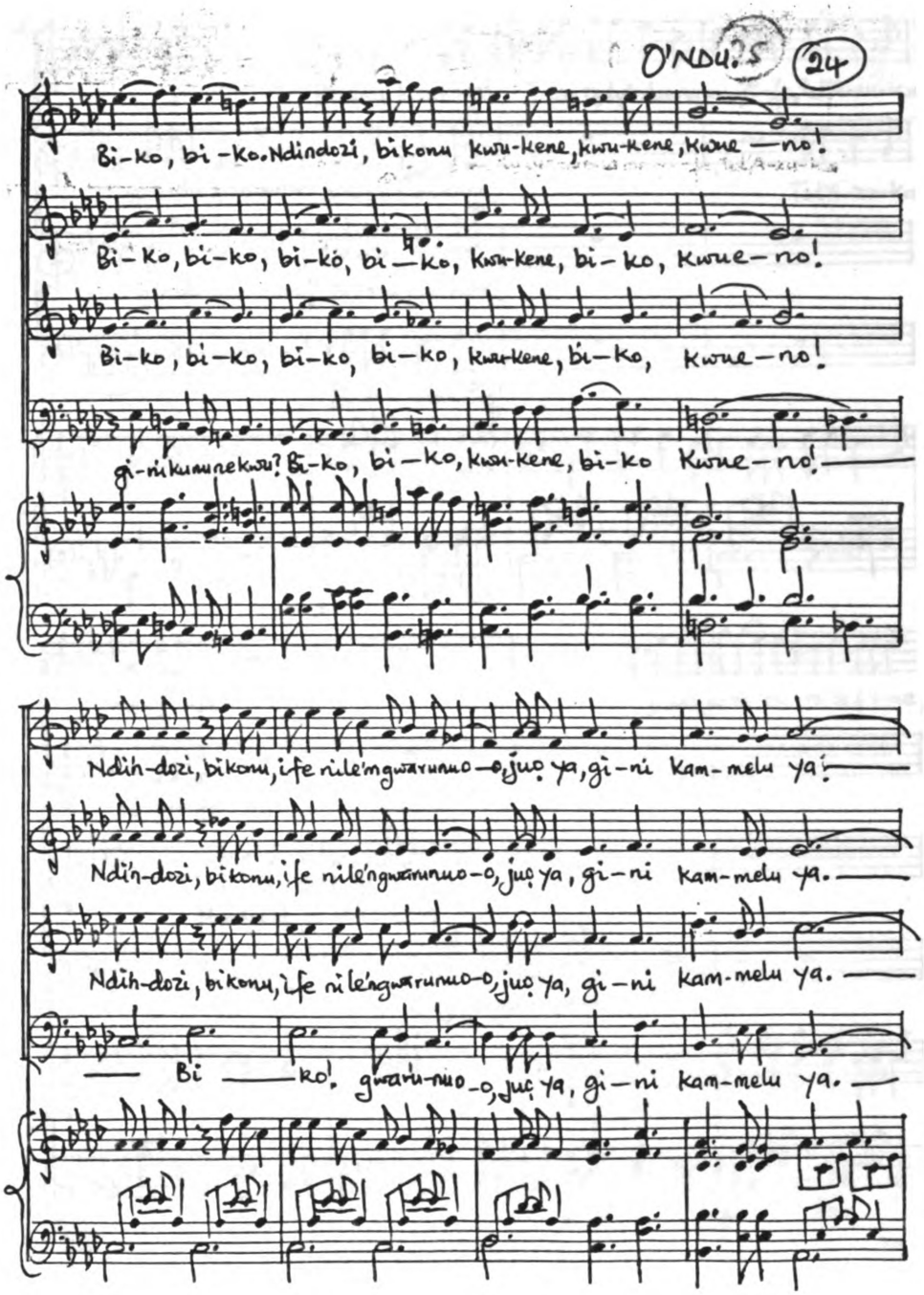

O'NDU (19)
Di-kán-si miri mara jiri le nọ-fia. "A-mi-go"
Di-kán-si miri mara jiri le nọ-fia. É —
É —
U-go, e bdbdbnt-gbu. É —
—"A-mi-go" — "A-mi-go" — "A-mi-go" — A-mi-go imetọ-
—wo! É — wo! E — wo! É — wo! A-mi-go i-metọ-
—wo! É — wo! É — wo! E — wo!
—wo! É — wo! É — wo! E — wo!

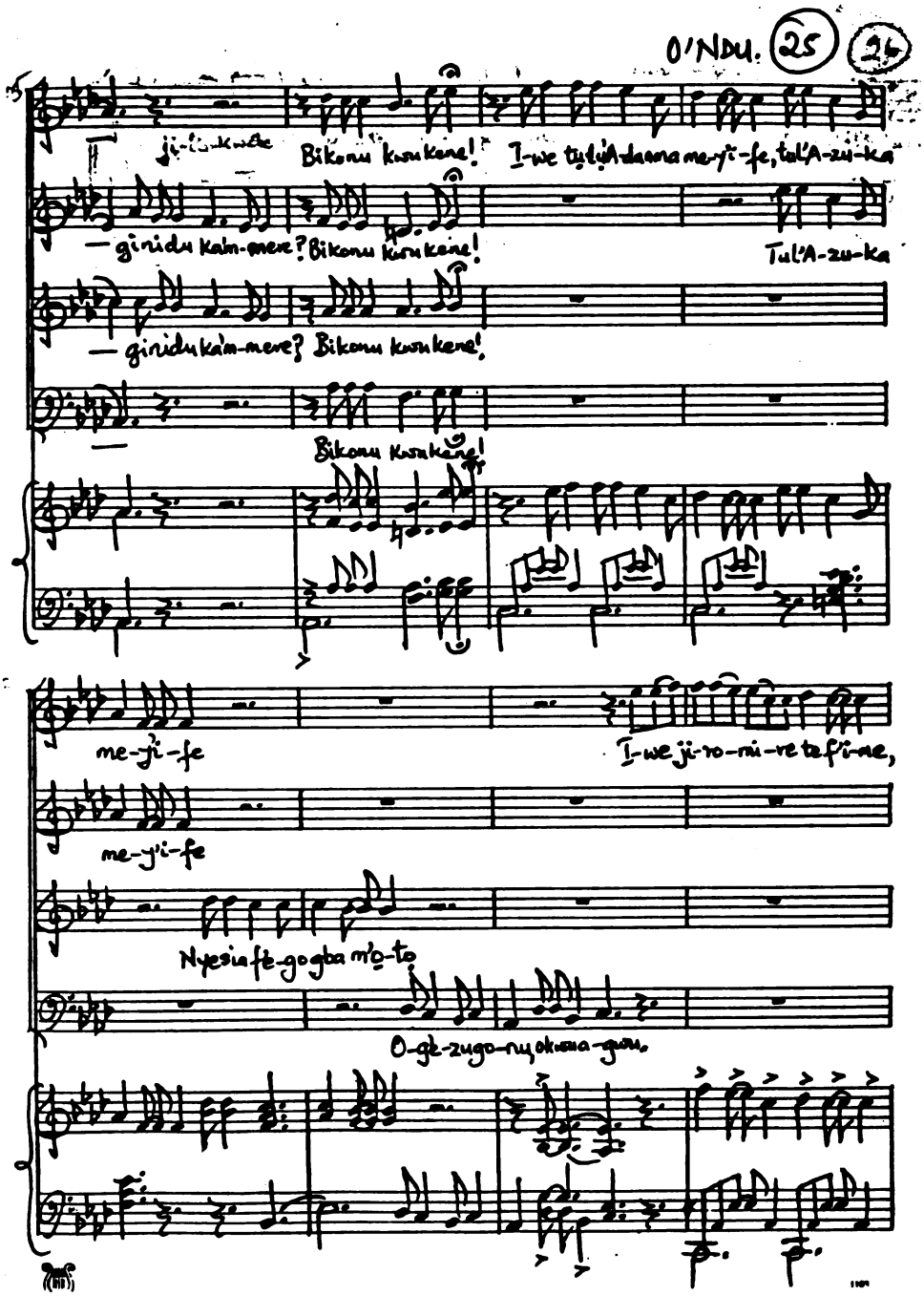

O'NDU. (20)
25
-si-g'o-nwegi, i-me-bi-si-g'o-nwegib!
Bi — ko, bi-ko,
-si-g'o-nwegi, i-me-bi-si-g'o-nwegib!
Bi — ko, bi-ko,
Biko nọduṅ-ma, Bi — ko, bi-ko,
Biko nọduṅ-ma, Bi — ko, bi-ko,
29 Ra-ll-en-tan-do.
a tempo
-di i-fe a-nya furu gba me?
"A-mi-go"
A-mi-go
-di i-fe anya furu gba me?
E — wo!
E
-di i-fe anya furu gba me?
E — wo!
E
-di i-fe anya furu gba me?
E — wo!
E

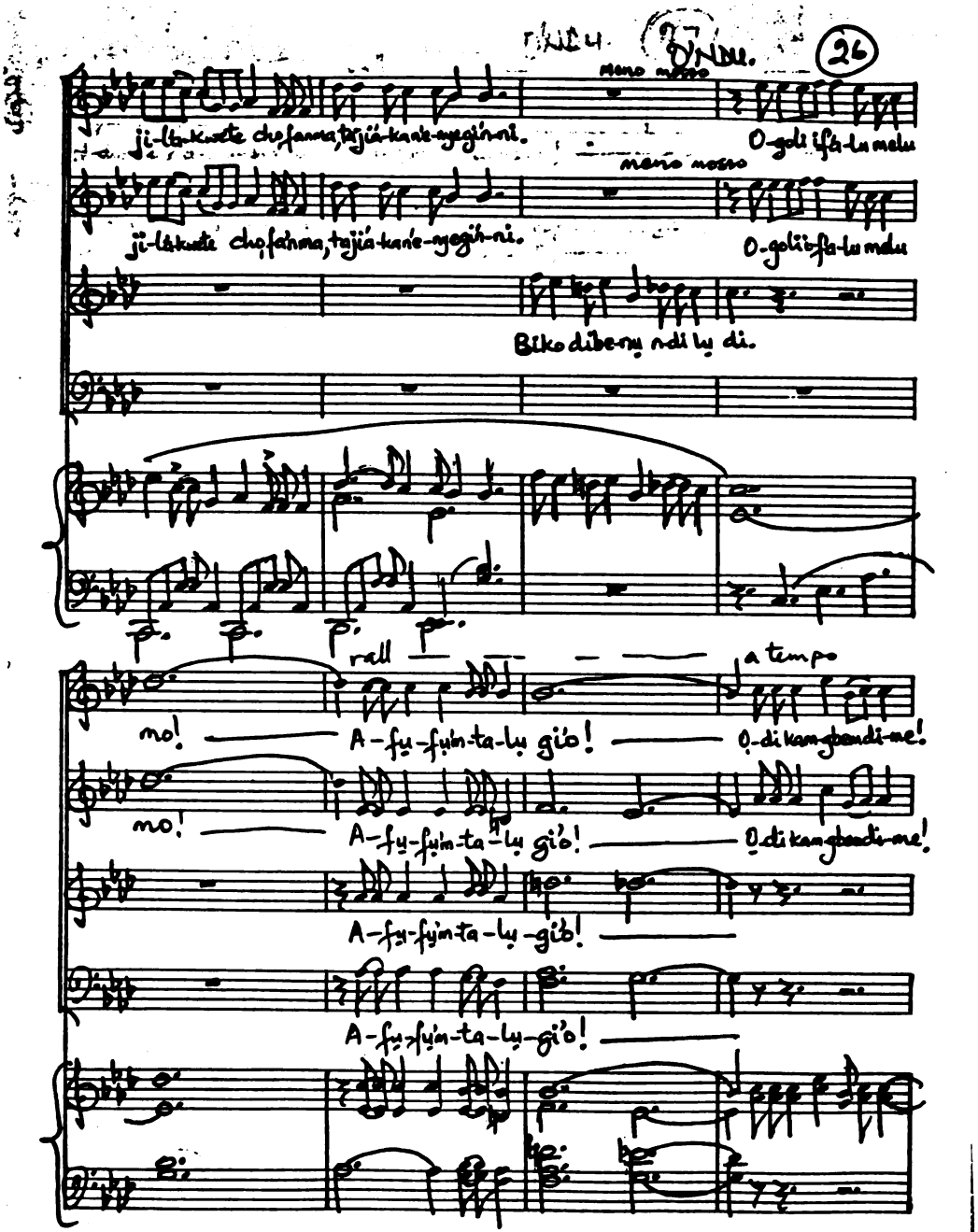

O'NDU. (21)
33
A-mi-go — A-mi-go. E-kwo-ro, A-nyi-kwu,
—wo! E — wo! E — wo! oh! oh!
—wo! E — wo! E — wo! oh! oh!
—wo! E — wo! E — wo! Hum! — Hum! —
I-kpoà-si, A-kpuik-go, I-kwi-ko, nị-ñu-ñu
oh! oh! oh! oh! oh! oh! oh! oh!
oh! oh! oh! oh! oh! oh! oh! oh!
— Hum! — Hum! — Hum! — Hum! —

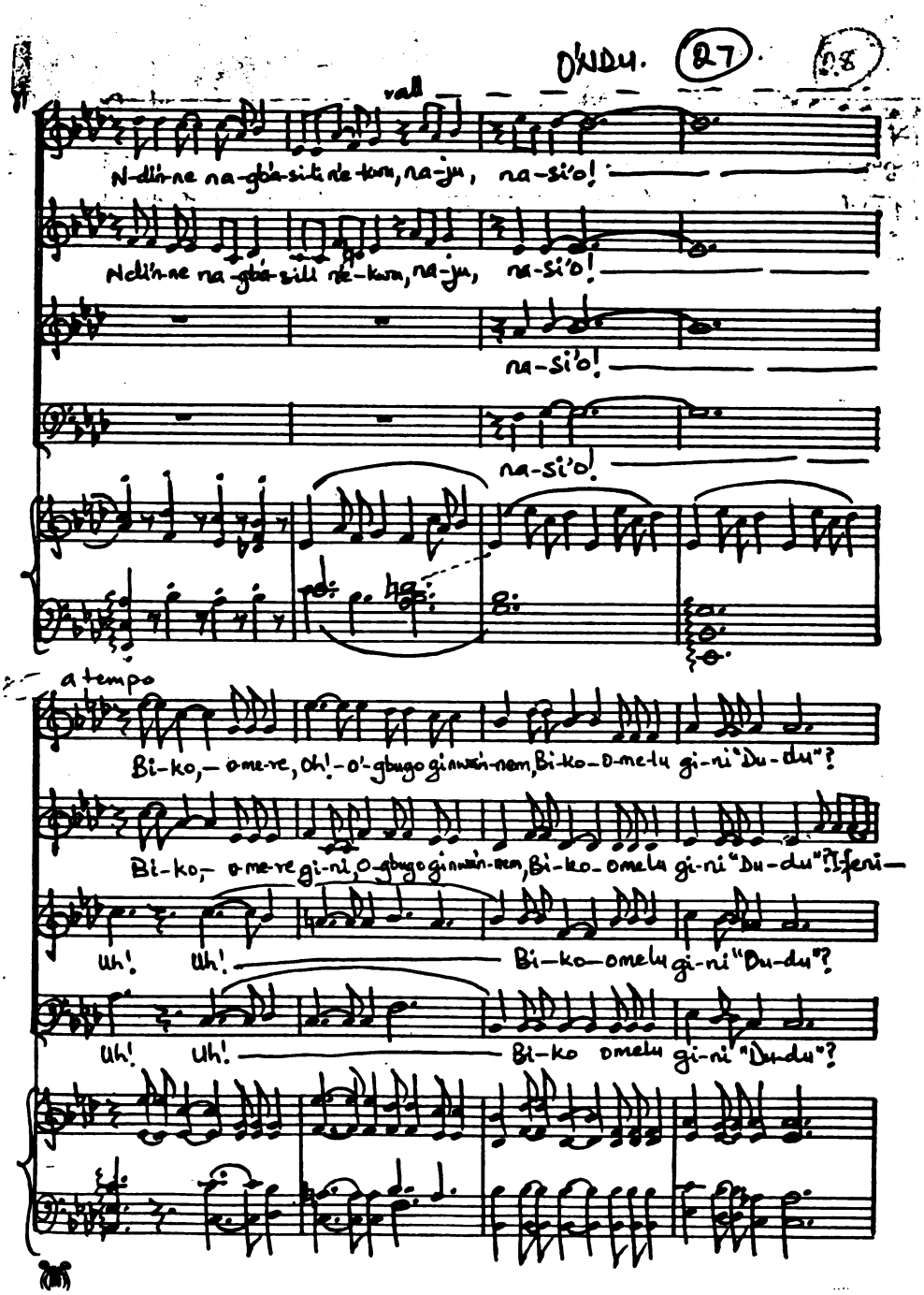

O'NDU. (12)
A—mi-go— A-mi-go— A-mi-go I-ra-pu-gb-nweyi ki-mebi-sia
Oh! O-kwuá-gwu. O—kwuá-gwu Oh! i-ra-pu-gb-nweyi kā mebi-sia
Oh! O—kwuá-gwu O—kwuá-gwu
— O-kwuá-gwu O-kwuá-gwu
Di-kah-si miri maraji we le nb—fia.
Di-kah-si miri maraji we le n'o-fia.
Di-kah-si miri maraji we le n'o—fia. N-dih-dozi,— gini ku-
Di-kah-si miri maraji we le n'o—fia. N-dih-dozi,- gini ku-

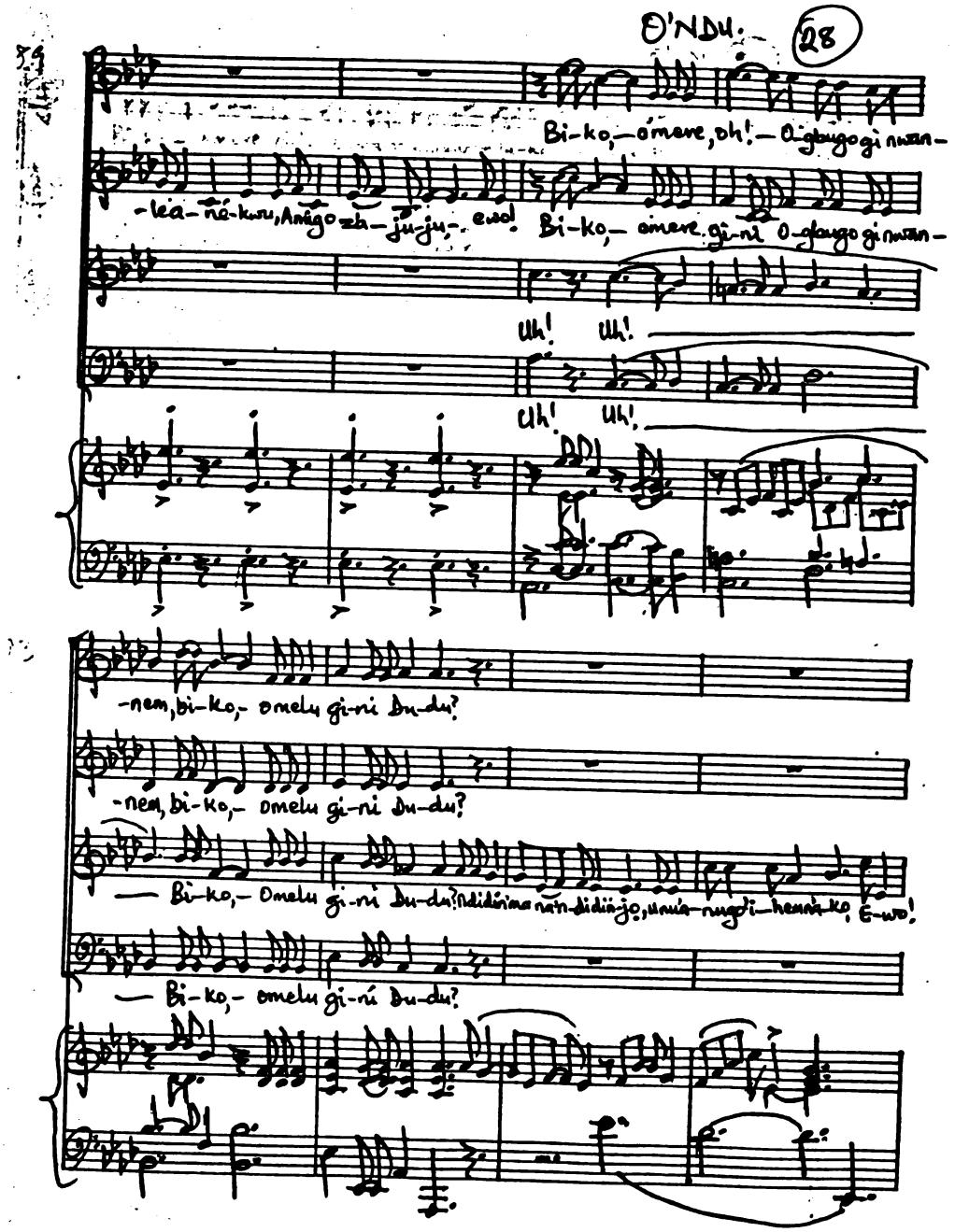

O'NDU. (23) (24)
49
Bi-ko, bi-ku-
Bi-ko guanifengeme mambido
-nu n'e-kuu? O-doguu, guanuni-tangé-me, Biko guani-tangeme mambido
-nu n'e-kuu? O-doguu, guanuni-tangé-me, Bi-ko guani-tangeme mambido
Ndiń-dozi
gbaku-tayá-zu'o!
Ndiń-dozi, giniku-nunk-kuu
gbaku-tayá-zu'o!
Ndi'a-dozi, gi-ni-kú-nunkuu oh! — Biko, biko-
gbakutayá-zu'o! Ndiń-dozi, giniku-nunk-kuu oh! — Ndiń-dozi

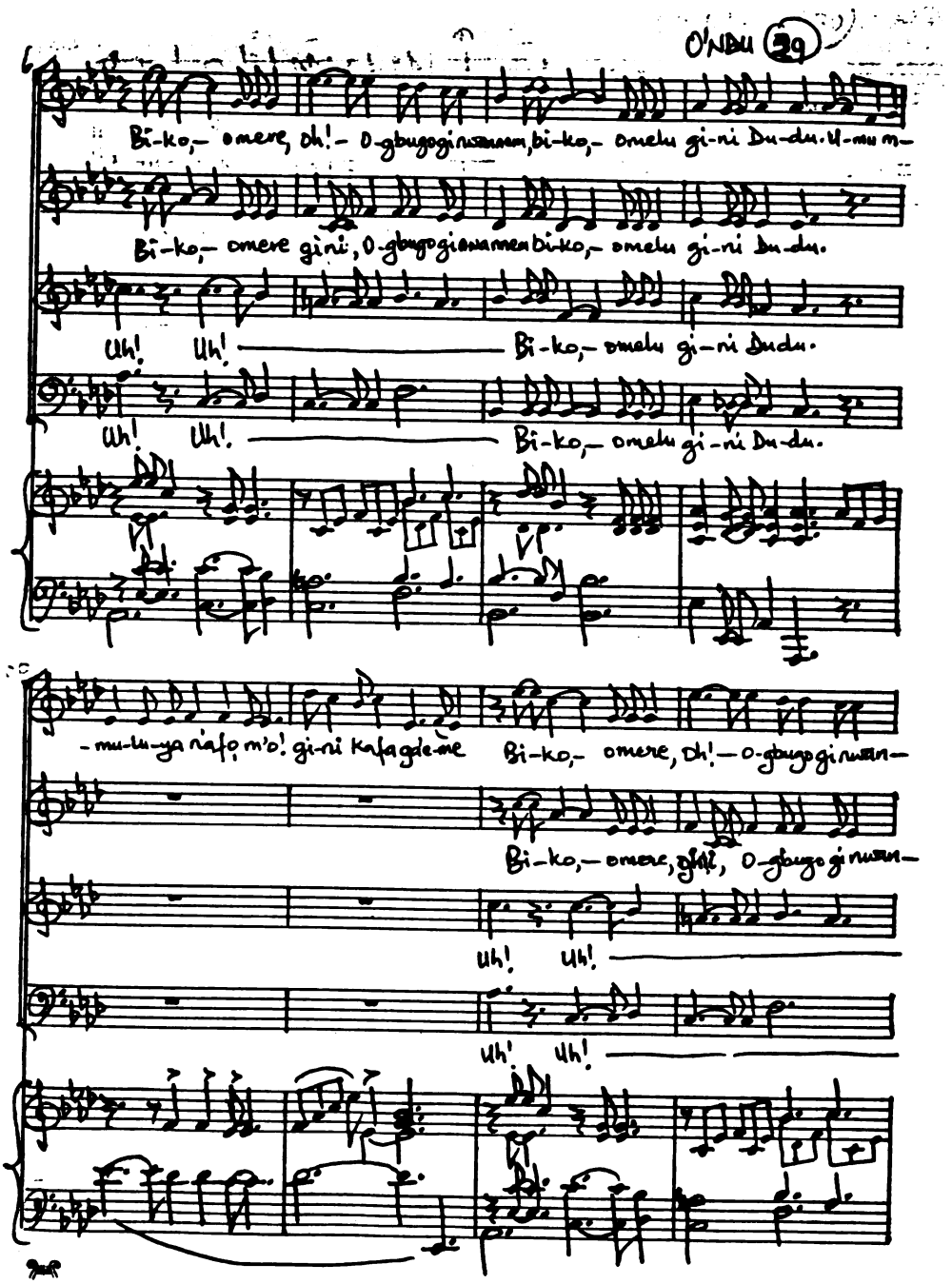

O'NDU.S (24)
Bi-ko, bi-ko. Ndindozi, bikonu kuu-kene, kuu-kene, Kuue — no!
Bi-ko, bi-ko, bi-ko, bi — ko, kuu-kene, bi-ko, Kuue-no!
Bi-ko, bi-ko, bi-ko, bi-ko, kuu-kene, bi-ko, Kuue-no!
gi-nikumulekuu? Bi-ko, bi-ko, kuu-kene, bi-ko Kuue-no!
Ndih-dozi, bikonu, ife nile'nguuruuuo-o, juọ ya, gi-ni kam-melu ya!
Ndih-dozi, bikonu, ife nile'nguuruuuo-o, juọ ya, gi-ni kam-melu ya.
Ndih-dozi, bikonu, ife nile'nguuruuuo-o, juọ ya, gi-ni kam-melu ya.
— Bi — ko! guuru-nuo-o, juọ ya, gi-ni kam-melu ya.

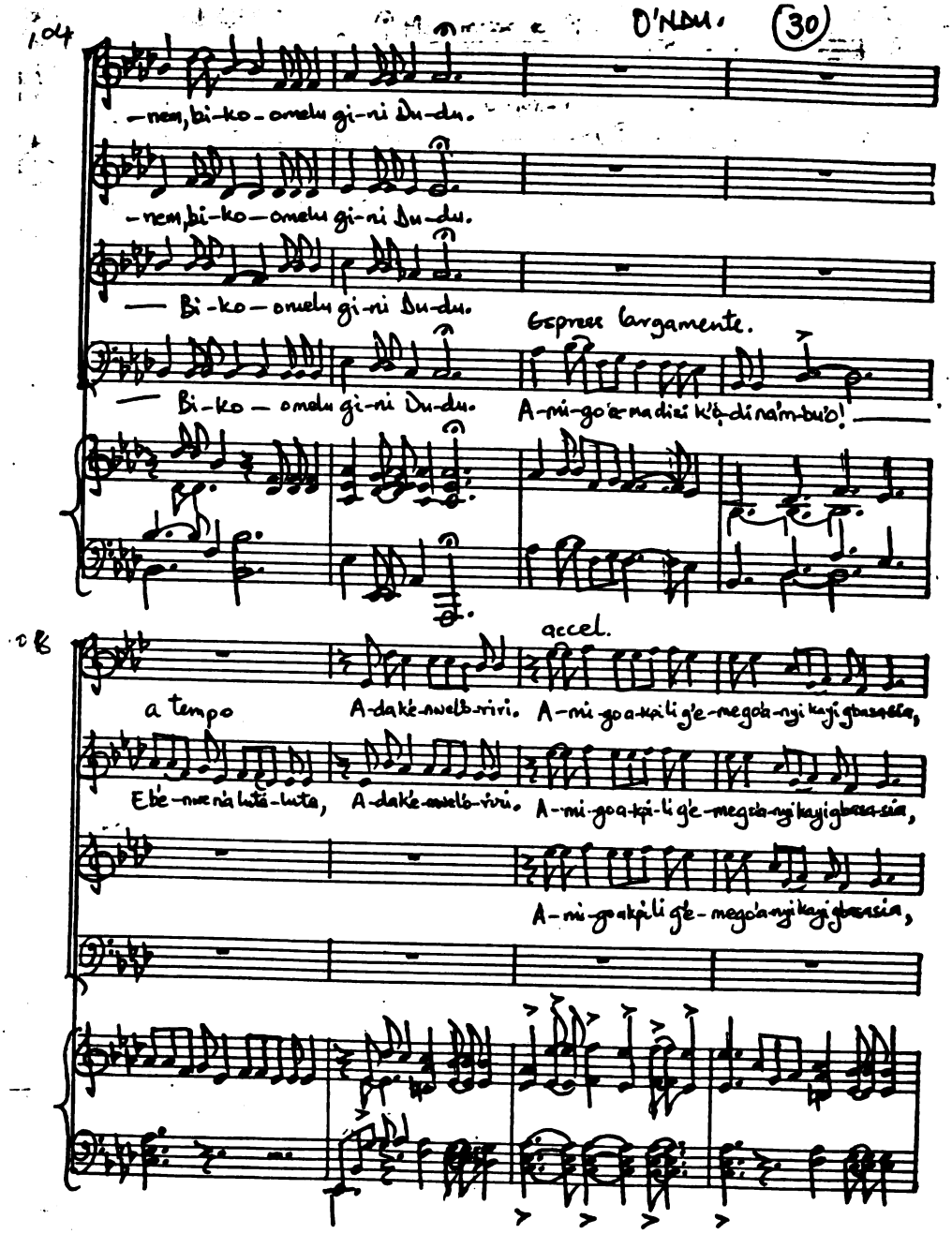

O'NDU. 25 26
ji-ti-kwe-te
Bikonu kwukene!
I-we tụ-tụ-A-daana me-yi-fe, tul'A-zu-ka
— giridu kam-mere? Bikonu kwukene!
Tul'A-zu-ka
— giridu kam-mere? Bikonu kwukene!
—
Bikonu kwukene!
me-yi-fe
I-we ji-ro-mi-re tafi-ne,
me-yi-fe
Nyesia fe-gogba m'ọ-tọ
O-gẹ-zugo-nyokwa-gwu.

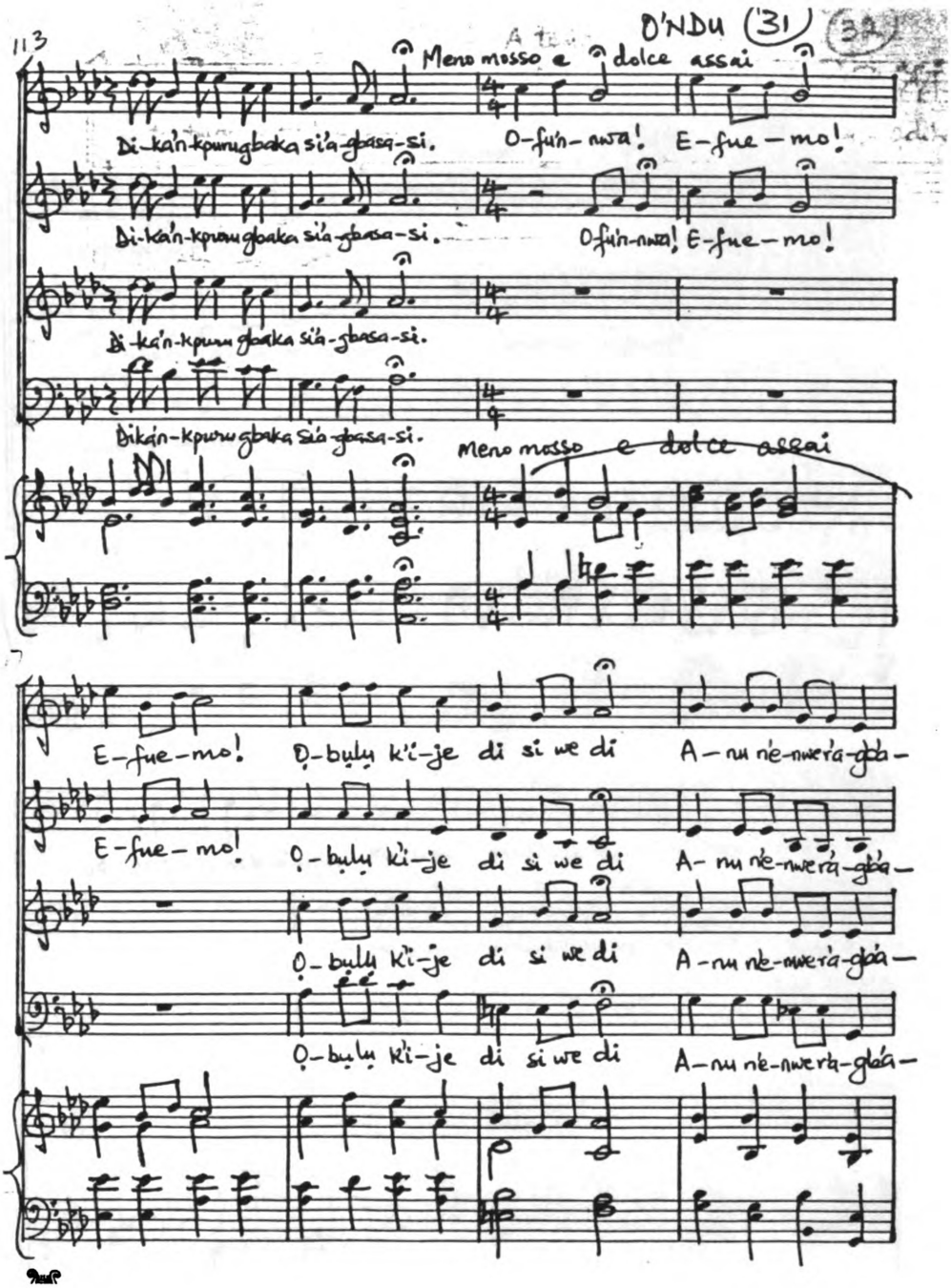

26
meno mosso
ji-lá-kuele chofanna, tajiá-kaná-ngegí-ni.
O-goli ifá-lu malu
meno mosso
ji-lá-kuele chofanna, tajiá-kaná-ngegí-ni.
O-goli ifá-lu malu
Biko dibenu ndi lu di.
rall
a tempo
no!
A-fu-fuin-ta-lu gió!
O-di kan-gandi-me!
no!
A-fu-fuin-ta-lu gió!
O-di kan-gandi-me!
A-fu-fuin-ta-lu-gió!
A-fu-fuin-ta-lu-gió!

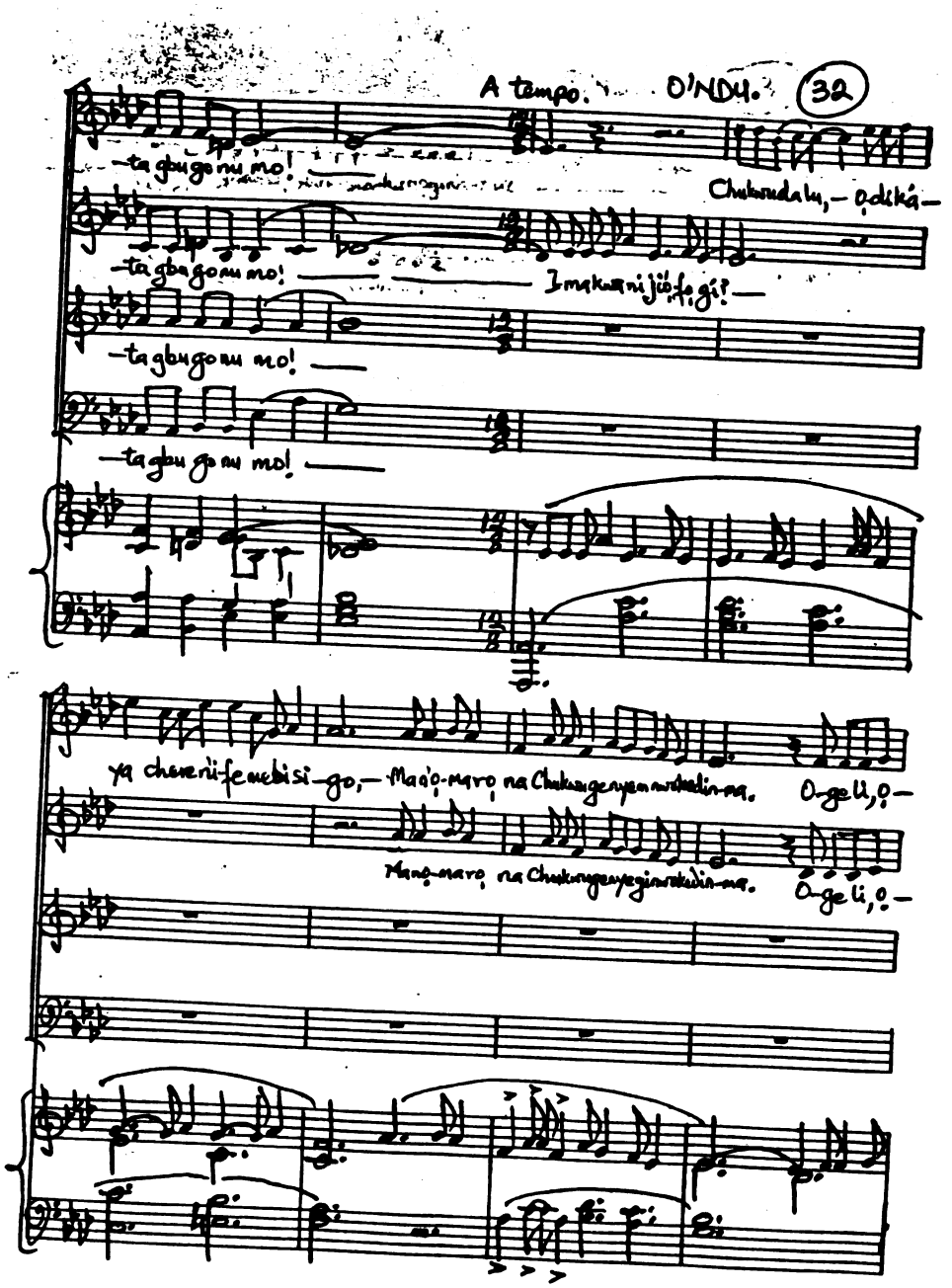

ỌNỤDU. 27. 28.
rall
N-dlị-ne na-gbà-siliri'e-kwa, na-ju, na-si'o!
Ndlị-ne na-gbà-silli ne-kwa, na-ju, na-si'o!
na-si'o!
na-si'o!
a tempo
Bi-ko,— o-me-re, Oh!-o'-gbugo ginwin-nem, Bi-ko-o-me-lu gi-ni "Du-du"?
Bi-ko,— o-me-re gi-ni, O-gbugo ginwin-nem, Bi-ko-o-me-lu gi-ni "Du-du"? Ifeni—
Uh! Uh! Bi-ko-o-me-lu gi-ni "Du-du"?
Uh! Uh! Bi-ko o-me-lu gi-ni "Du-du"?

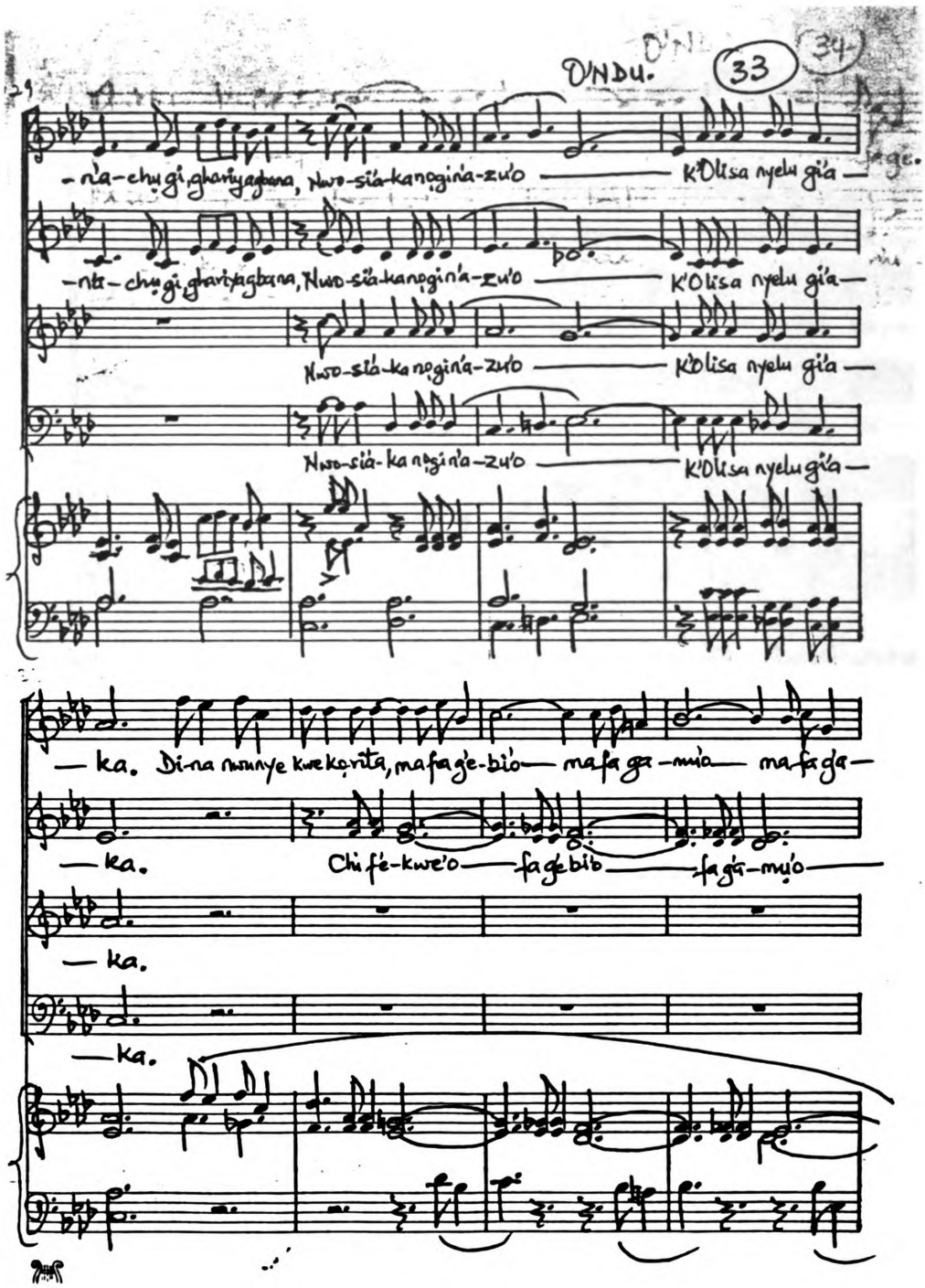

O'NDU.
28
Bi-ko, omere, oh! Ogbogo gi nwan-
-lea-ñá-kwu, Anigo zh-ju-ju-. eee! Bi-ko, omere gi-ni Ogbogo gi nwan-
Uh! Uh!
Uh! Uh!
-nem, bi-ko, omelu gi-ni Du-du?
-nem, bi-ko, omelu gi-ni Du-du?
— Bi-ko, omelu gi-ni Du-du? Ndidiana nan-diiajo, uwa-nugoi-hemá-ko, E-wo!
— Bi-ko, omelu gi-ni Du-du?

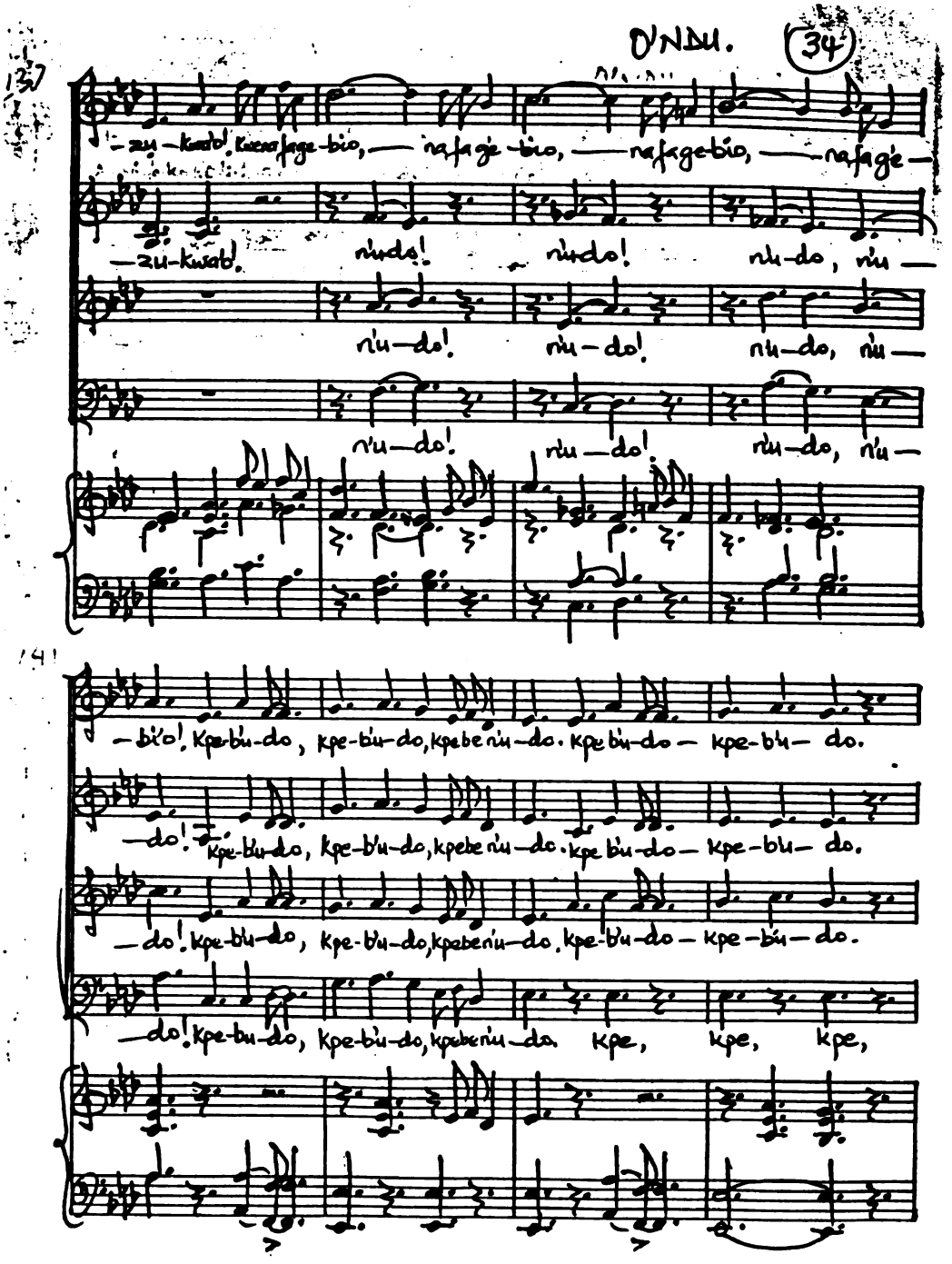

O'NDU 29
Bi-ko,- omere, oh!- O-gbugo gi-nwanwa, bi-ko,- omelu gi-ni Du-du. U-mu m-
Bi-ko,- omere gini, O-gbugo gi-nwanwa, bi-ko,- omelu gi-ni Du-du.
Uh! Uh! Bi-ko,- omelu gi-ni Du-du.
Uh! Uh! Bi-ko,- omelu gi-ni Du-du.
-mu-lu-ya nafo m'o! gi-ni kafa gle-me Bi-ko,- omere, oh!- O-gbugo gi-nwan-
Bi-ko,- omere, oh!, O-gbugo gi-nwan-
Uh! Uh!
Uh! Uh!

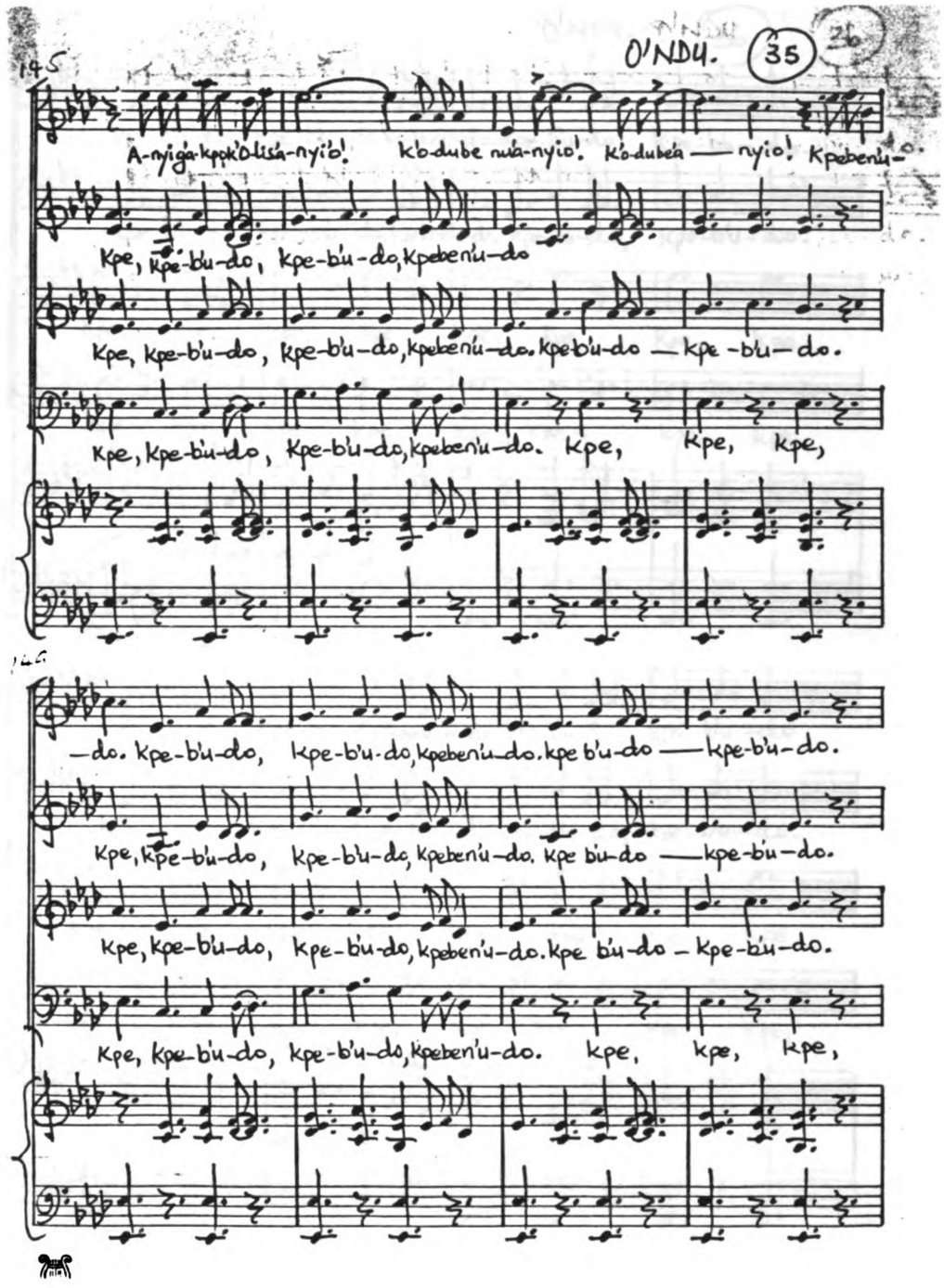

104
D'NDM. (30)
—nem, bi-ko—omelu gi-ni Du-du.
—nem, bi-ko—omelu gi-ni Du-du.
— Bi-ko—omelu gi-ni Du-du.
Espress largamente.
— Bi-ko—omelu gi-ni Du-du. A-mi-go'e-na dizi ki'i-di na'm-bu'o!
accel.
a tempo
A-daké-nwelb-riri. A-mi-goa-kpi-li gʼe-megoà-nyi kayi gbaaséa,
Ebé-nwe nà lutá-luta, A-daké-nwelb-riri. A-mi-goa-kpi-li gʼe-megoà-nyi kayi gbaa-sia,
A-mi-goakpili gʼe-megoà-nyi kayi gbaasia,

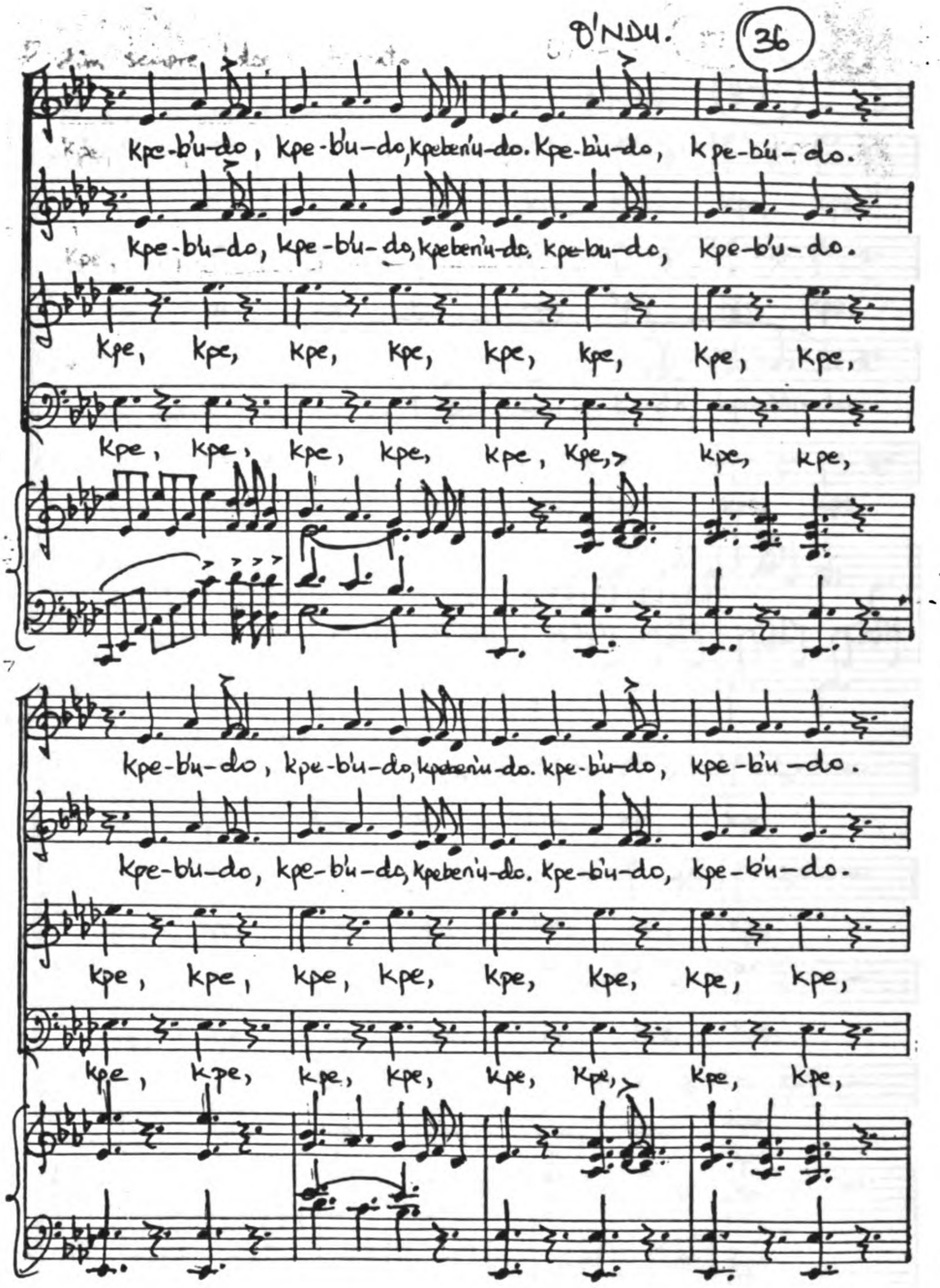

D'NDU (31)
113
Meno mosso e dolce assai
Di-kán-kpuru gbaka siá-gbasa-si.
O-fún-nwa! E-fue-mo!
Di-kán-kpuru gbaka siá-gbasa-si.
O fún-nwa! E-fue-mo!
Di-kán-kpuru gbaka siá-gbasa-si.
Dikán-kpuru gbaka siá-gbasa-si.
Meno mosso e dolce assai
E-fue-mo!
Ọ-bụlụ kí-je di si we di
A-nu né-nwerá-gbá-
E-fue-mo!
Ọ-bụlụ kí-je di si we di
A-nu né-nwerá-gbá-
Ọ-bụlụ kí-je di si we di
A-nu né-nwerá-gbá-
Ọ-bụlụ kí-je di si we di
A-nu né-nwerá-gbá-

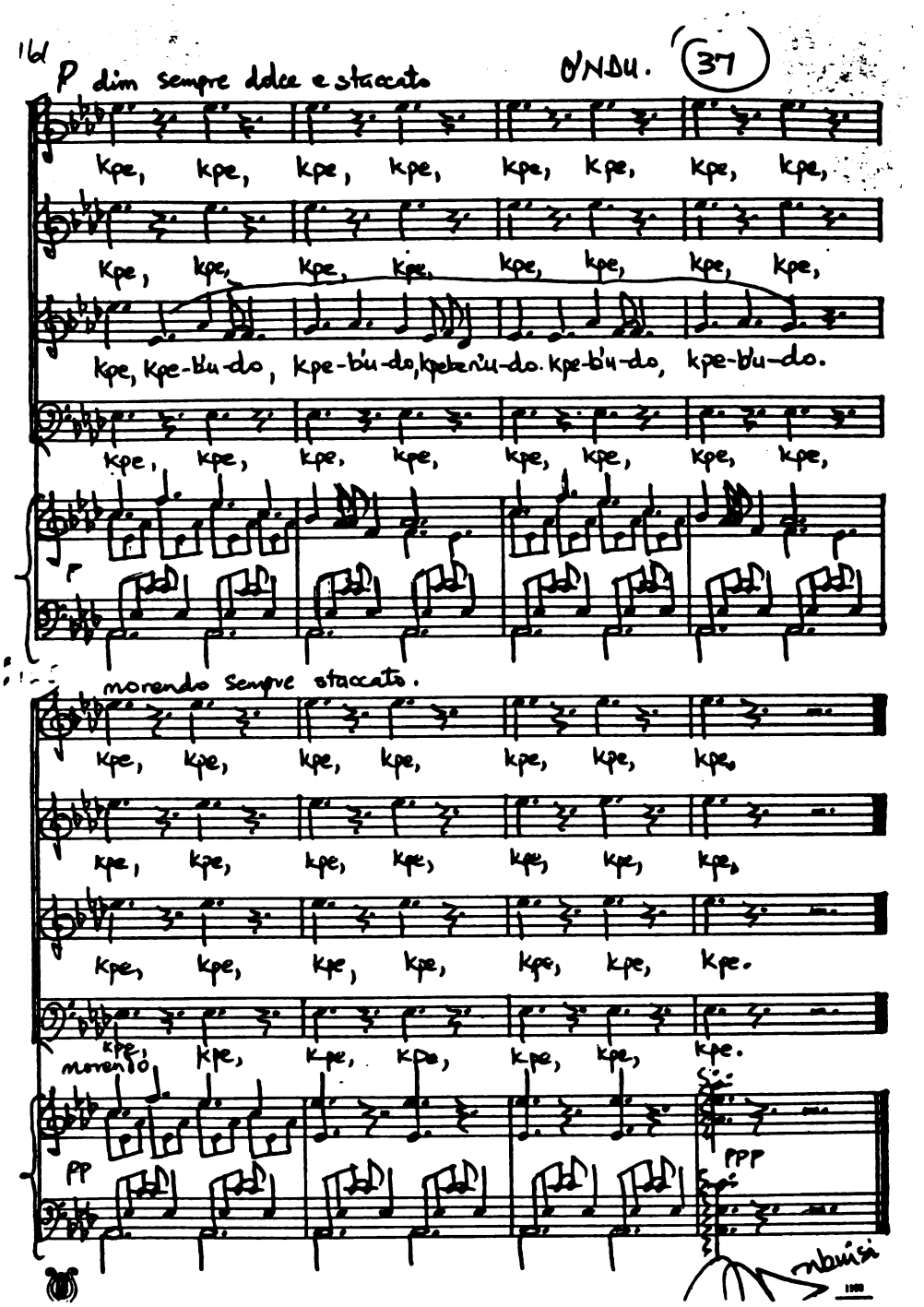

A tempo.
O'NDU.
32
-tagbugo nu no!
Chukundaku,- ọdiká-
-tagbugo nu no!
Imakwa nijiọfọgi?-
-tagbugo nu no!
-tagbugo nu no!
ya chewụfụebisi-go,- Manọ-nwọ na Chukwu ge yem wụtelin-wa.
O-geli,ọ-
Manọ-nwọ na Chukwu ge yegin wụtelin-wa.
O-geli,ọ-


ỌNDU.
33
34
-n'a-chụ gi, ghariyagbana, Nwo-siá-kanọginá-zu'o — K'Olisa nyelu giá —
-nta- chụ gi, ghariyagbana, Nwo-siá-kanọginá-zu'o — K'Olisa nyelu giá —
Nwo-siá-kanọginá-zu'o — K'Olisa nyelu giá —
Nwo-siá-kanọginá-zu'o — K'Olisa nyelu giá —
— ka. Di-na nnunye kwekọrita, mafagé-bió — mafagá-mụo — mafagá —
— ka. Chi fé-kwe'o — fagé bió — fagá-mụo —
— ka.
— ka.

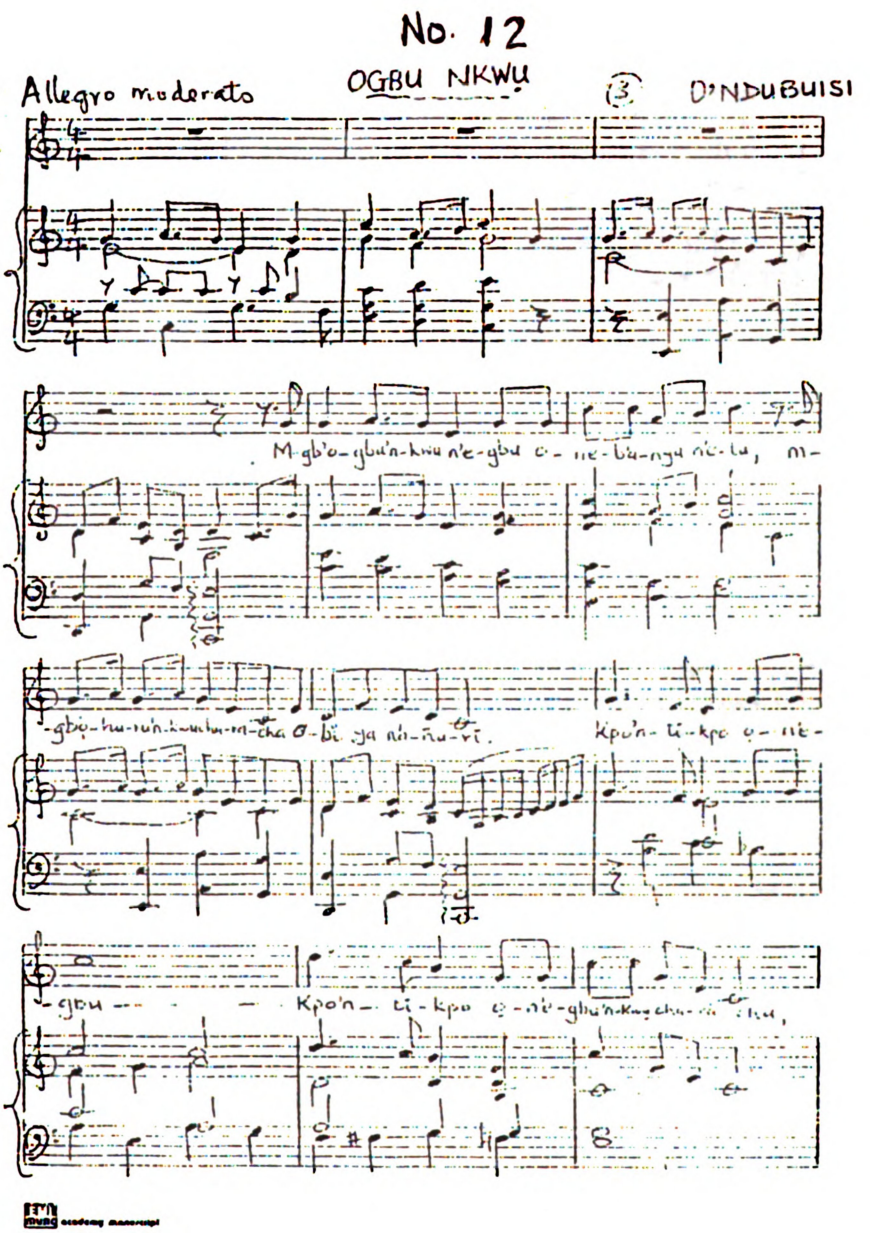

O'NDU.
34
137
-zu-kwab! kwesafage-bio, — nafagé-bio, — nafagebio, — nafagé-
—zu-kwab. nùdo! nùdo! nù-do, nù —
nù—do! nù—do! nù-do, nù —
nù—do! nù—do! nù-do, nù—
141
—bio! Kpe-bù-do, kpe-bù-do, kpebenù-do. kpebù-do — kpe-bù— do.
—do! kpe-bù-do, kpe-bù-do, kpebenù-do. kpebù-do — kpe-bù— do.
—do! kpe-bù-do, kpe-bù-do, kpebenù-do. kpe-bù-do — kpe-bù— do.
—do! kpe-bù-do, kpe-bù-do, kpebenù-do. kpe, kpe, kpe,

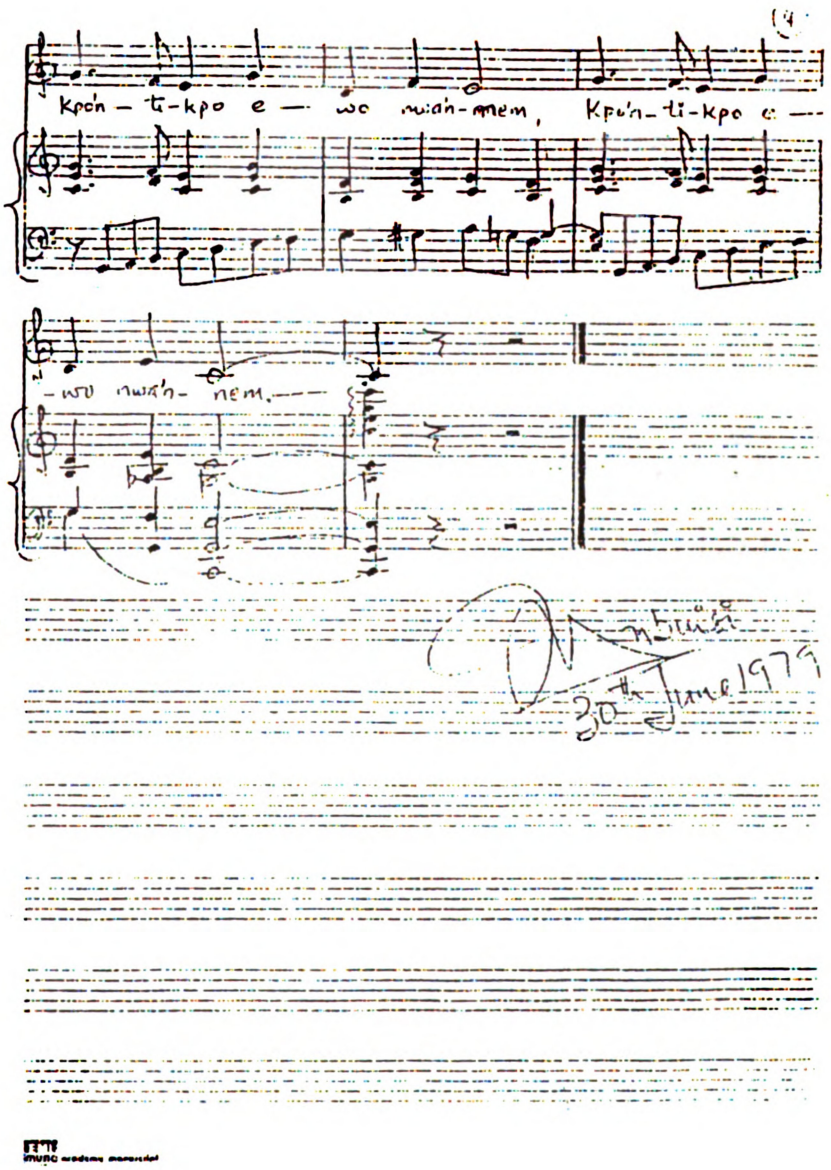

O'NDU. 35
145
A-nyigà-kpɔkɔ'lisá-nyi'ɔ! kɔ'dube nuà-nyio! kɔ'dubeà — nyio! Kpebenú-
Kpe, kpe-bú-do, kpe-bú-do, kpebenú-do
Kpe, kpe-bú-do, kpe-bú-do, kpebenú-do. kpe bú-do — kpe-bú-do.
Kpe, kpe-bú-do, kpe-bú-do, kpebenú-do. kpe, kpe, kpe,
—do. kpe-bú-do, kpe-bú-do, kpebenú-do. kpe bú-do — kpe-bú-do.
Kpe, kpe-bú-do, kpe-bú-do, kpebenú-do. kpe bú-do — kpe-bú-do.
Kpe, kpe-bú-do, kpe-bú-do, kpebenú-do. kpe bú-do — kpe-bú-do.
Kpe, kpe-bú-do, kpe-bú-do, kpebenú-do. kpe, kpe, kpe,


O'NDU.
36
kpe-bu-do, kpe-bu-do, kpebenu-do. kpe-bu-do, kpe-bu-do.
kpe-bu-do, kpe-bu-do, kpebenu-do. kpe-bu-do, kpe-bu-do.
kpe, kpe, kpe, kpe, kpe, kpe, kpe, kpe,
kpe, kpe, kpe, kpe, kpe, kpe, kpe, kpe,
kpe-bu-do, kpe-bu-do, kpebenu-do. kpe-bu-do, kpe-bu-do.
kpe-bu-do, kpe-bu-do, kpebenu-do. kpe-bu-do, kpe-bu-do.
kpe, kpe, kpe, kpe, kpe, kpe, kpe, kpe,
kpe, kpe, kpe, kpe, kpe, kpe, kpe, kpe,

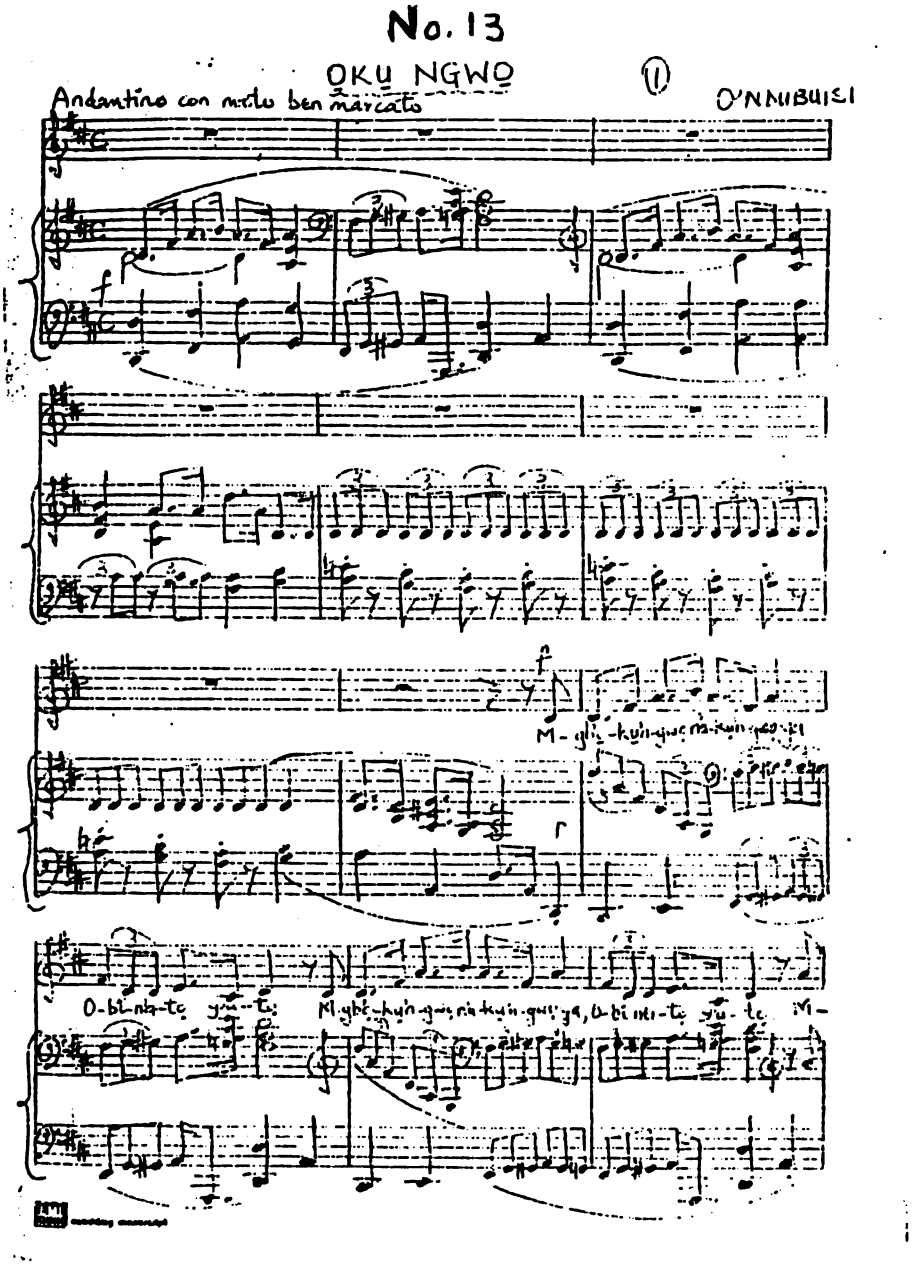

161
P dim sempre dolce e staccato
ONDU.
37
kpe, kpe, kpe, kpe, kpe, kpe, kpe, kpe,
kpe, kpe, kpe, kpe, kpe, kpe, kpe, kpe,
kpe, kpe-bu-do, kpe-bú-do, kpebu-do. kpe-bú-do, kpe-bu-do.
kpe, kpe, kpe, kpe, kpe, kpe, kpe, kpe,
P
morendo sempre staccato.
kpe, kpe, kpe, kpe, kpe, kpe, kpe.
kpe, kpe, kpe, kpe, kpe, kpe, kpe.
kpe, kpe, kpe, kpe, kpe, kpe, kpe.
kpe, kpe, kpe, kpe, kpe, kpe, kpe.
morendo
PP
PPP
subito

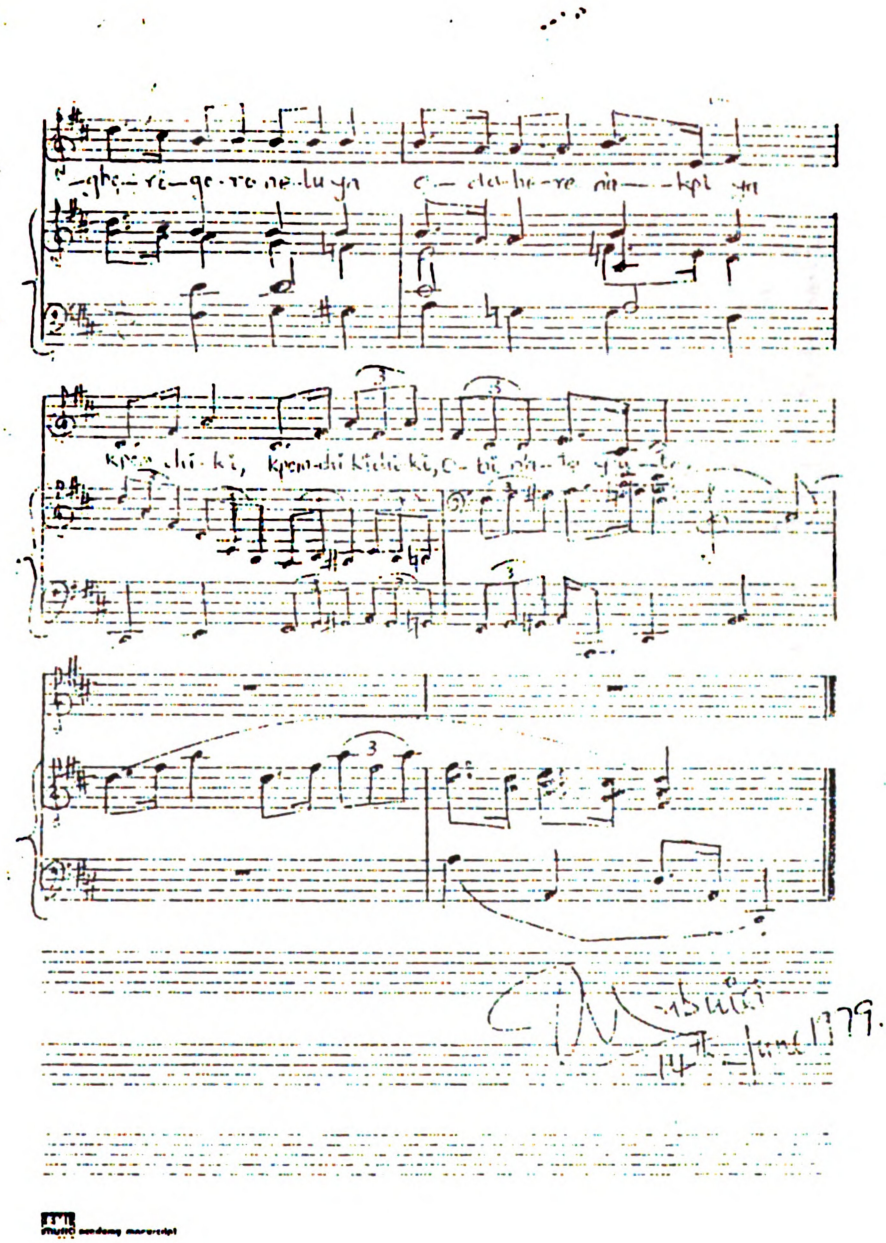
No. 12


No. 12
Allegro moderato
OGBU NKWỤ
(3)
O'NDUBUISI
M-gb'o-gbu'n-kwu n'e-gbu o- ne-bu-nya nic-lu, m-
-gbụ-kw-ru'n-kwu-ka-cha o-bi ya nn-ñu-ri.
kpo'n- li-kpo o- ne-
-gbu
Kpo'n- li-kpo o-n'e-gbu'n-kwu-cha-ri ihu,


Kpoh – ti-kpo e — wo nwah-nem, Kpoh-ti-kpo e —
-wo nwah- nem.
30th June 1979

No. 13


No. 13
OKU NGWO
Andantino con molto ben marcato
O'NNUBUISI
M-gbè-kuin-gwe ma-kuin-gwe-yi
O-bi-nà-te yu-te
M-gbè-kuin-gwe ma-kuin-gwe-yi, O-bi-nà-te yu-te M-

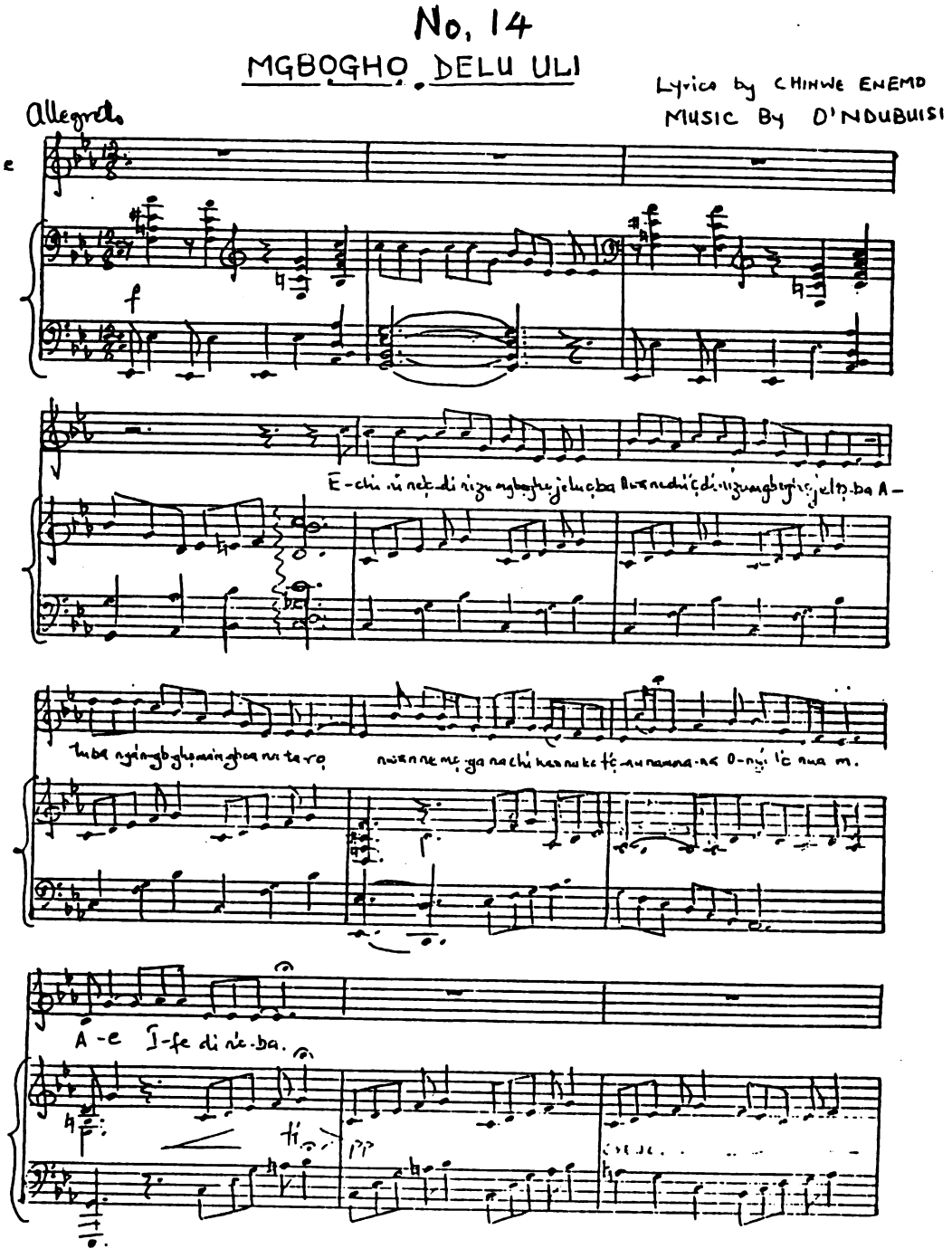

-ghe-ri-ge-ro ne-lu-yn
e- ele-lu-re nin- -kpl yn
kpa-chi-ki, kpan-chi kichi ki, e- bi nin-te y-

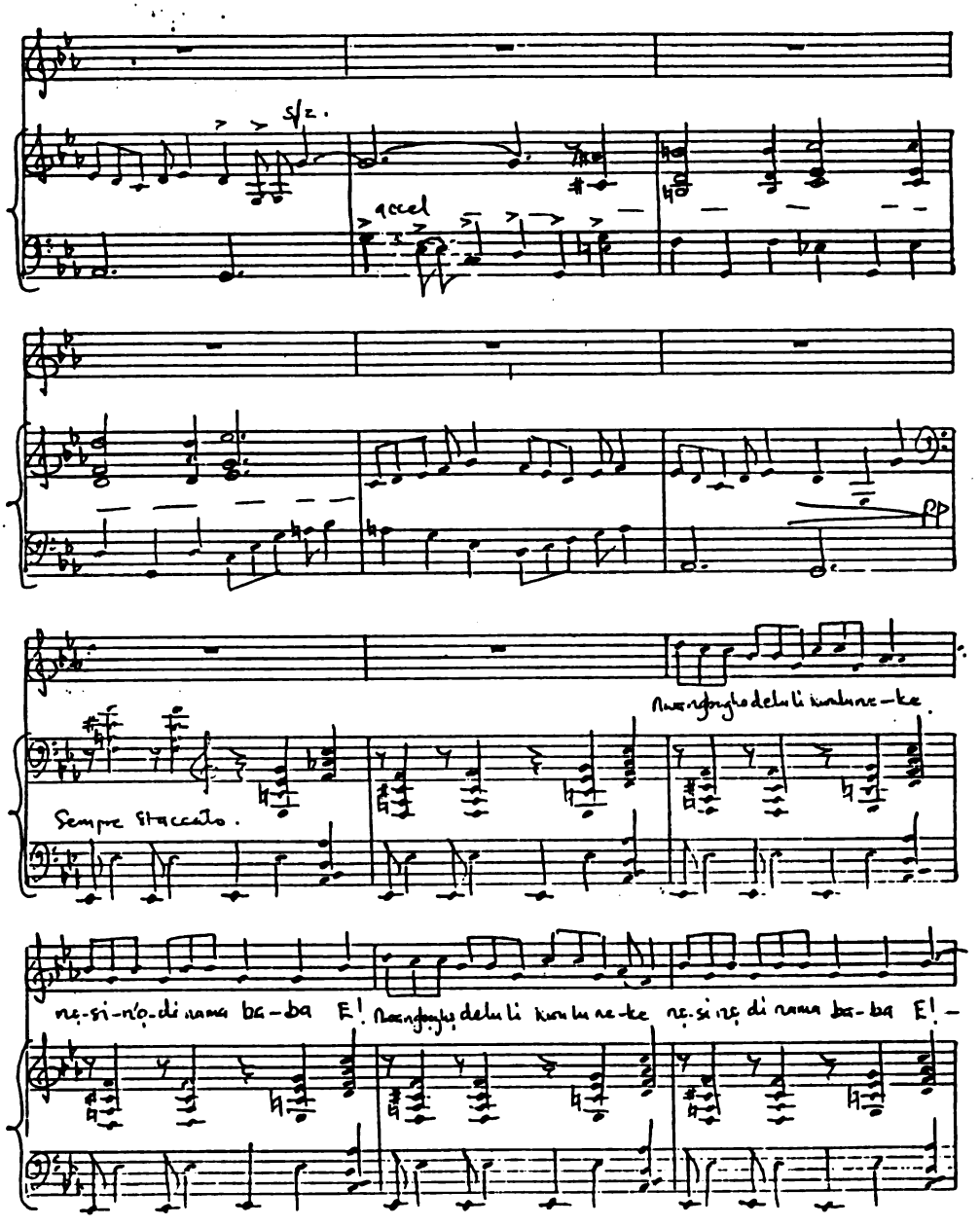
No. 14

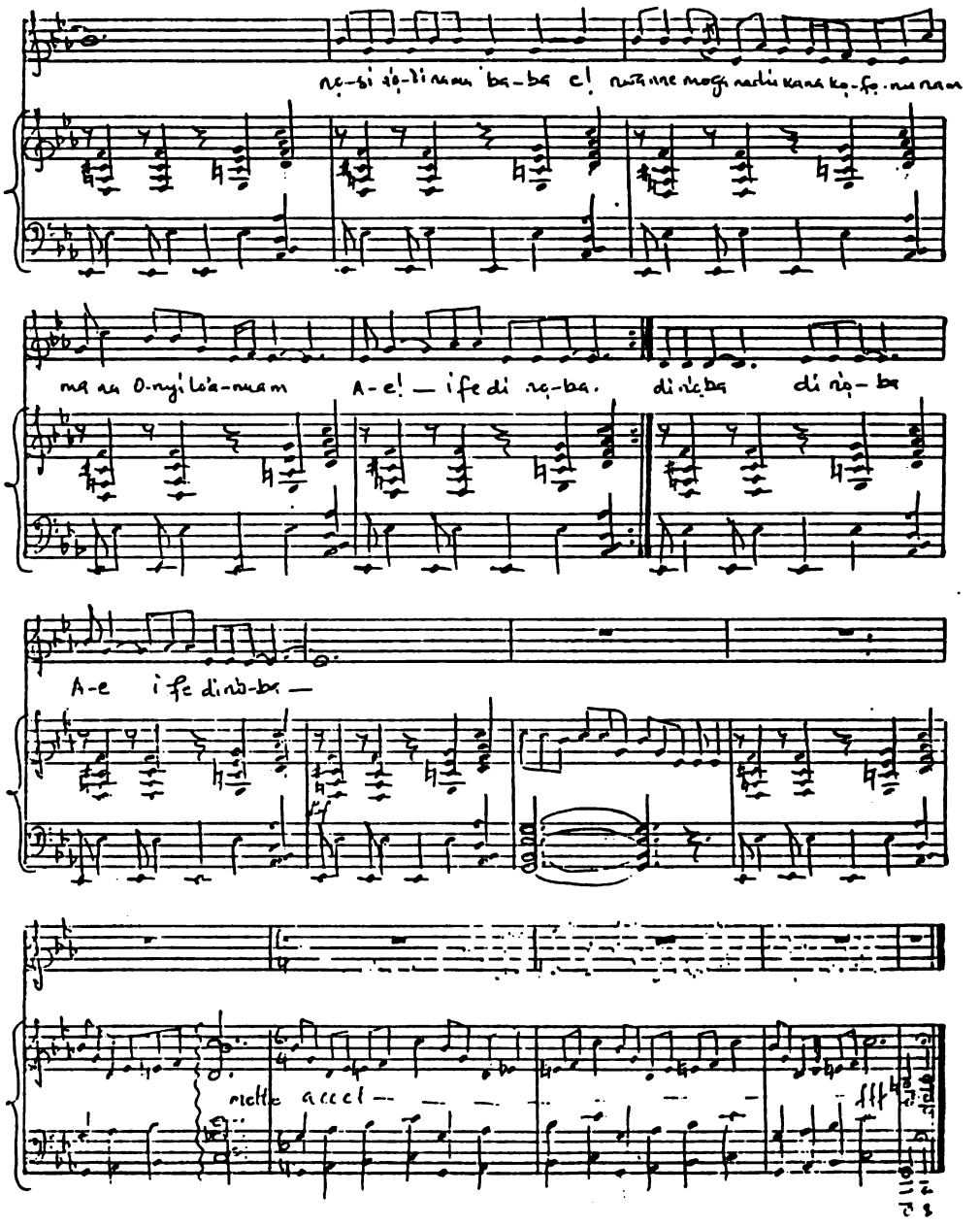
No. 14

MGBOGHO DELU ULI

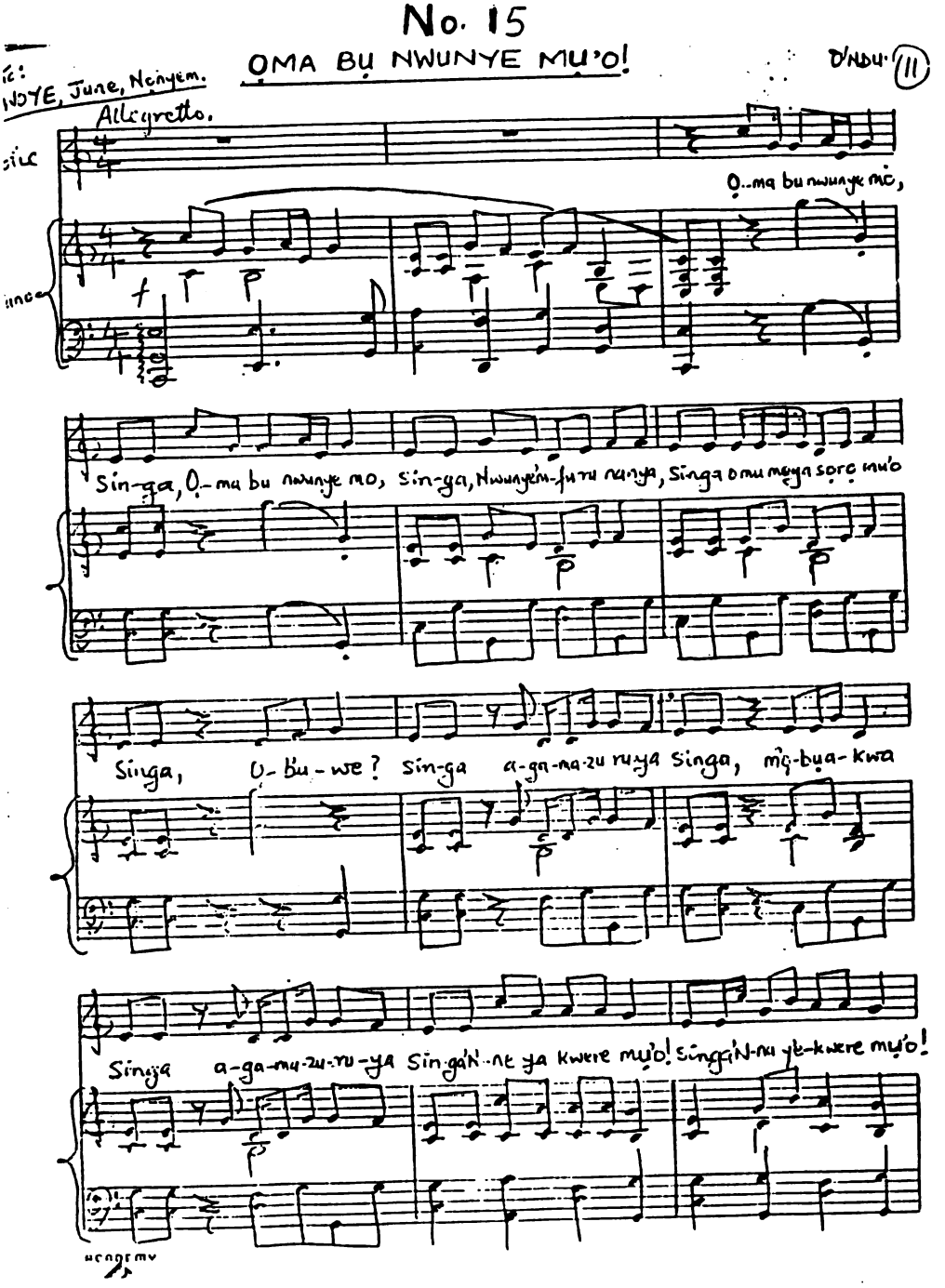
Lyrics by CHINWE ENEMO
MUSIC BY D'NDUBUISI



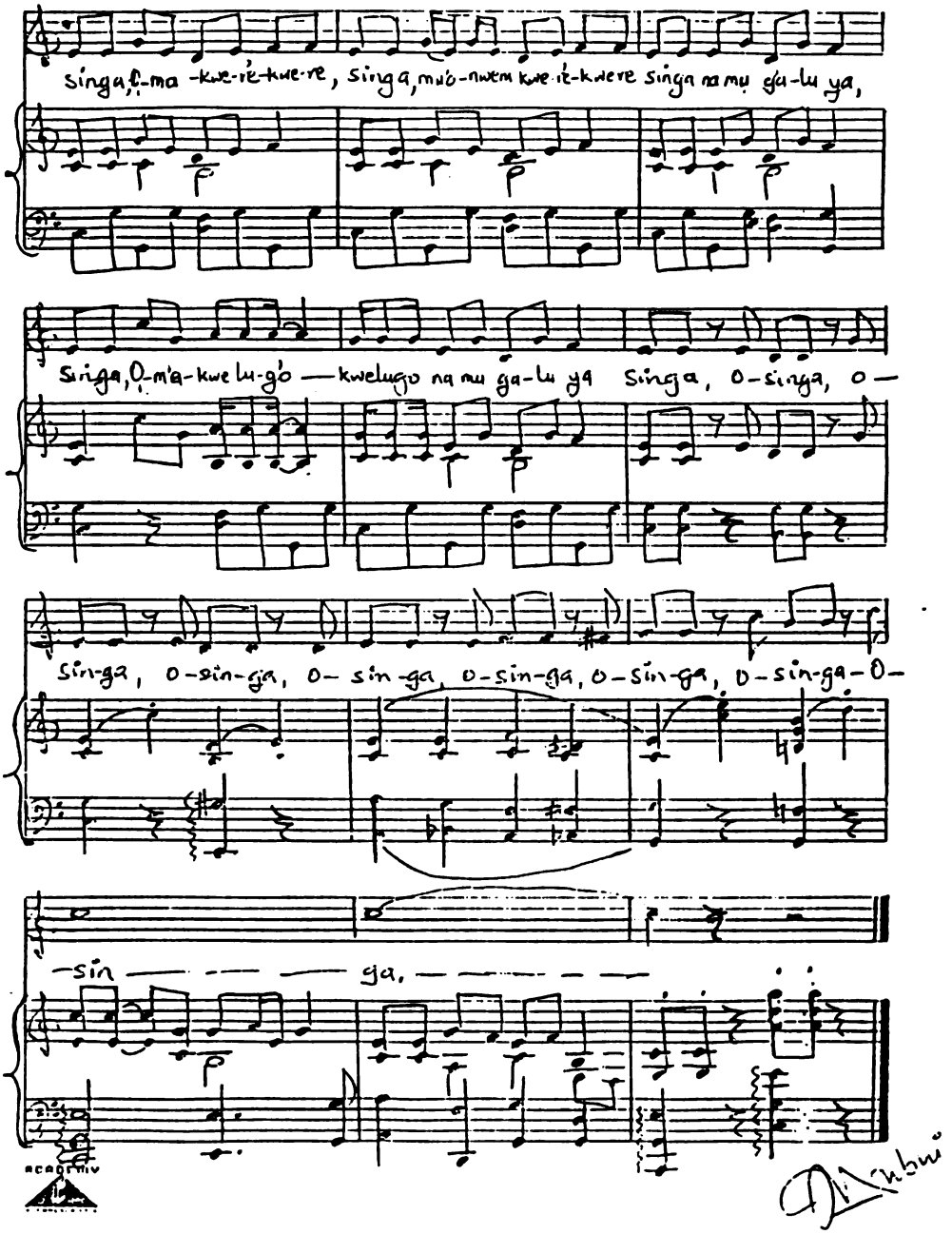

s/z.
accel
Sempre staccato.
ne-si-ne-di nana ba-ba E!
ne-si-ne-di nana ba-ba E!


ṣe-si ọ̀-ni-nnu i-ba-ba e! ni-ni-me mọ-ji-ri-ki-ri-ki-ṣe-fọ-nu-nam
ma-nu O-ny-i-ba-mam A-e! — i-fe-di ṣe-ba. di-ri-ba di-ṣe-ba
A-e i-fe-di-ṣe-ba —
molto accel —
fff

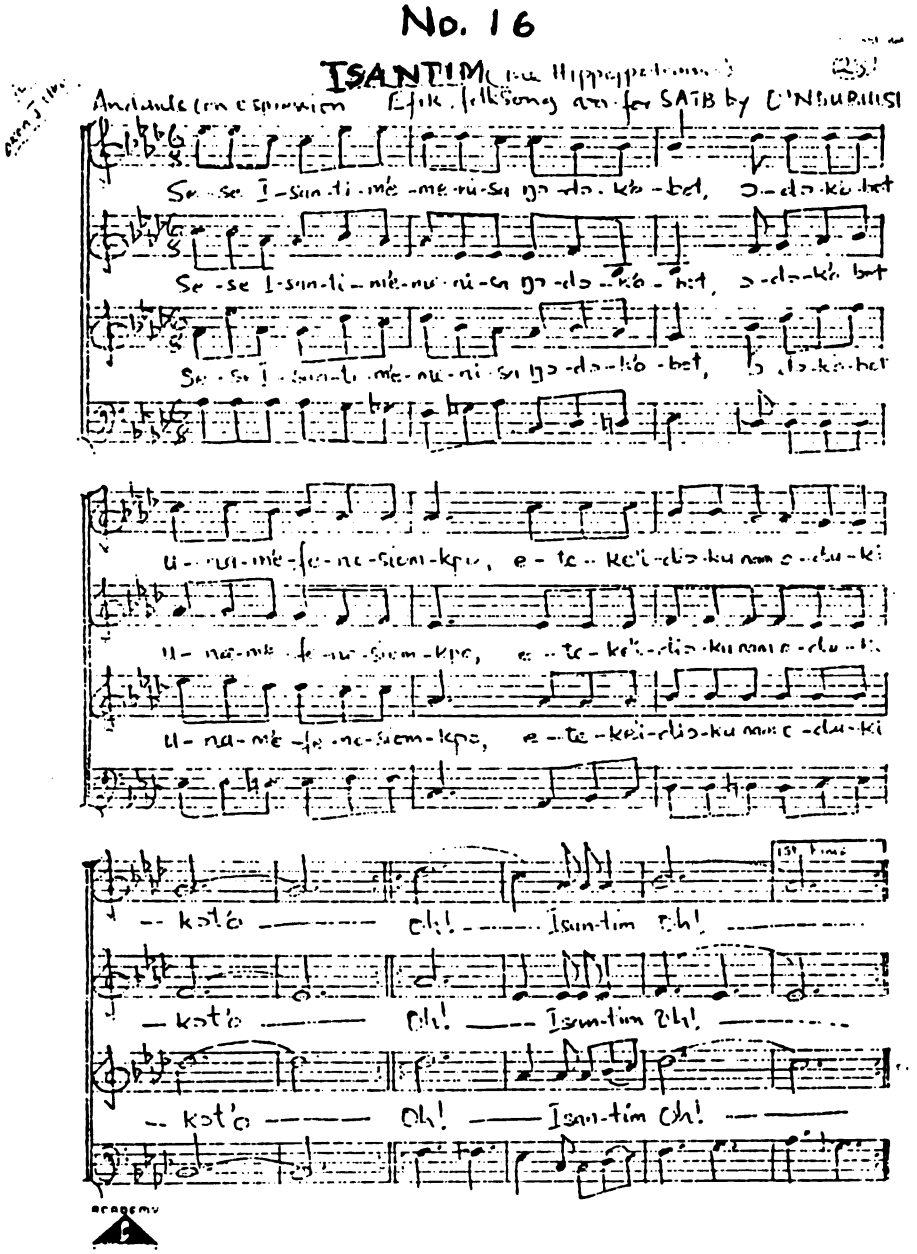
No. 15

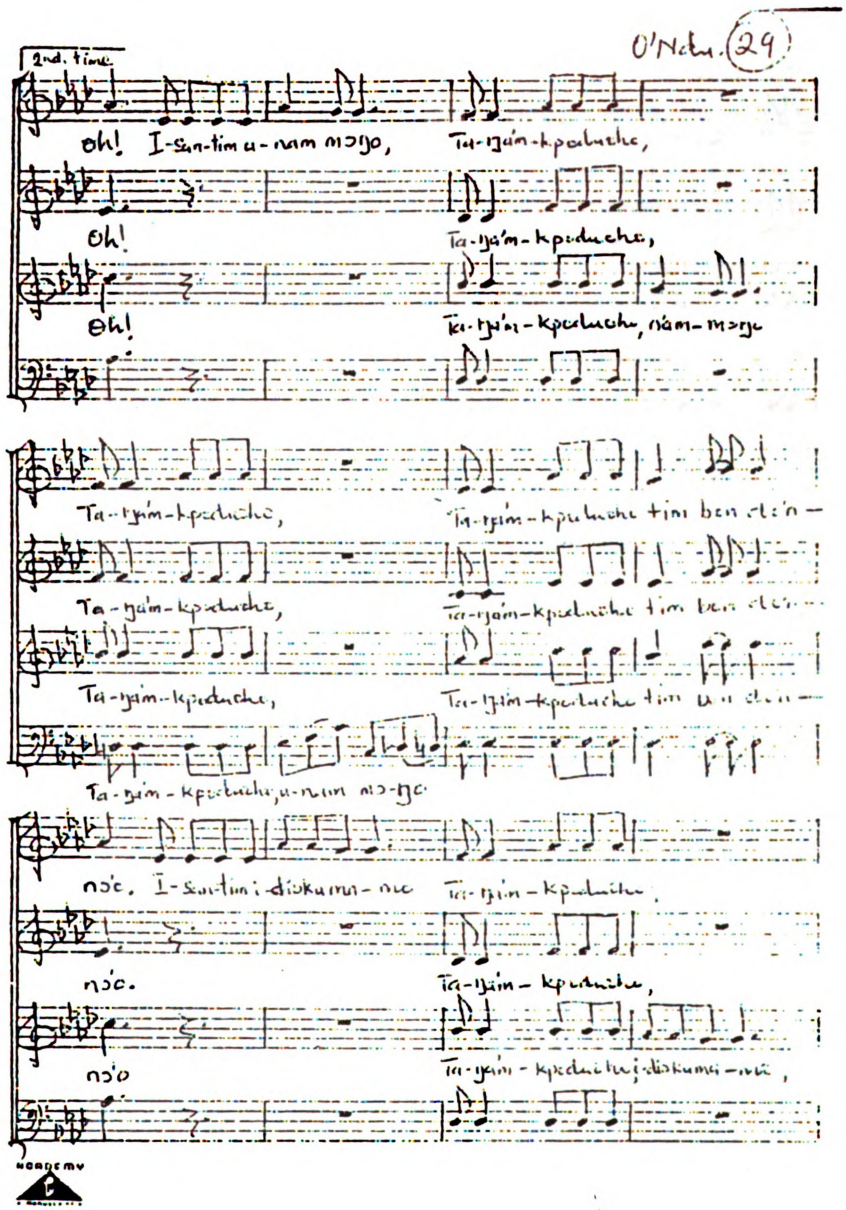

No. 15
OMA BỤ NWUNYE MỤ'O!
D'NDU (11)
Allegretto.
O..ma bu nwunye mo,
Sin-ga, O.-ma bu nwunye mo, Sin-ga, Nwunyém-fu ru nanya, Singa omu mẹya sọrọ mu'o
Singa, O-bu-we? Sin-ga a-ga-na-zu nuya Singa, mị-bụa-kwa
Singa a-ga-mu-zu-ru-ya Sin-ga'N-ne ya kwere mụ'o! Singa'N-nu ye-kwere mụ'o!

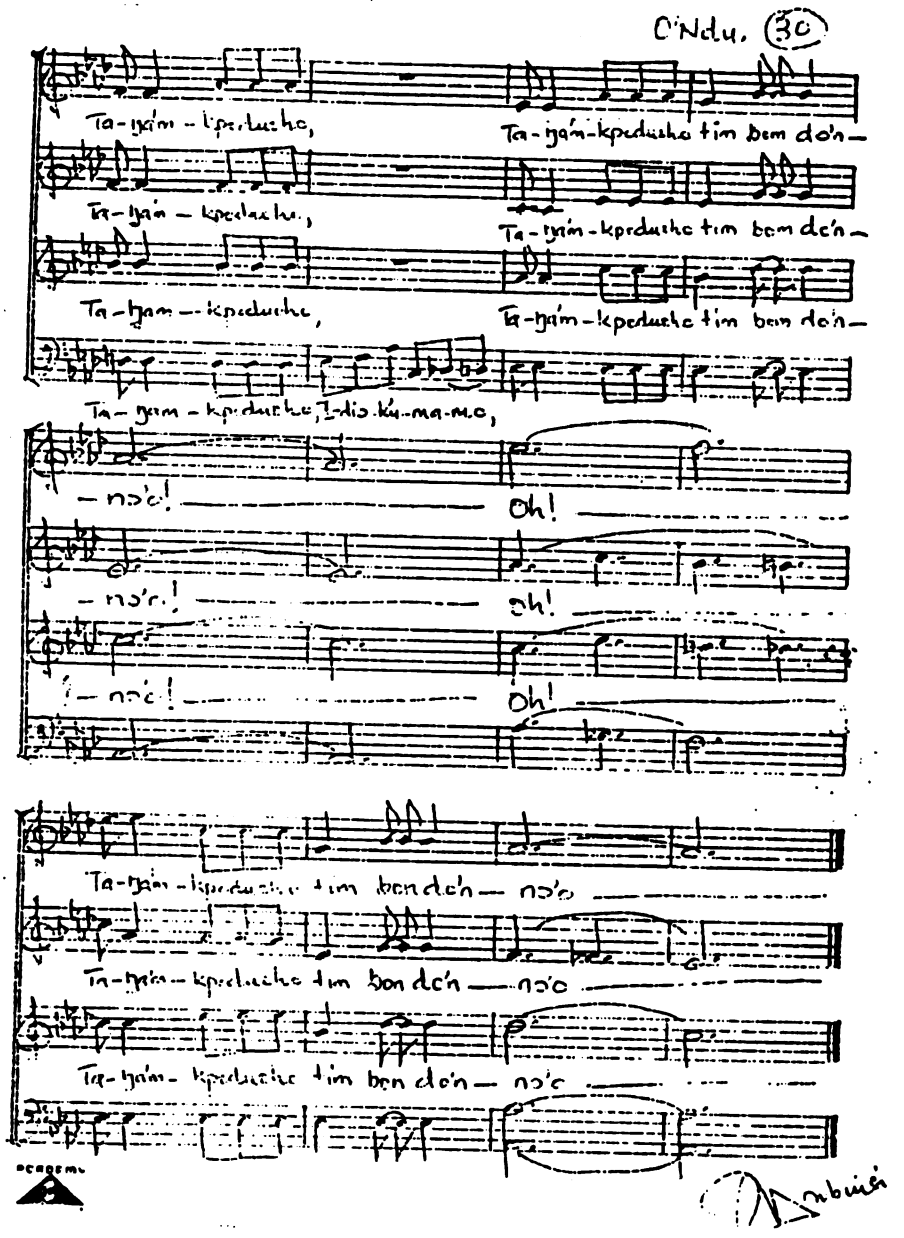
Onde (12)


Singa, ị-ma -kwe-ré-kwe-re, Singa, mụ́-nwem kwe-ré-kwere singa na mụ ga-lu ya,
Singa, ọ-m'a-kwe lu-gọ — kwelugọ na mụ ga-lu ya Singa, o-singa, o —
sin-ga, o-sin-ga, o- sin-ga, o-sin-ga, o-sin-ga, o-sin-ga-o-
-sin — — — ga, — — — — —

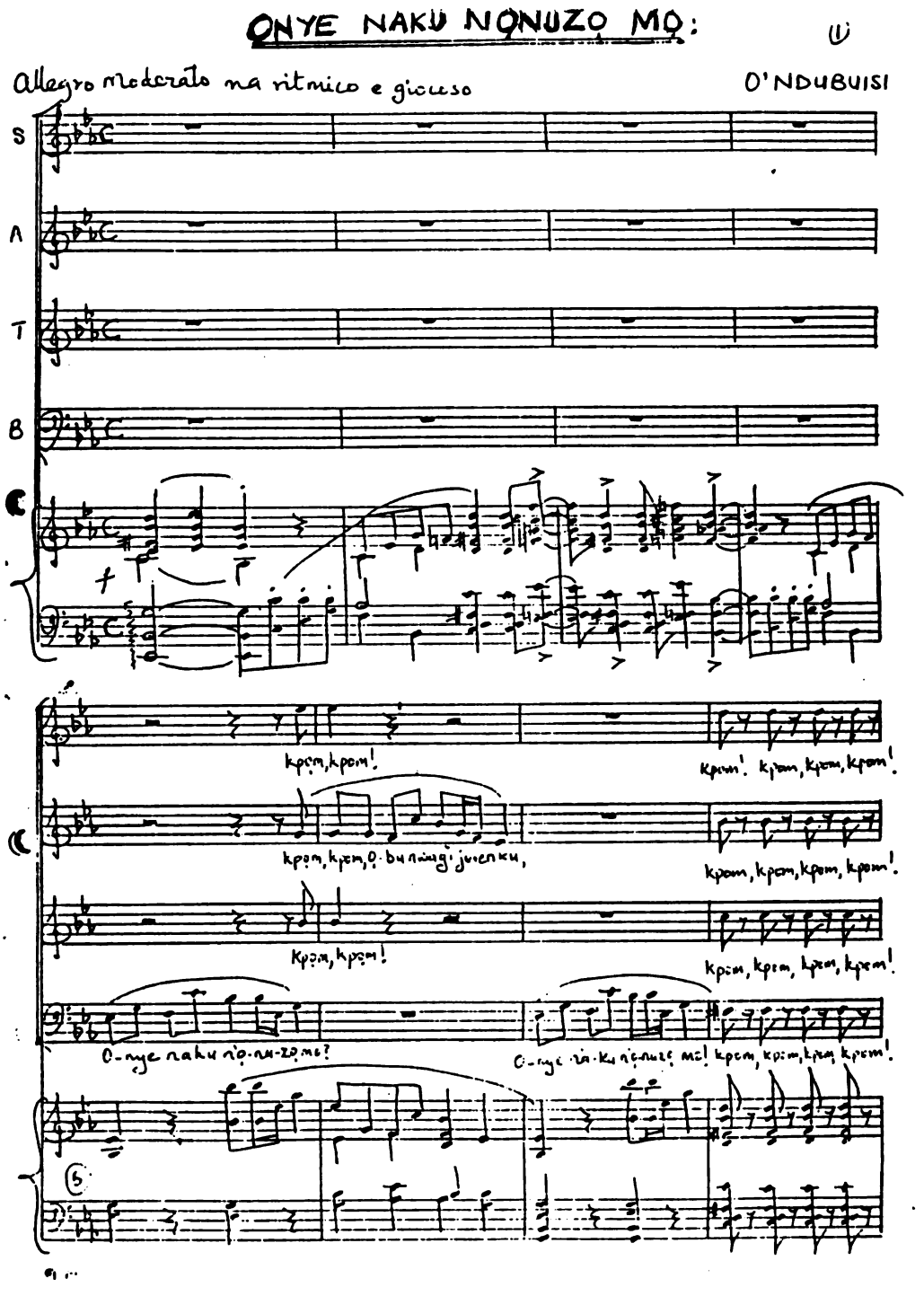
No. 16

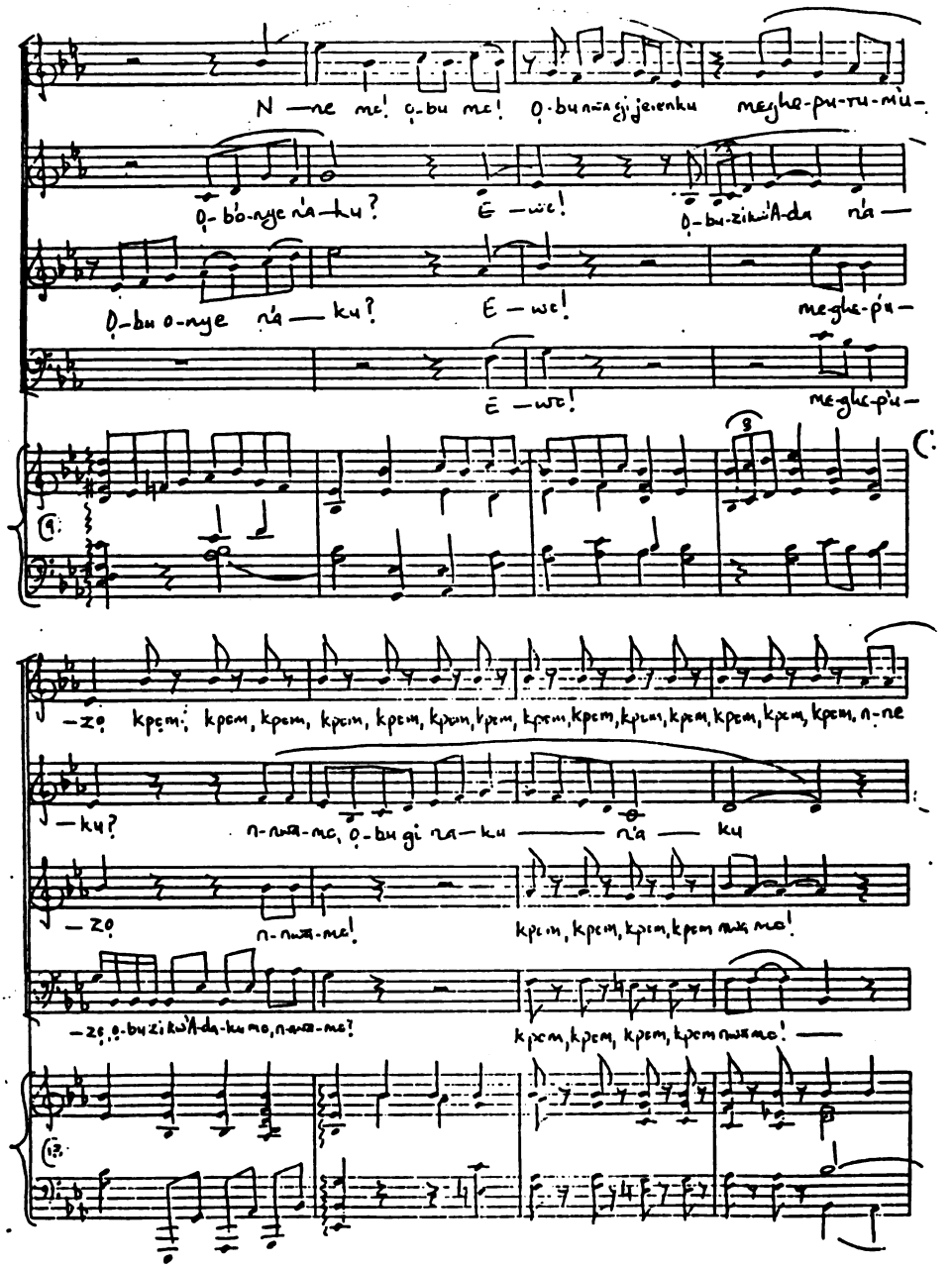

No. 16
ISANTIM
Se-se I-san-ti-mé-me-nu-si gɔ-dɔ-kɔ-bet, ɔ-dɔ-kɔ-bet
u-nu-mé-fe-ne-siem-kpe, e-te-ke'i-dɔ-ku nam ɔ-dɔ-ki
-- kot'ɔ ------ Oh! ---- Isan-tim Oh! ------
-- kot'ɔ ------ Oh! ---- Isan-tim Oh! ------

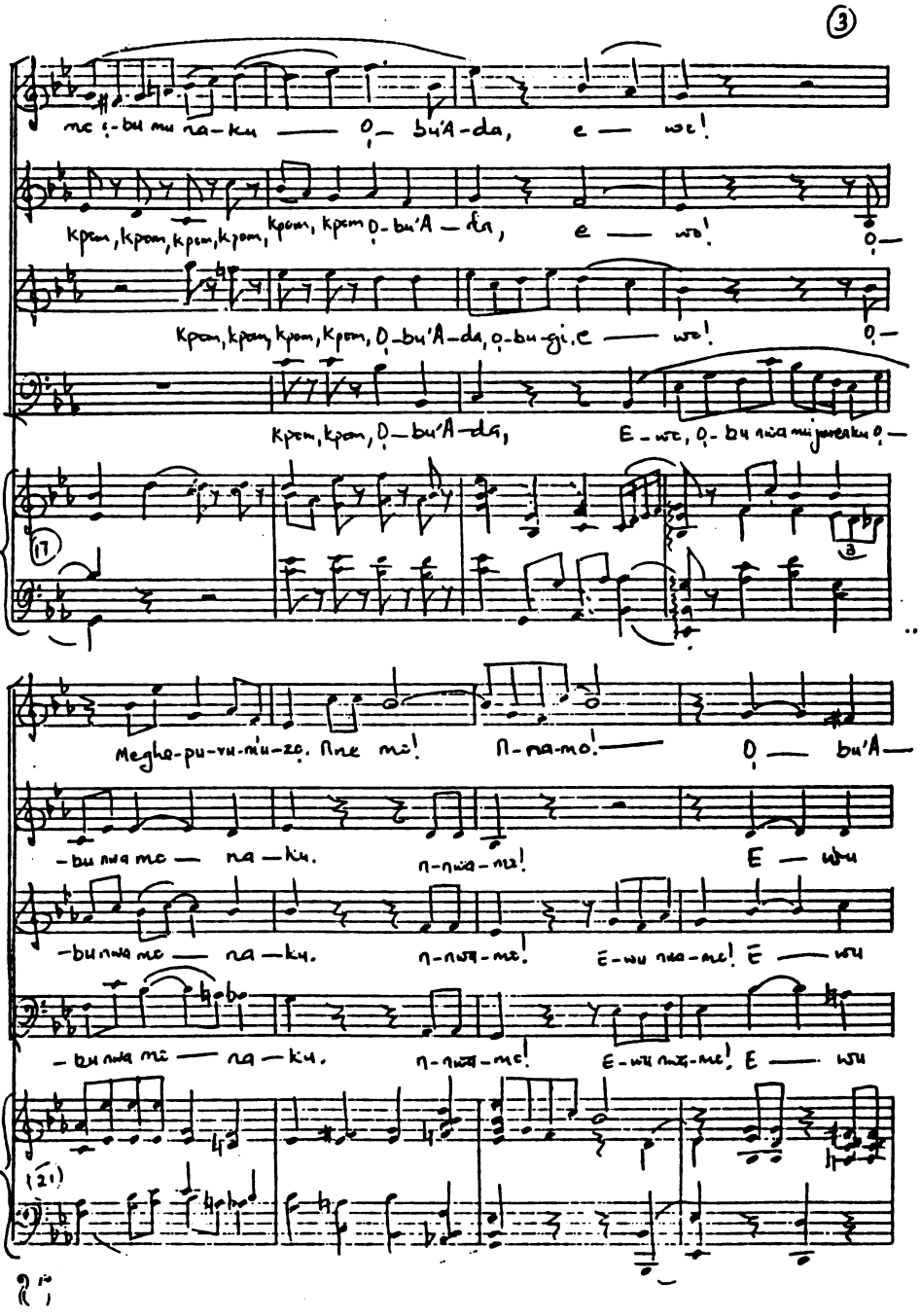

O'Neku. (29)
2nd. time
oh! I-san-tim u-nam nɔ-ŋɔ, Ta-ŋaim-kpeduche,
oh! Ta-ŋaim-kpeduche,
oh! Ta-ŋaim-kpeduche, nam-nɔ-ŋɔ
Ta-ŋaim-kpeduche, Ta-ŋaim-kpeduche tim ben ele'n-
Ta-ŋaim-kpeduche, Ta-ŋaim-kpeduche tim ben ele'n-
Ta-ŋaim-kpeduche, Ta-ŋaim-kpeduche tim u-n ele'n-
Ta-ŋaim-kpeduche, u-nam nɔ-ŋɔ
nɔ'ɔ. I-san-tim'i-diskum-nɔ Ta-ŋaim-kpeduche,
nɔ'ɔ. Ta-ŋaim-kpeduche,
nɔ'ɔ Ta-ŋaim-kpeduche, i-diskum-nɔ,

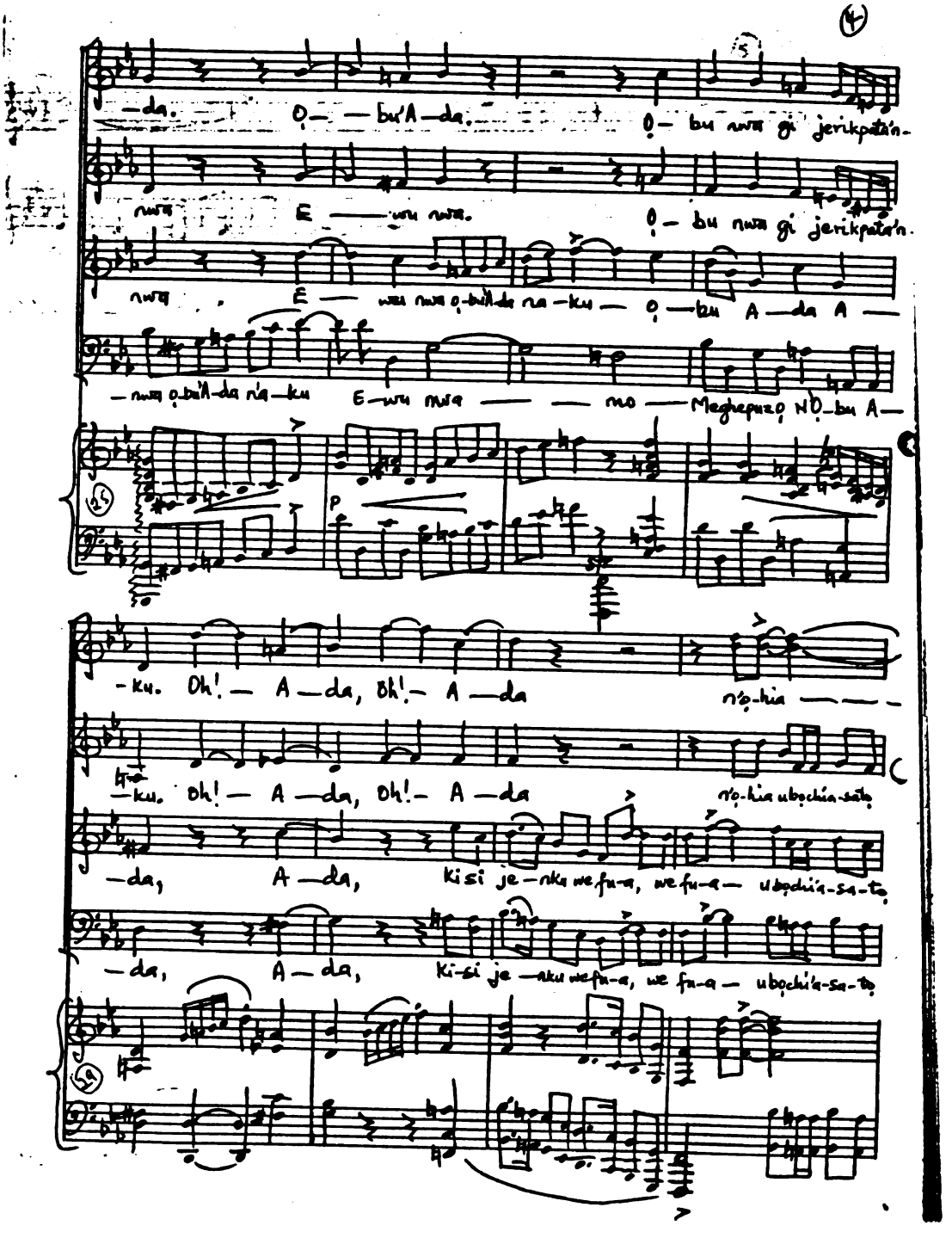

O'Ndu. 30
Ta-gam-kpeduche tim bon do'n—
Ta-gam-kpeduche tim bon do'n—
Ta-gam-kpeduche tim bon do'n—
Ta-gam-kpeduche, I-dio-ku-ma-mo,
— no'o! Oh!
— no'o! Oh!
— no'o! Oh!
Ta-gam-kpeduche tim bon do'n— no'o
Ta-gam-kpeduche tim bon do'n— no'o
Ta-gam-kpeduche tim bon do'n— no'o

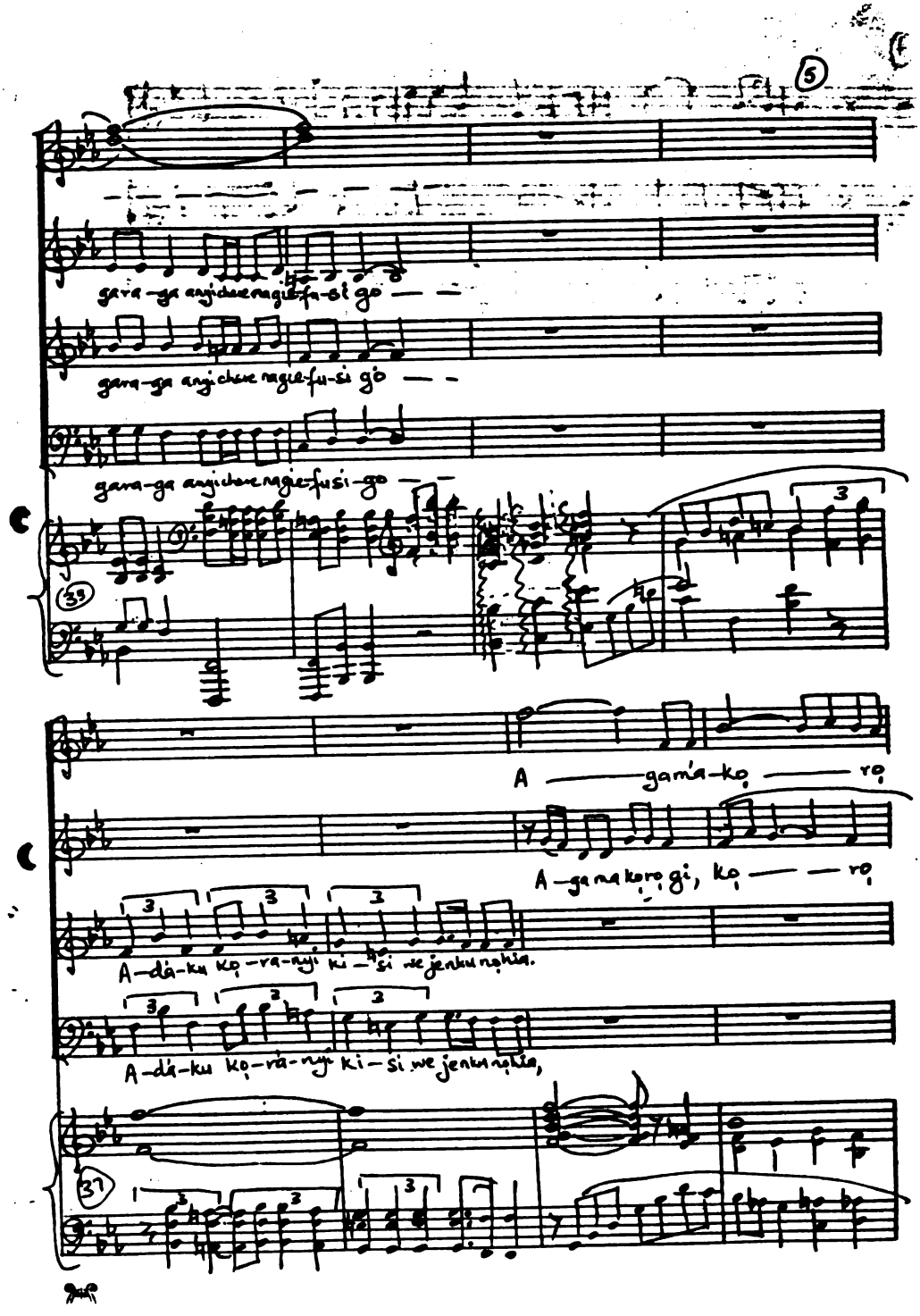
No. 17

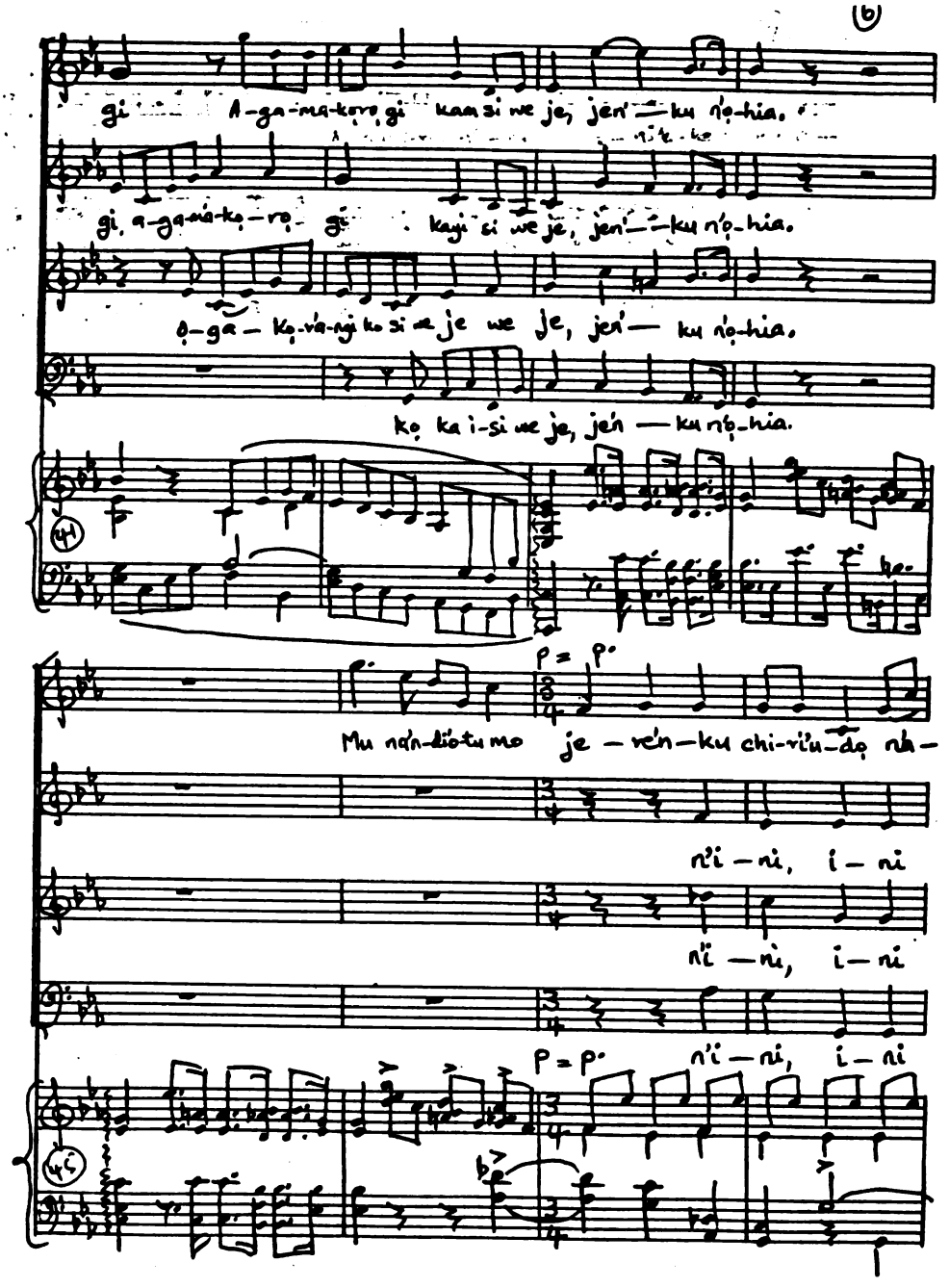

ONYE NAKU NỌNUZỌ MỌ:
Allegro moderato na ritmico e giocoso
O'NDUBUISI
S
A
T
B
kpọm, kpọm!
kpọm, kpọm, kpọm, kpọm!
kpọm, kpọm, O-bu-nụ-ụ-gị-jụ-ọn-ụ-ku,
kpọm, kpọm, kpọm, kpọm!
Kpọm, kpọm!
kpọm, kpọm, kpọm, kpọm!
O-nye-na-ku-nọ-nu-zọ-mọ?
O-nye-na-ku-nọ-nụ-zọ mọ! kpọm, kpọm, kpọm, kpọm!

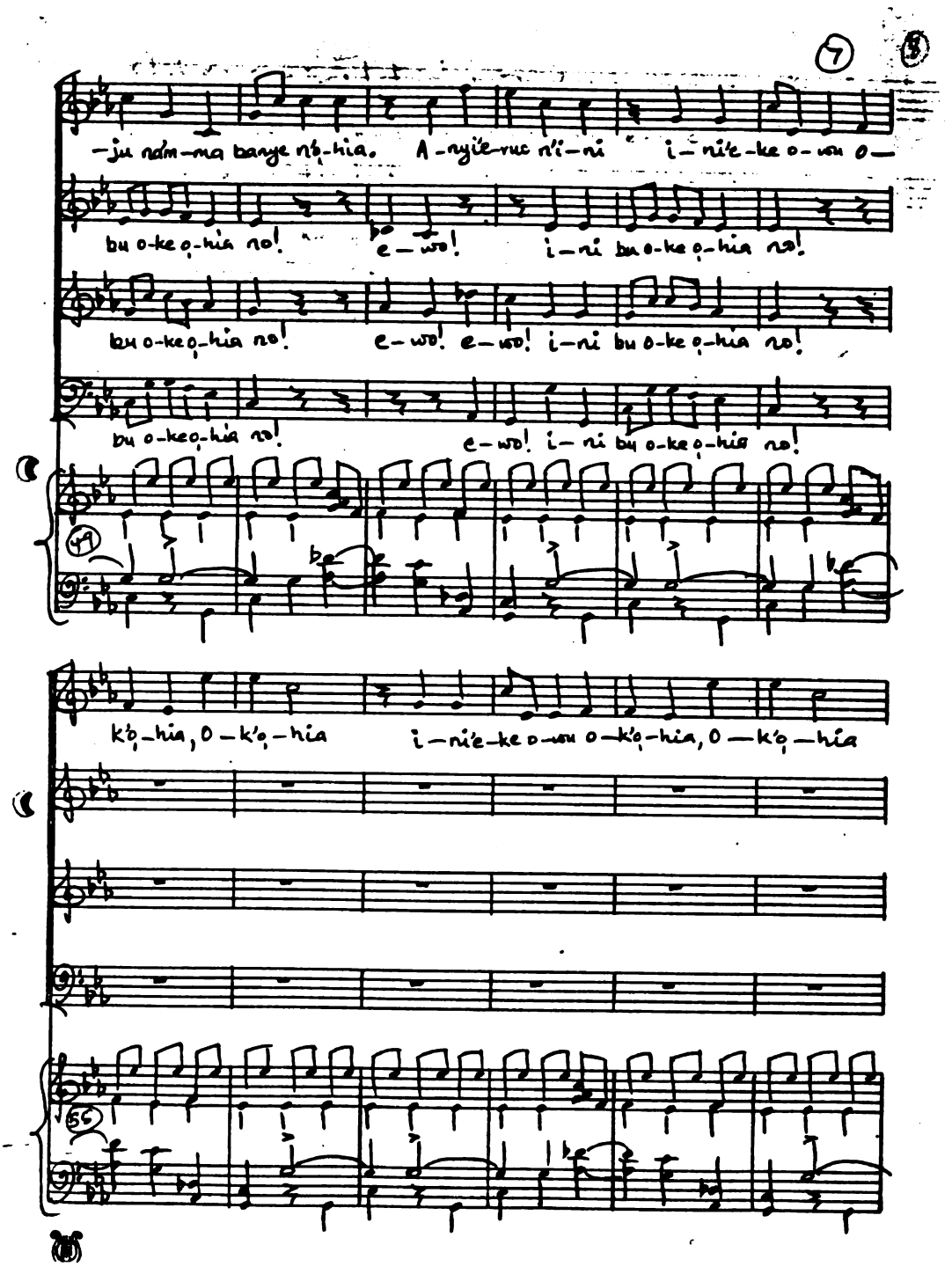

N — ne me! ọ-bu me! ọ-bu nà gi je nku meghe-pu-tu-mù-
ọ-bó-nye nà — ku? É — wè! ọ-bu zi kwà-da nà —
ọ-bu o-nye nà — ku? É — wè! meghe-pù —
É — wè! meghe-pù —
— zọ kpem, kpem, kpem, kpem, kpem, kpem, kpem, kpem, kpem, kpem, kpem, kpem, n-ne
— ku? n-nwa-me, ọ-bu gi nà — ku — nà — ku
— zọ n-nwa-me! kpem, kpem, kpem, kpem nwa me!
— zọ ọ-bu zi kwà-da-ku me, n-nwa-me? kpem, kpem, kpem, kpem nwa me!

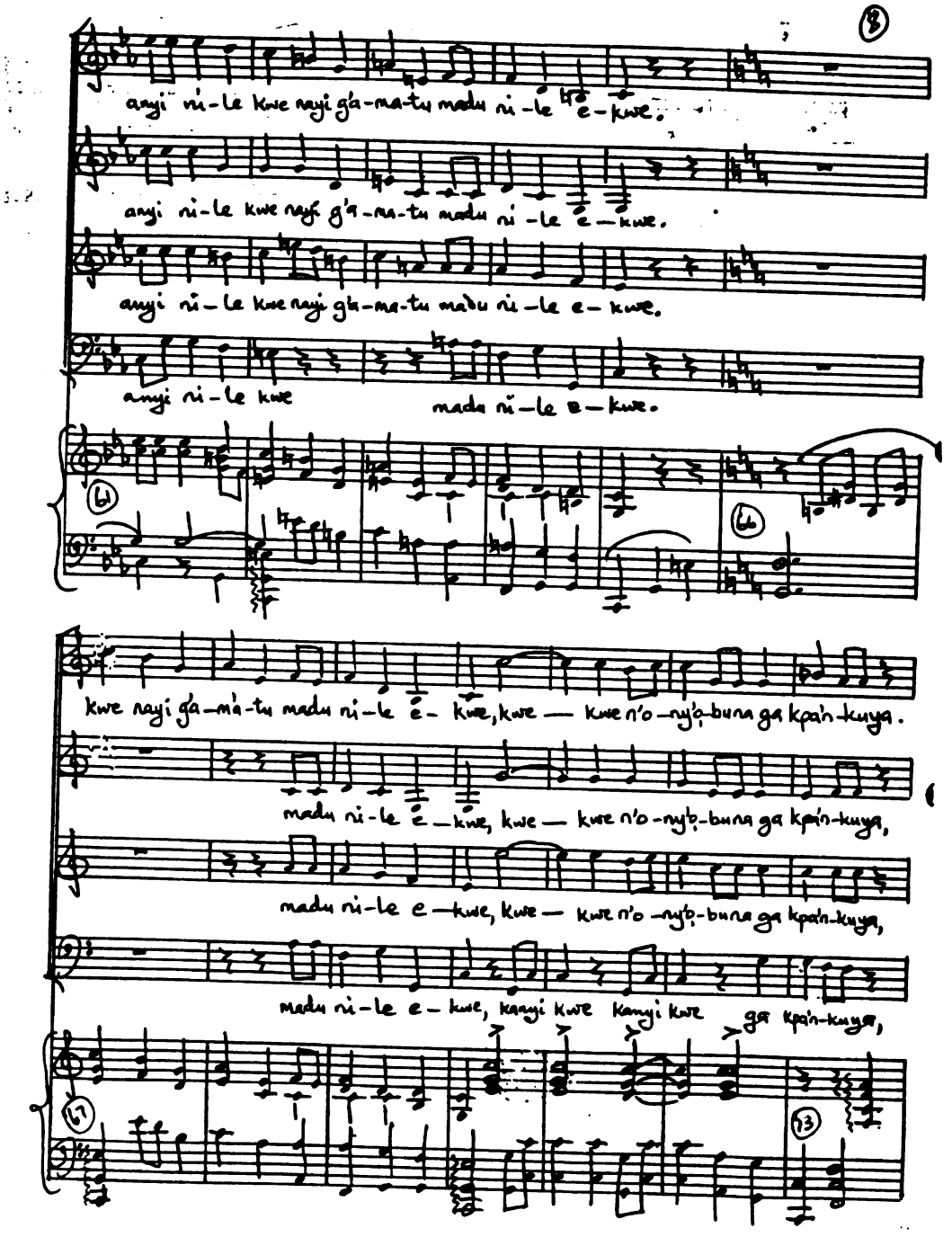

3
Kpom, kpom, kpom, kpom, kpom, kpom
17
21

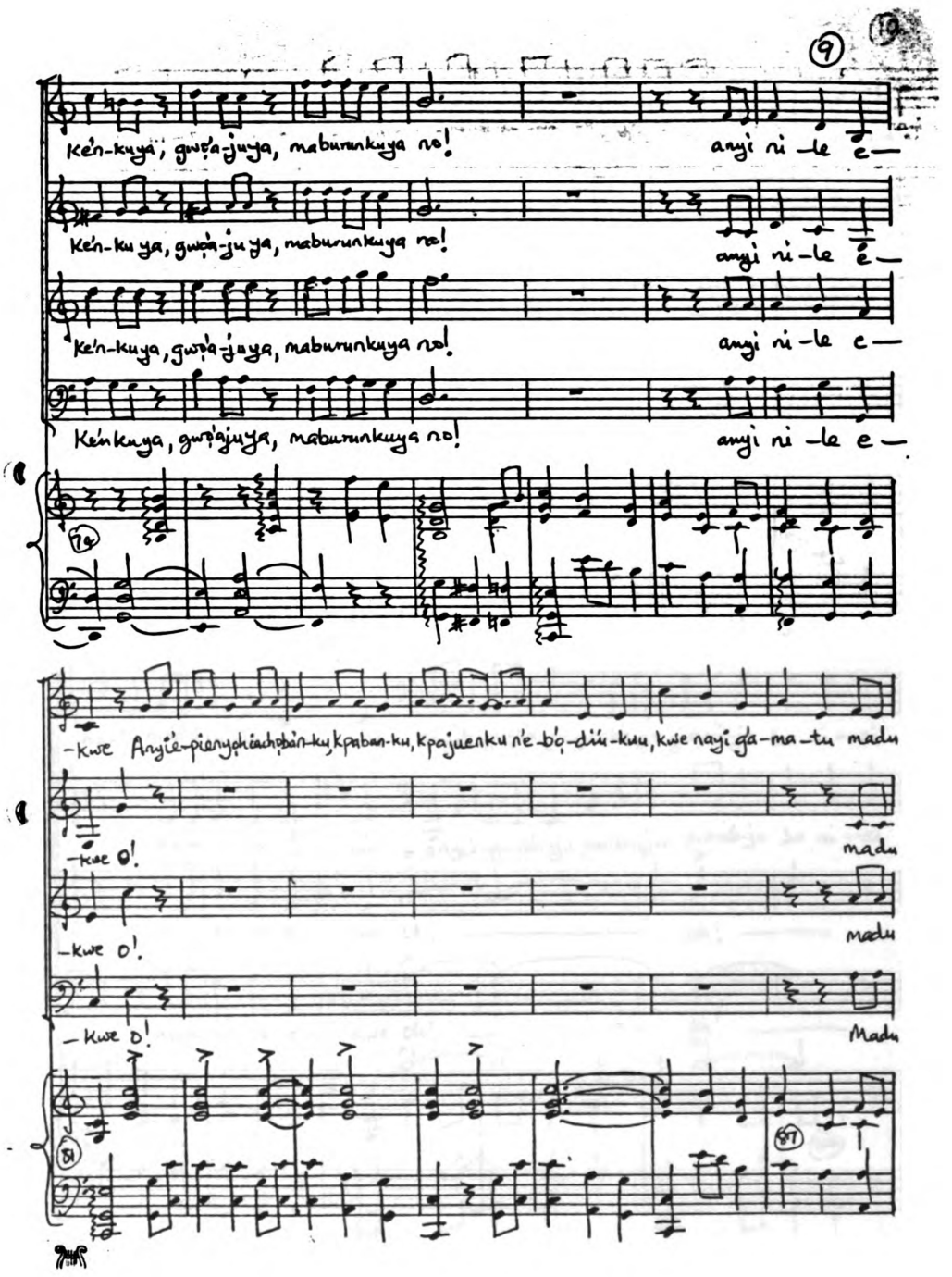

—da. Ọ— — bu A—da. Ọ— bu nwa gi jerikpata'n-
nwa E — wu nwa. Ọ— bu nwa gi jerikpata'n.
nwa E — wu nwa ọ-bu A—da ra—ku — Ọ—bu A—da A —
—nwa ọ-bu A-da ra—ku E—wu nwa — — no — Meghepuzọ NỌ—bu A—
P
—ku. Oh! — A—da, Oh!— A—da nọ-hia — — —
—ku. Oh! — A—da, Oh!— A—da nọ-hia ubọchia-sa-tọ
—da, A—da, Kisi je—rka wefu-a, wefu-a— ubọchia-sa-tọ
—da, A—da, Ki-si je—rku wefu-a, we fu-a — ubọchia-sa-tọ

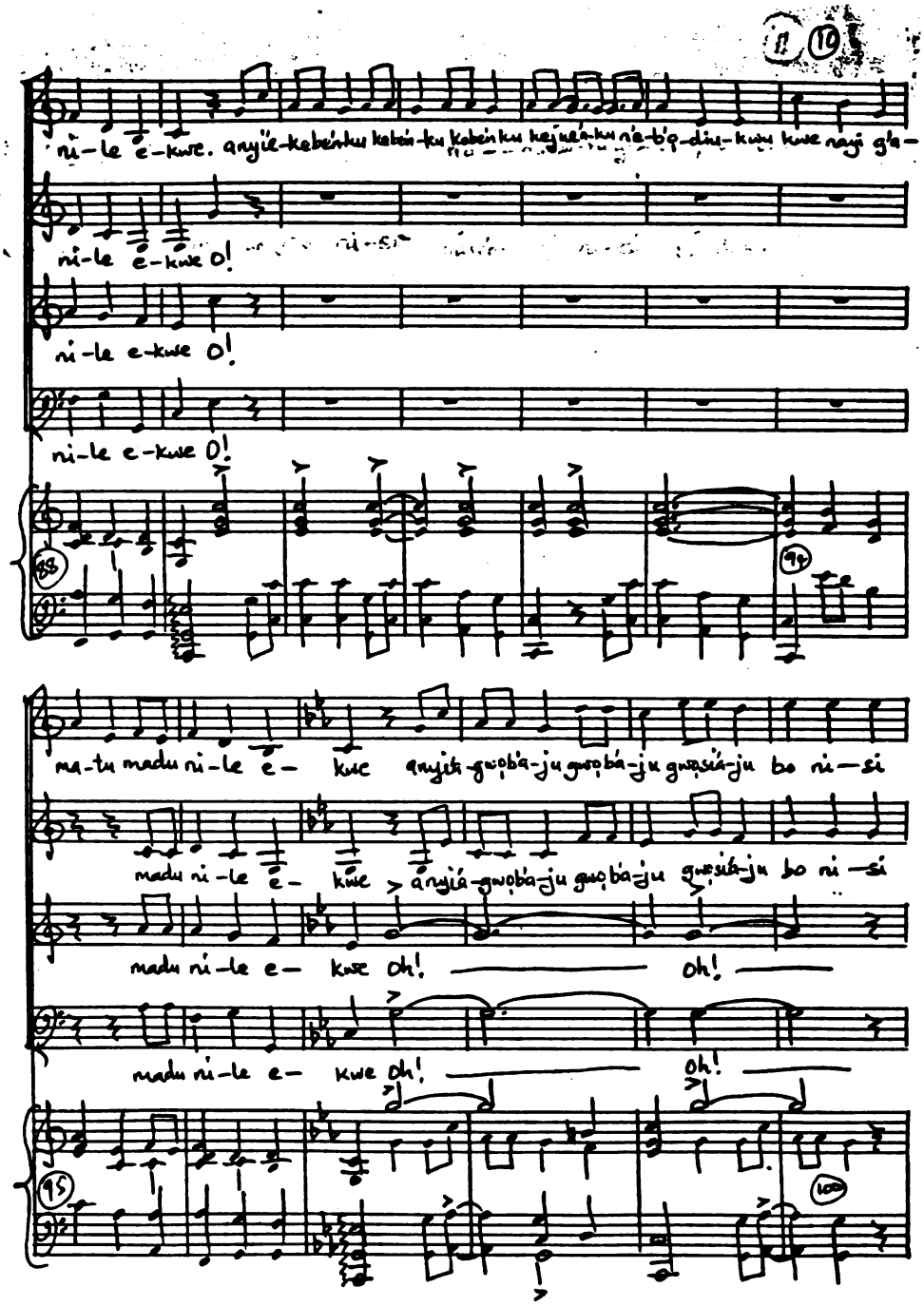

5
gara-ga anjichere ragie-fu-si go
gara-ga anjichere ragie-fu-si go
gara-ga anjichere ragie-fusi-go
39
A gamá-ko ro
A-ga ma koro gi, ko ro
A-dá-ku ko-ra-nyi ki-si wejenku nohia.
A-dá-ku ko-ra-nyi ki-si wejenku nohia,
37

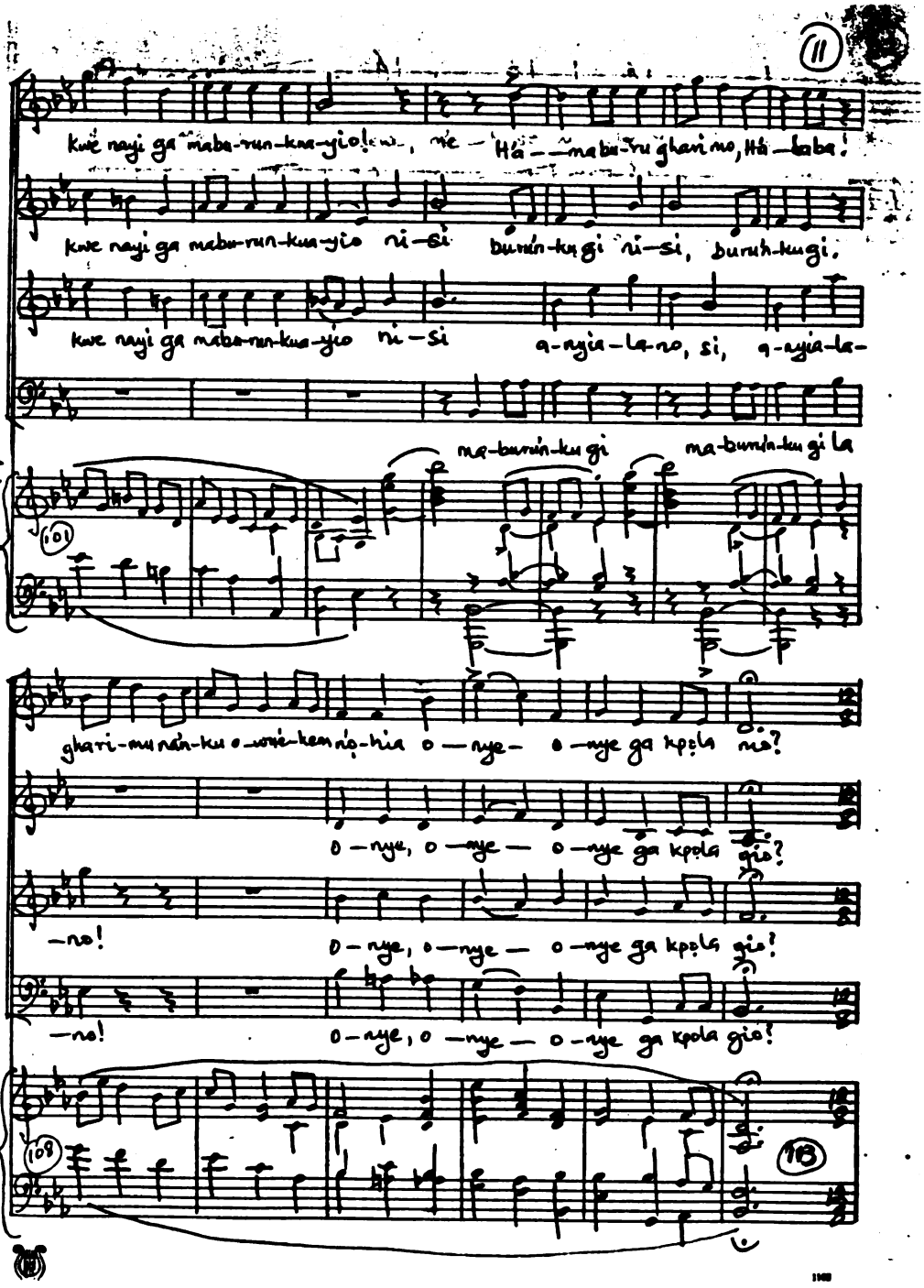

(b)
gi A-ga-ma-kọ-rọ gi kaa si we je, jen'—ku nọ-hia.
gi. a-ga-ma-kọ-rọ gi kaji si we je, jen'—ku nọ-hia.
ọ-ga— Kọ-vá-ngi ko si we je we je, jen'— ku nọ-hia.
kọ ka i-si we je, jen' — ku nọ-hia.
(4)
p = p.
Mu nan-dio-tu mo je — ven — ku chi-viu-dọ nh-
n'i — ni, i — ni
n'i — ni, i — ni
p = p. n'i — ni, i — ni
(4)

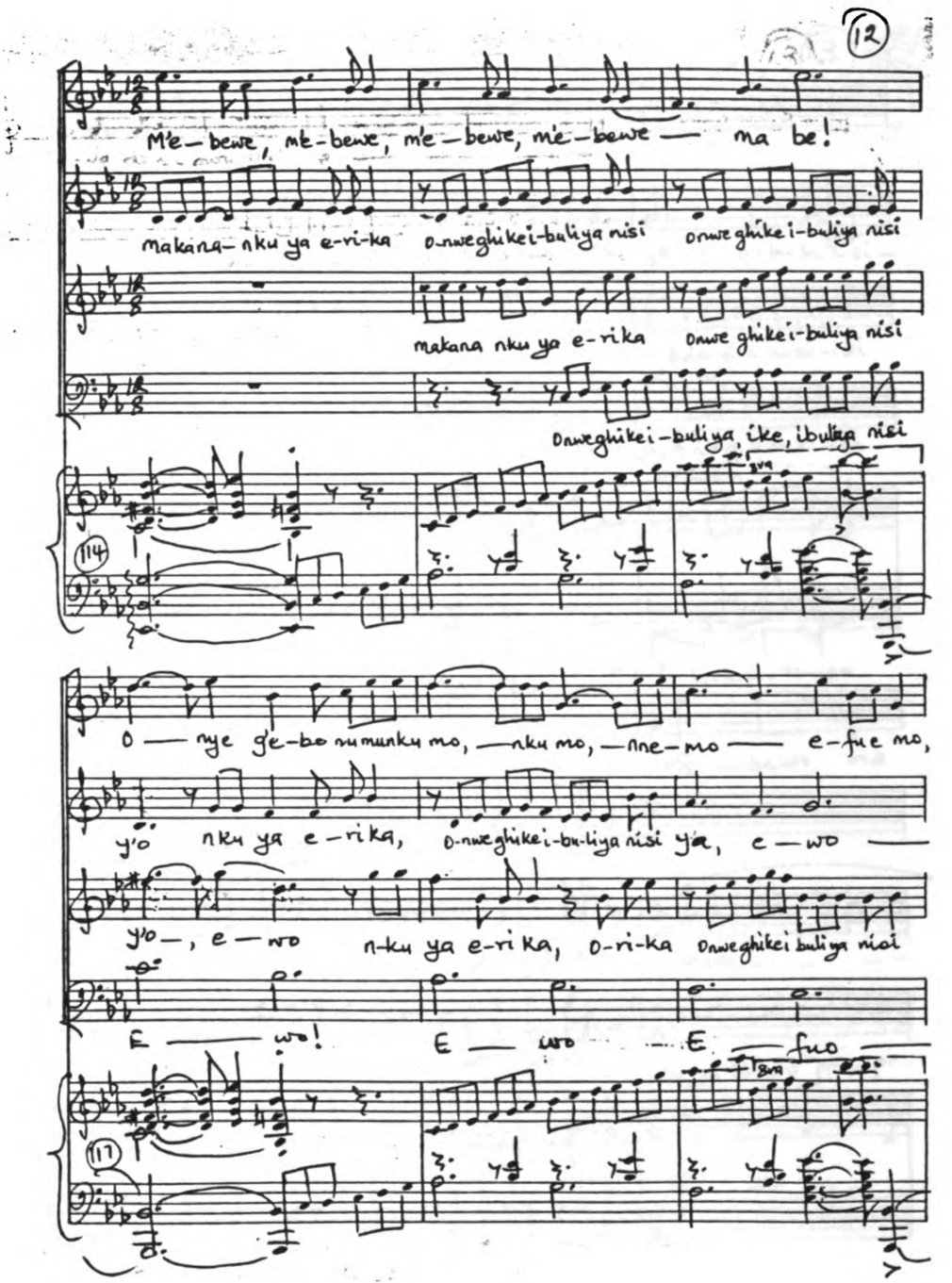

-ju ndm-ma baaye nọ-hia. A-nyie-ruc n'i-ni i-nie-ke o-wu o-
bu o-keọ-hia no! e-wo! i-ni bu o-keọ-hia no!
bu o-keọ-hia no! e-wo! e-wo! i-ni bu o-keọ-hia no!
bu o-keọ-hia no! e-wo! i-ni bu o-keọ-hia no!
kọ-hia, O-kọ-hia i-nie-ke o-wu o-kọ-hia, O-kọ-hia

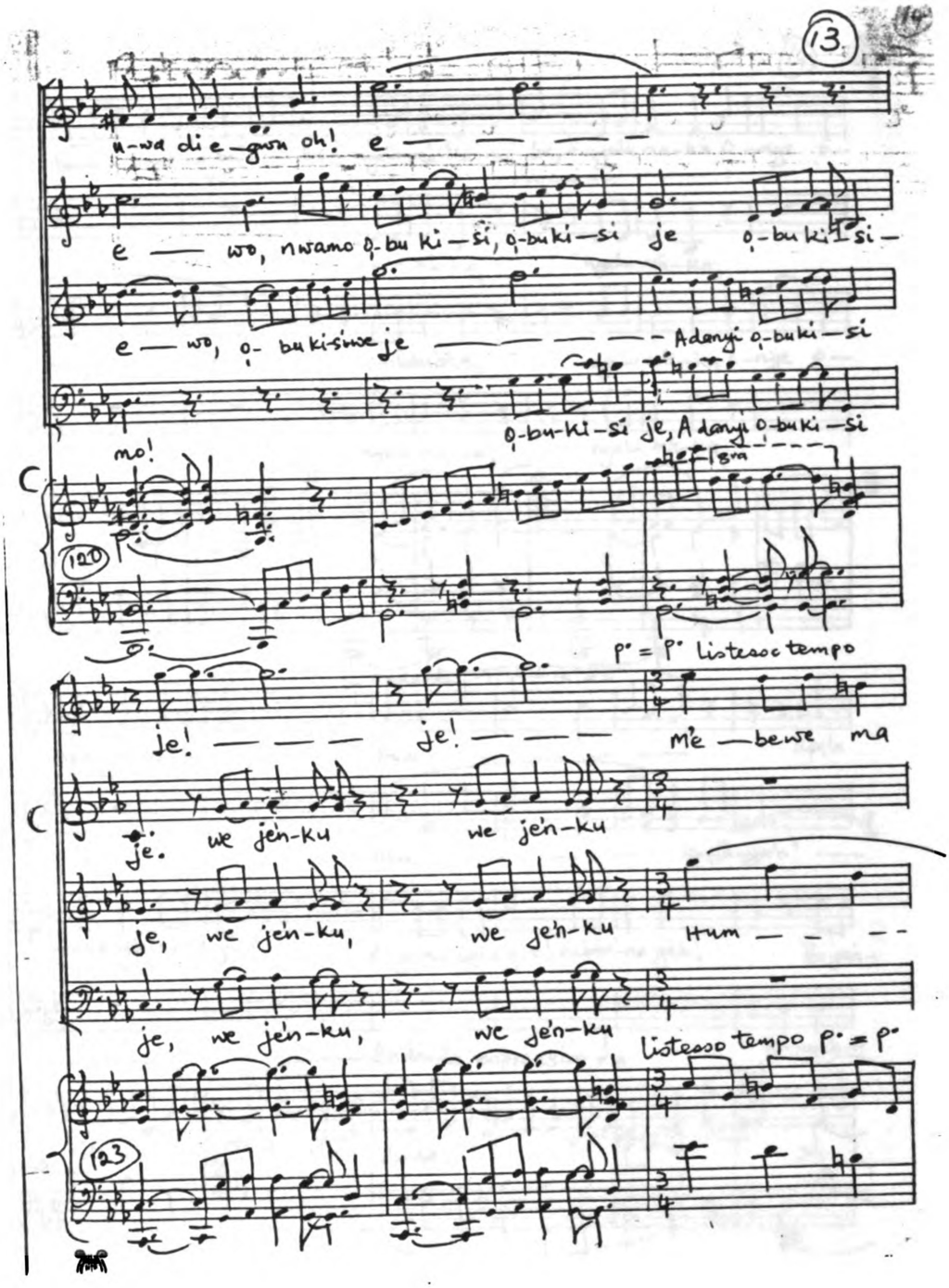

8
anyi ni-le kwe nayi gá-ma-tu madu ni-le e-kwe.
anyi ni-le kwe nayi gá-ma-tu madu ni-le e-kwe.
anyi ni-le kwe nayi gá-ma-tu madu ni-le e-kwe.
anyi ni-le kwe madu ni-le e-kwe.
11
16
kwe nayi gá-má-tu madu ni-le é- kwe, kwe — kwe n'o-nyó-buna ga kpá'n-kuya.
madu ni-le é-kwe, kwe — kwe n'o-nyó-buna ga kpá'n-kuya,
madu ni-le e-kwe, kwe — kwe n'o-nyó-buna ga kpá'n-kuya,
madu ni-le e-kwe, kanyi kwe kanyi kwe ga kpá'n-kuya,
17
23

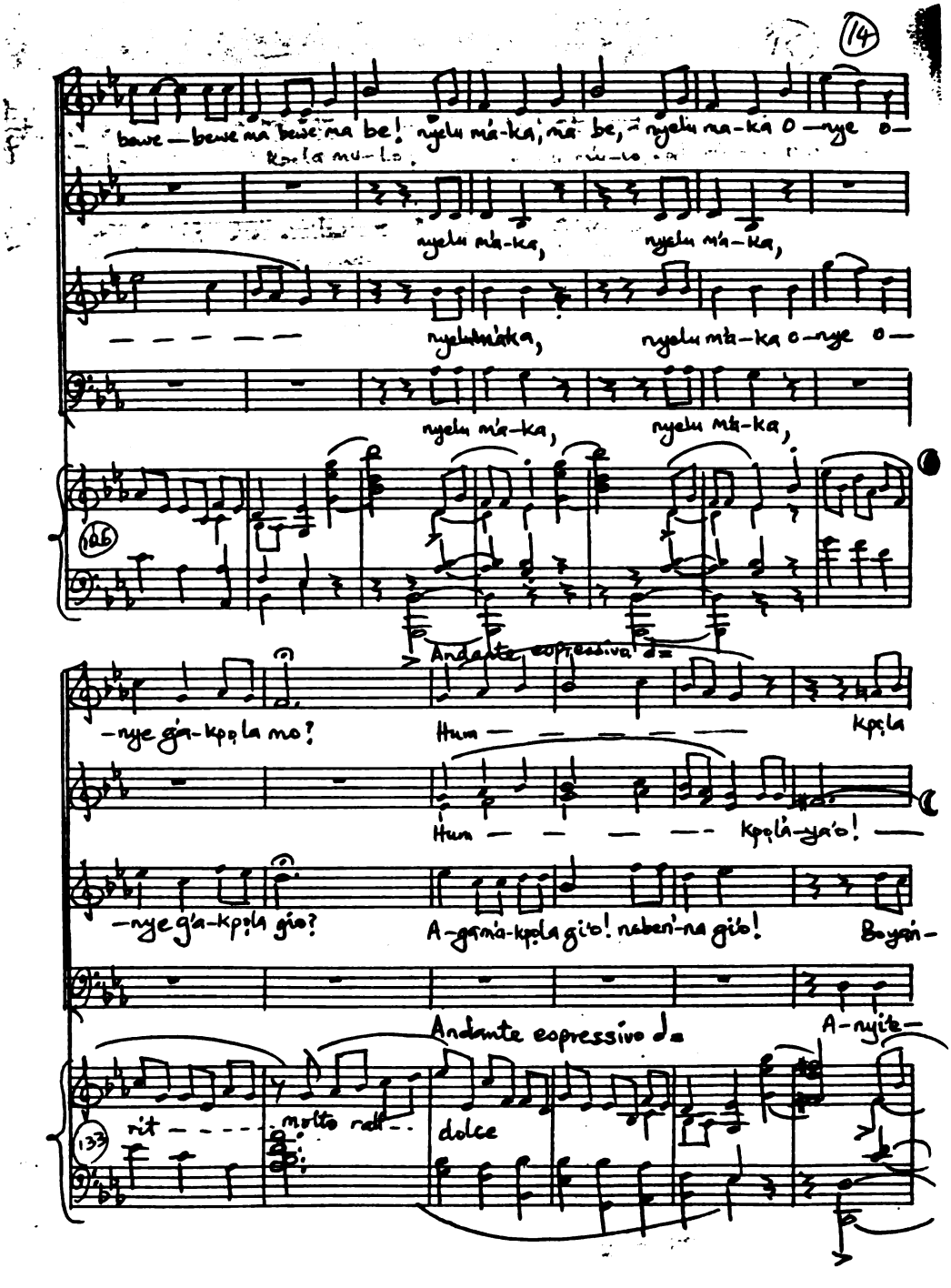

Ke'n-kuya, gwọ'a-jụya, maburunkuya no!
anyi ni-le e—
Ke'n-ku ya, gwọ'a-ju ya, maburunkuya no!
anyi ni-le e—
Ke'n-kuya, gwọ'a-jụya, maburunkuya no!
anyi ni-le e—
Ke'n kuya, gwọ'ajuya, maburunkuya no!
anyi ni-le e—
-kwe Anyi'e-pianyọ'achọ'ọn-ku, kpaban-ku, kpajuenku n'e-bọ-diu-kuu, kwe nayi ga-ma-tu madu
-kwe o!
madu
-kwe o!
madu
-kwe o!
Madu

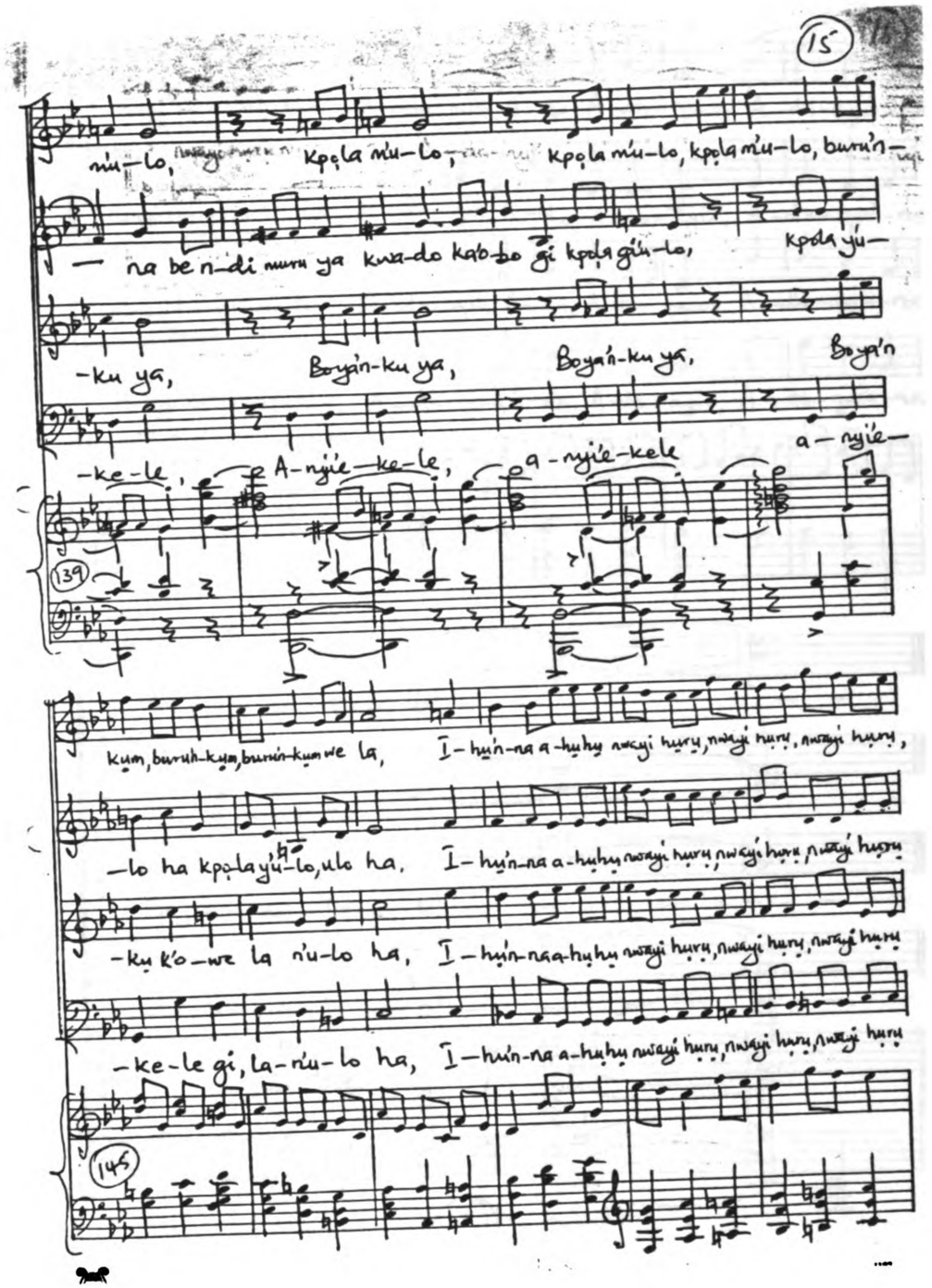

11 19
ni-le e-kwe. anyié-kebéńku kebéń-ku kebéńku kejwéá-ku ńe-bǫ-diu-kwu kwe nayi gʼa-
ni-le e-kwe O!
ni-le e-kwe O!
ni-le e-kwe O!
88
94
ma-tu madu ni-le e- kwe anyiá-gwǫbá-ju gwǫbá-ju gwǫsiá-ju bo ni-si
madu ni-le e- kwe anyiá-gwǫbá-ju gwǫbá-ju gwǫsiá-ju bo ni-si
madu ni-le e- kwe Oh! Oh!
madu ni-le e- kwe Oh! Oh!
95
100

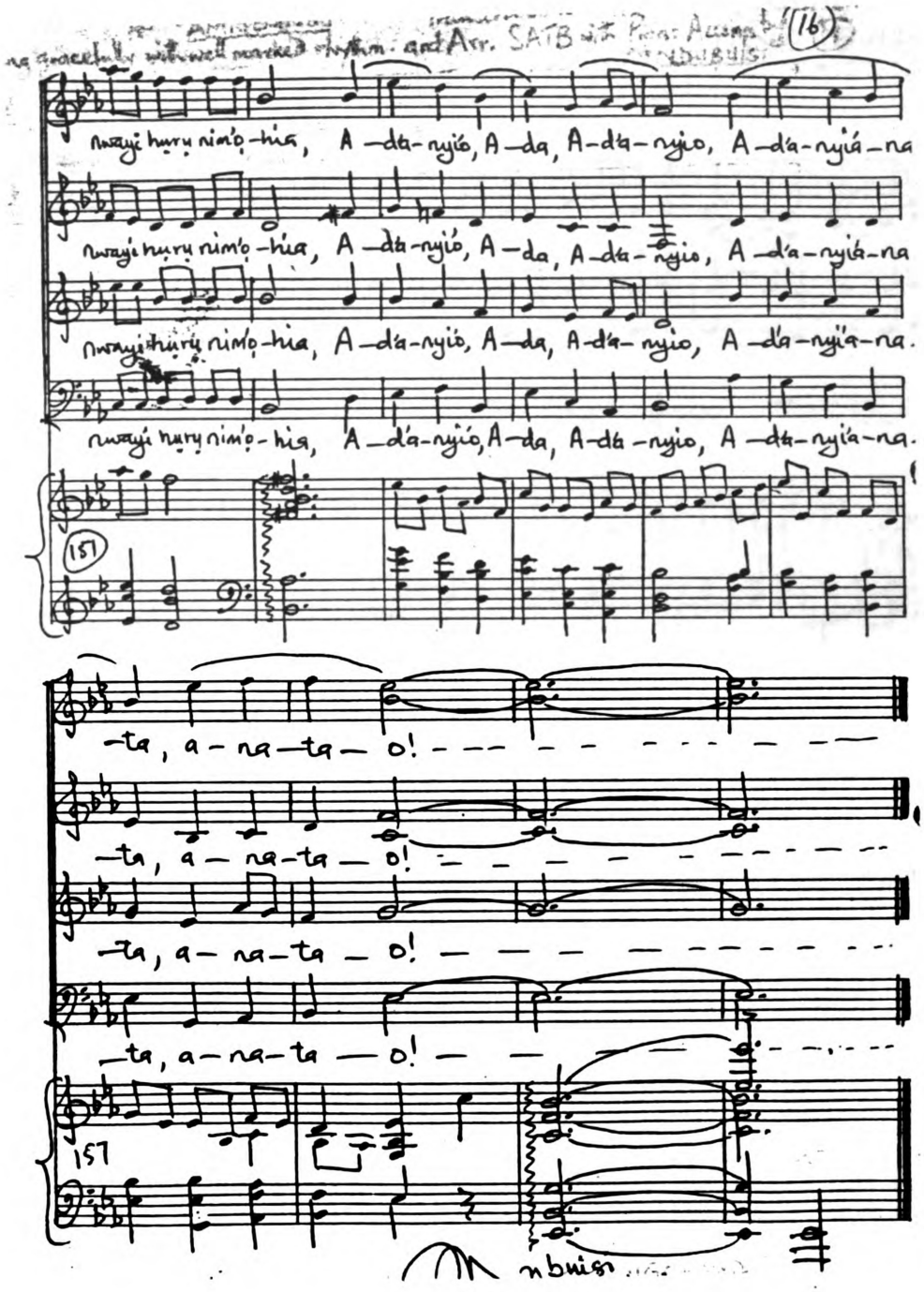

11
kwe nayi ga maba-run-kua-yio!, ne — Há — maba-ru ghani no, Há — baba!
kwe nayi ga maba-run-kua-yio ni-si buruh-kugi ni-si, buruh-kugi.
kwe nayi ga maba-run-kua-yio ni-si a-nyia-la-no, si, a-nyia-la-
ma-buruh-kugi ma-buruh-kugi la
101
ghari-nu nah-ku o-wie-kem no-hia o — nye — o — nye ga kpola no?
o — nye, o — nye — o — nye ga kpola gio?
— no!
o — nye, o — nye — o — nye ga kpola gio!
— no!
o — nye, o — nye — o — nye ga kpola gio!
108
16


12
M'e-bewe, mt-bewe, m'e-bewe, m'e-bewe — ma be!
makana-nku ya e-ri-ka o-nweghikei-buliya nisi onweghikei-buliya nisi
makana nku ya e-rika onwe ghikei-buliya nisi
Onweghikei-buliya, ike, ibuliya nisi
114
O — nye g'e-bo nimuiku mo, — nku mo, — nne-mo — e-fue mo,
y'o nku ya e-rika, o-nweghikei-bu-liya nisi ya, e — wo —
y'o —, e — wo n-ku ya e-rika, o-ri-ka onweghikei buliya nisi
E — wo! E — wo E — fuo
117

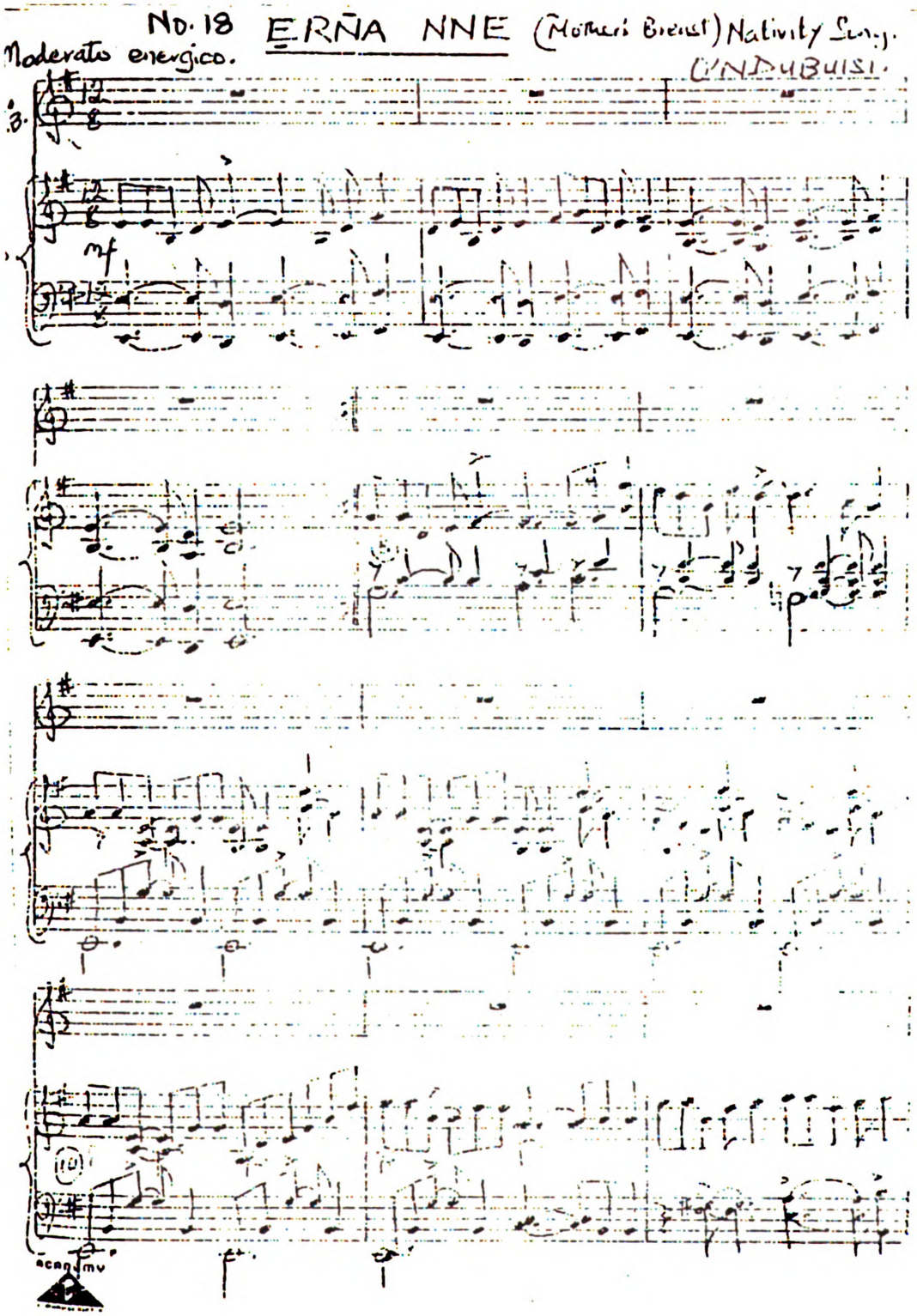

13
a-wa di e-gun oh! e — — — —
e — wo, nwamo ọ-bu ki—si, ọ-buki—si je ọ-bu ki—si—
e — wo, ọ- bu ki-siwe je — — — — — Adanyi ọ-buki—si
ọ-bu-ki-si je, Adanyi ọ-buki—si
mo!
120
p. = p. listesso tempo
je! — — — je! — — — m'e — bewe ma
je. we jen-ku we jen-ku
je, we jen-ku, we jen-ku Hum — — —
je, we jen-ku, we jen-ku
listesso tempo p. = p.
123

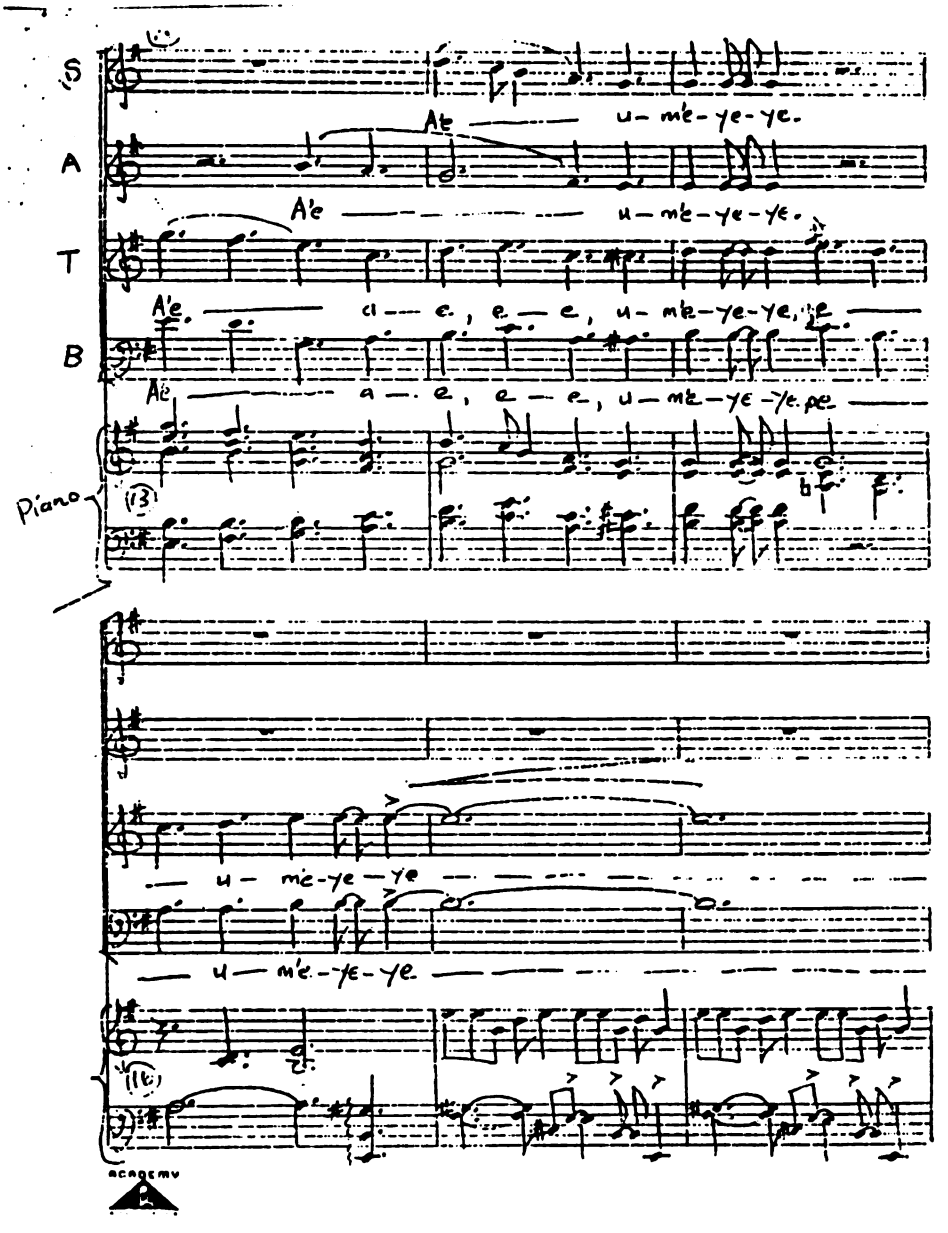

14
bawe—bawe ná bawe na be! nyelu má-ka, ná be, nyelu na-ka O—nye o—
nyelu má-ka, nyelu má-ka,
nyelumáka, nyelu má-ka o—nye o—
nyelu má-ka, nyelu má-ka,
106
Andante espressivo ♩=
—nye gá-kpọla no? Hum — — — — — kpọla
Hum — — — — kpọlá-ya'o! —
—nye gá-kpọlá gio? A-gamá-kpọla gio! naben'-na gio! Boyán-
Andante espressivo ♩=
A-nyite—
133
rit — — — — molto rall — dolce

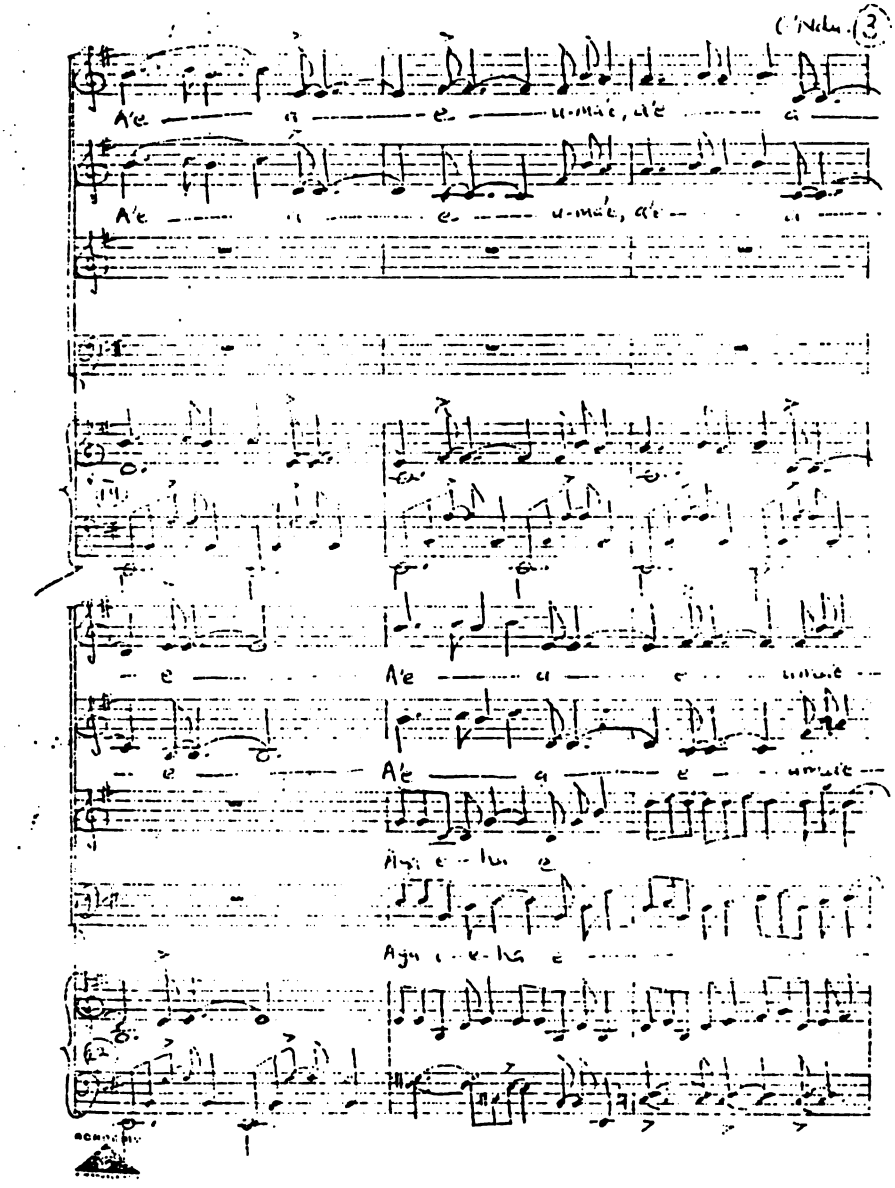

15
nú-lo, Kpọla nú-lo, Kpọla nú-lo, kpọla nú-lo, burú'n-
— na be n-di nuru ya kwa-do kab-bo gi kpọla gú'n-lo, kpọla yú-
-ku ya, Boya'n-ku ya, Boya'n-ku ya, Boya'n
-ke-le, A-nyié-ke-le, a-nyié-kele a-nyié-
139
kum, buruh-kum, burú'n-kum we la, I-hún-na a-huhu nwayi huru, nwayi huru, nwayi huru,
-lo ha kpọlayú'-lo, ulo ha. I-hún-na a-huhu nwayi huru, nwayi huru, nwayi huru
-ku k'o-we la nú-lo ha, I-hún-naa-huhu nwayi huru, nwayi huru, nwayi huru
-ke-le gi, la-nú-lo ha, I-hún-na a-huhu nwayi huru, nwayi huru, nwayi huru
145

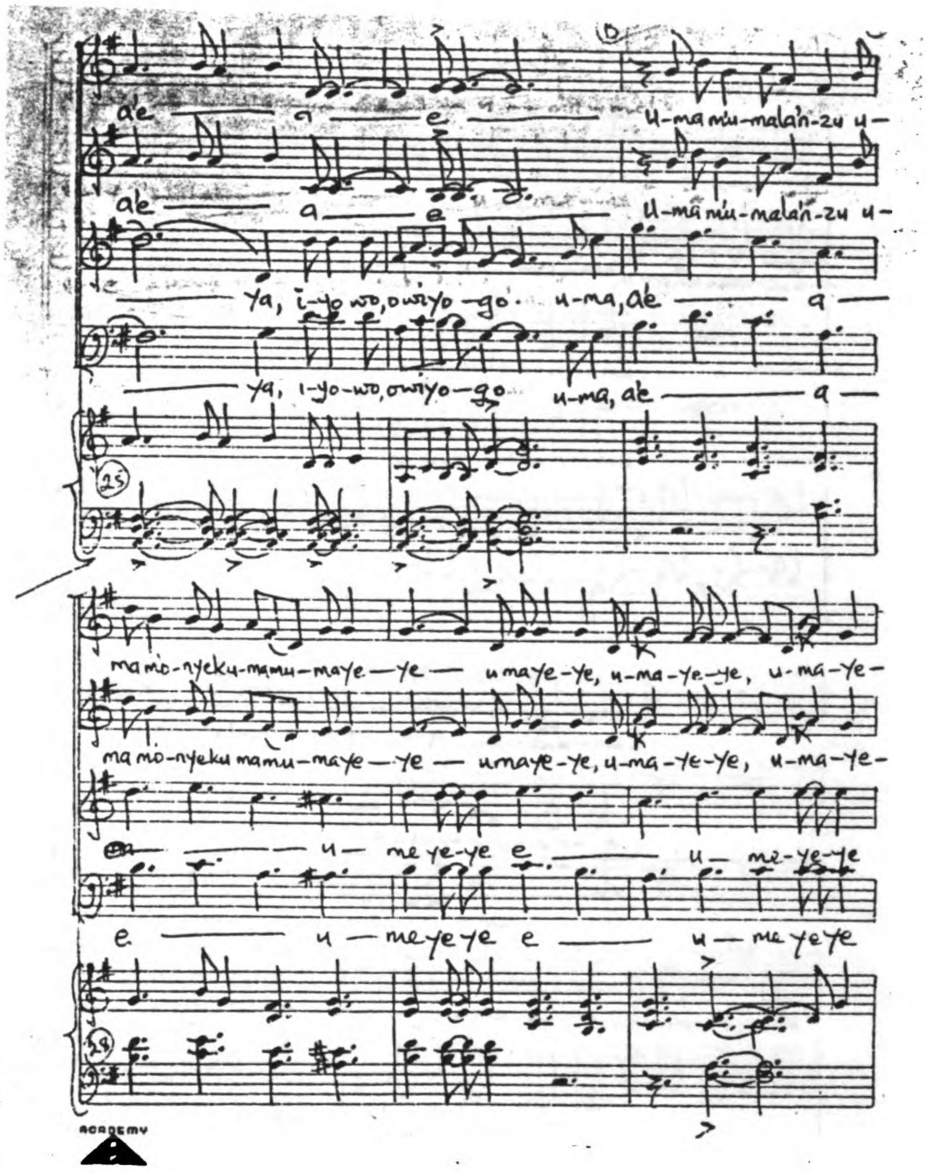

Arr. SATB with Piano Accomp.
(16)
Nwayi hụrụ nimọ-hia, A-da-nyio, A-da, A-da-nyio, A-da-nyia-na
Nwayi hụrụ nimọ-hia, A-da-nyio, A-da, A-da-nyio, A-da-nyia-na
Nwayi hụrụ nimọ-hia, A-da-nyio, A-da, A-da-nyio, A-da-nyia-na.
Nwayi hụrụ nimọ-hia, A-da-nyio, A-da, A-da-nyio, A-da-nyia-na.
(15)
-ta, a-na-ta-o!
-ta, a-na-ta-o!
-ta, a-na-ta-o!
-ta, a-na-ta-o!
15

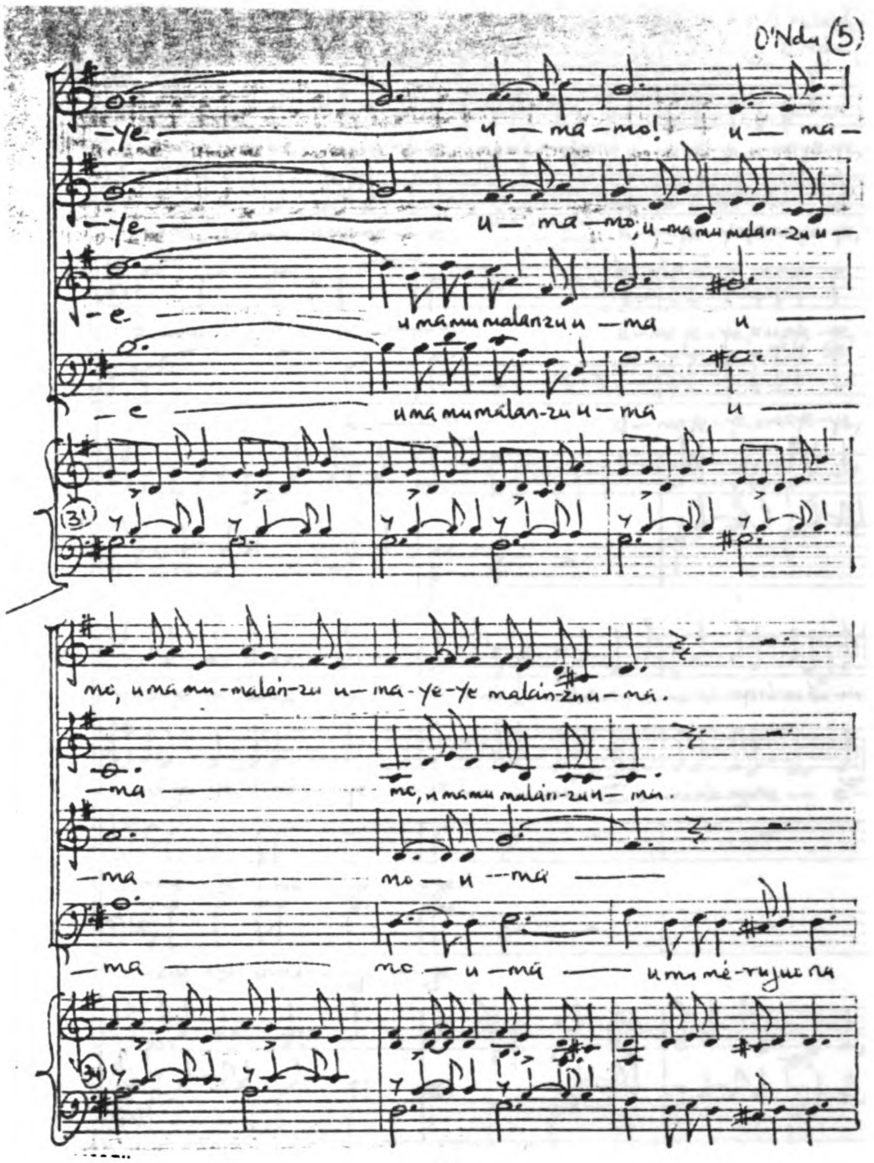
No. 18

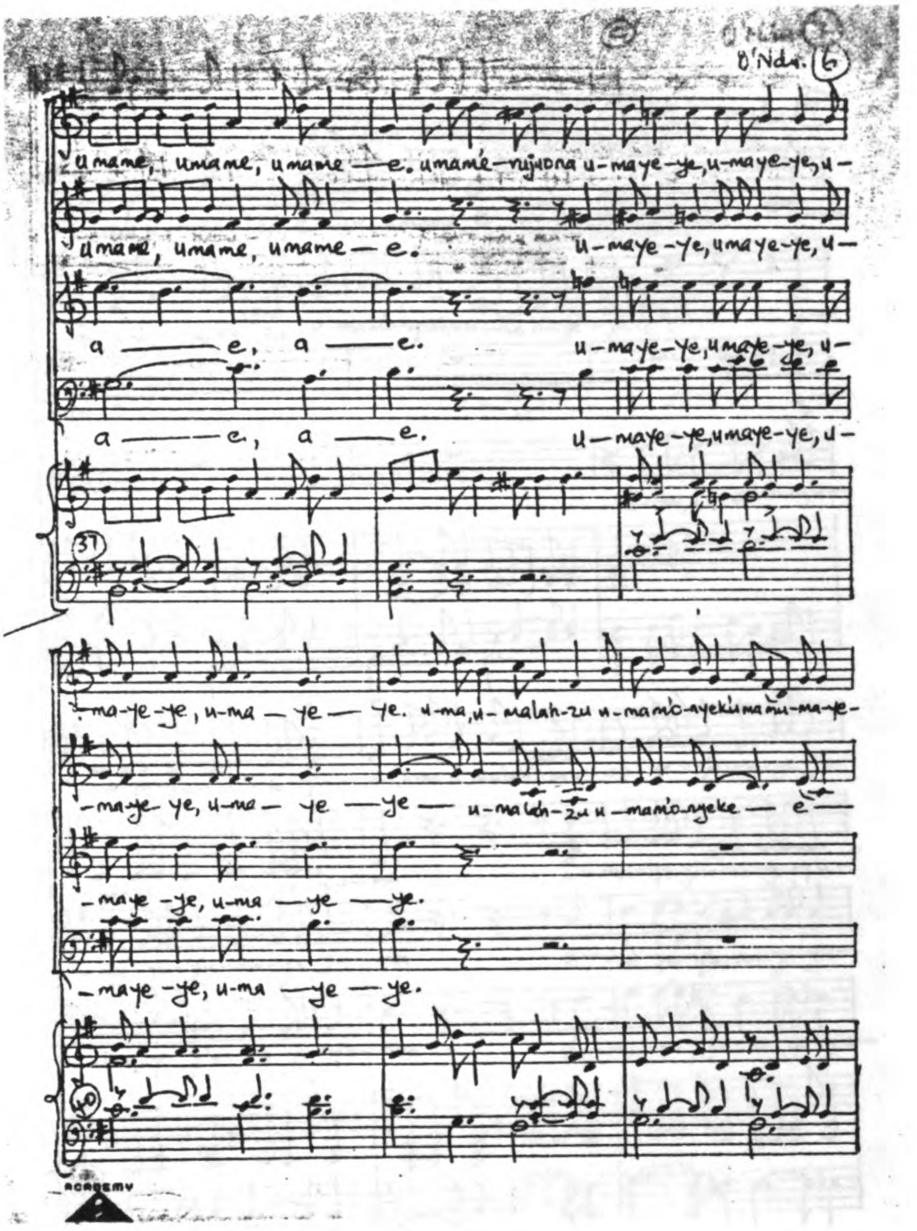

No. 18 ERÑA NNE (Mother's Breast) Nativity Song.
Moderato energico.
CINDY BUISI.
mf
p

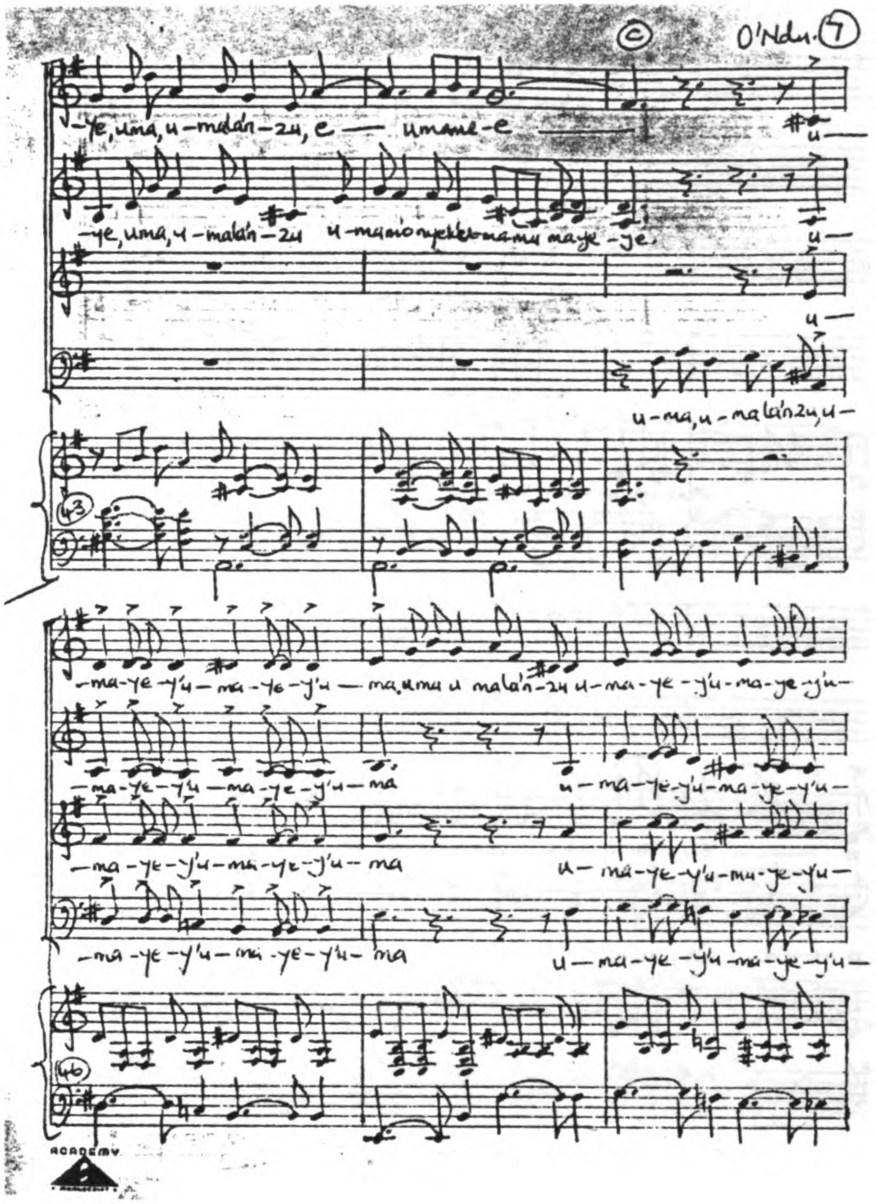

S
A
T
B
Piano
A'e
u - mé - ye - ye.
A'e
u - mé - ye - ye.
A'e.
a — e, e — e, u - mé - ye - ye, e
A'e
a — e, e — e, u - mé - ye - ye pe
u - mé - ye - ye
u — mé - ye - ye
(13)
(16)
academy

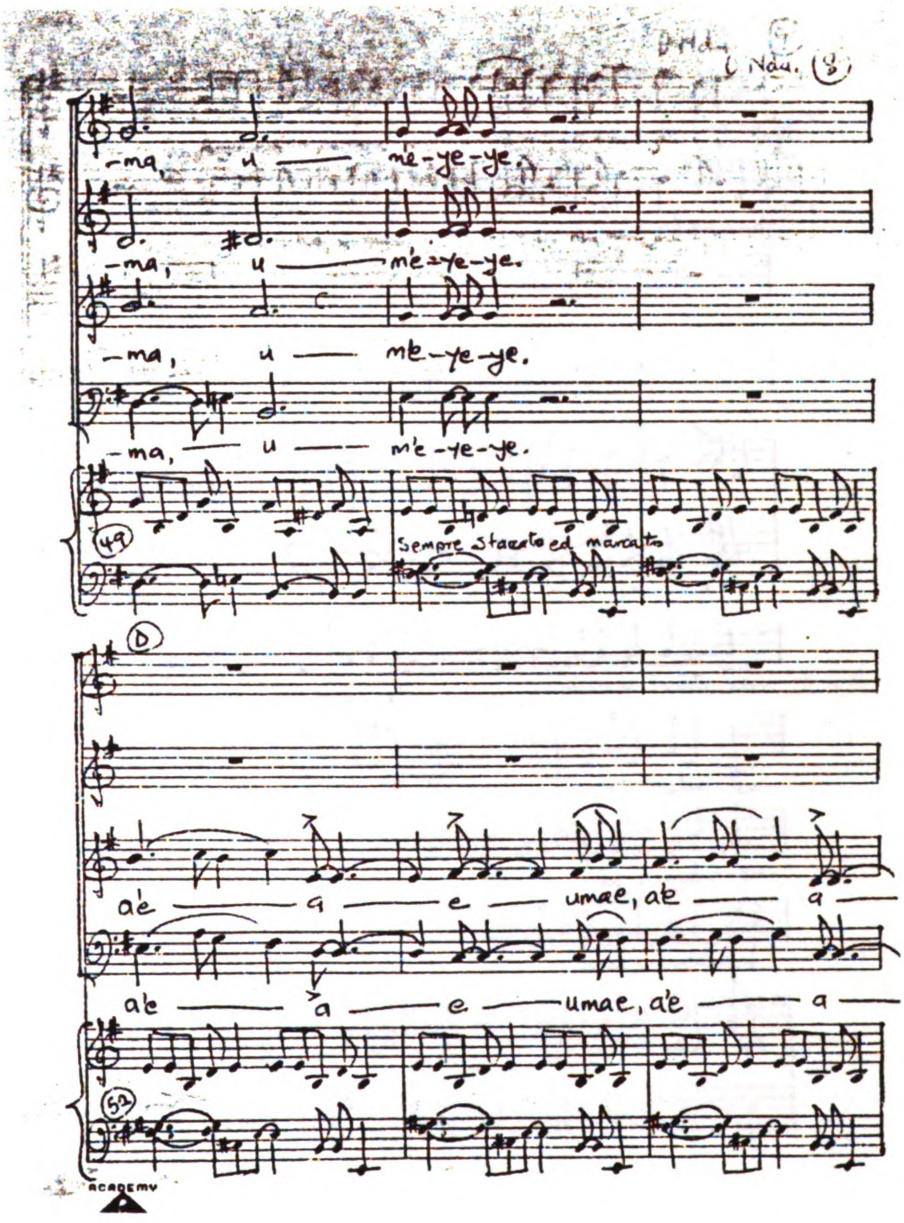

A'e
A'e
A'e
A'e
Agn
Agn

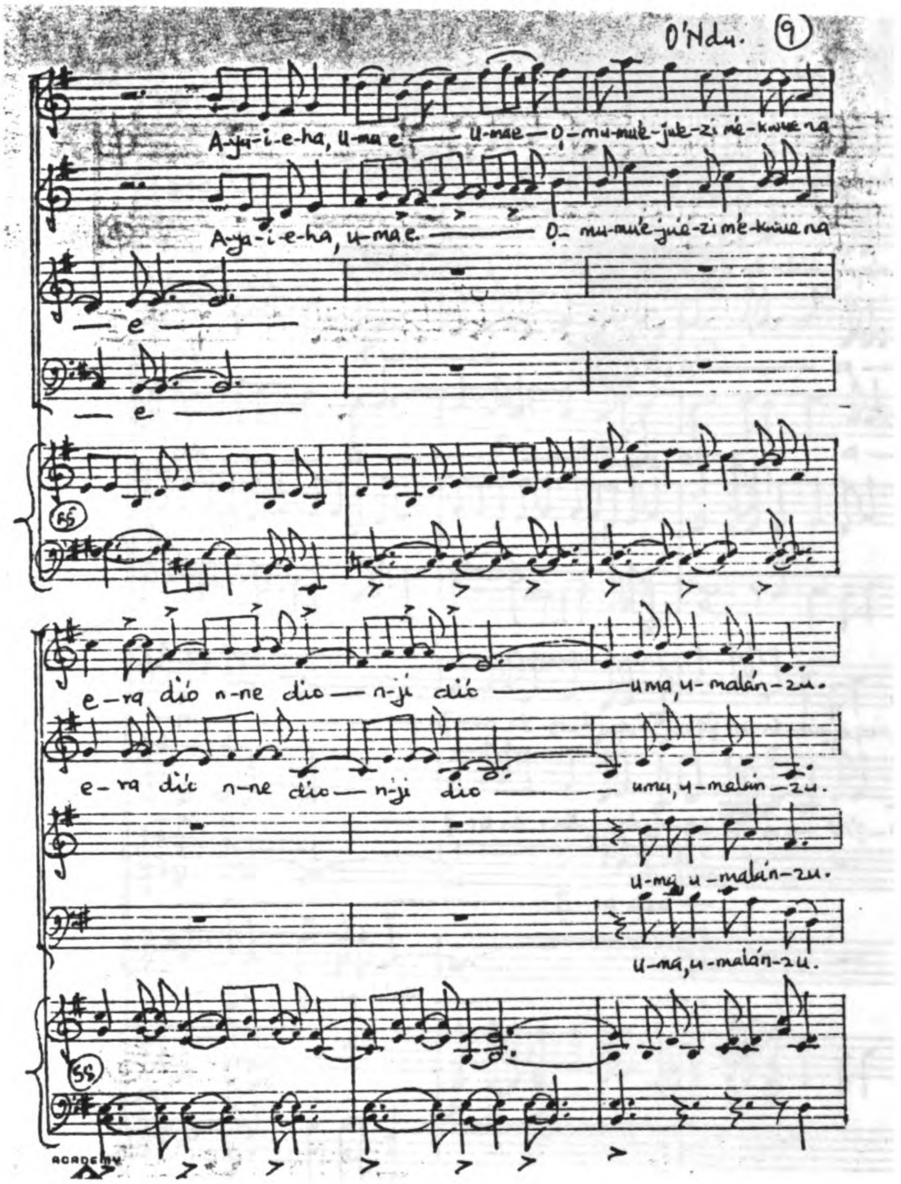

ae — a — e — u-ma mu-malan-zu u-
ae — a — e — u-ma mu-malan-zu u-
ya, i-yo-wo, owiyo-go. u-ma, ae — a —
ya, i-yo-wo, owiyo-go u-ma, ae — a —
25
mamo-nyeku-mamu-maye-ye — umaye-ye, u-ma-ye-ye, u-ma-ye-
mamo-nyeku mamu-maye-ye — umaye-ye, u-ma-ye-ye, u-ma-ye-
u — me-ye-ye e — u — me-ye-ye
e — u — me-ye-ye e — u — me-ye-ye
29
ACADEMY

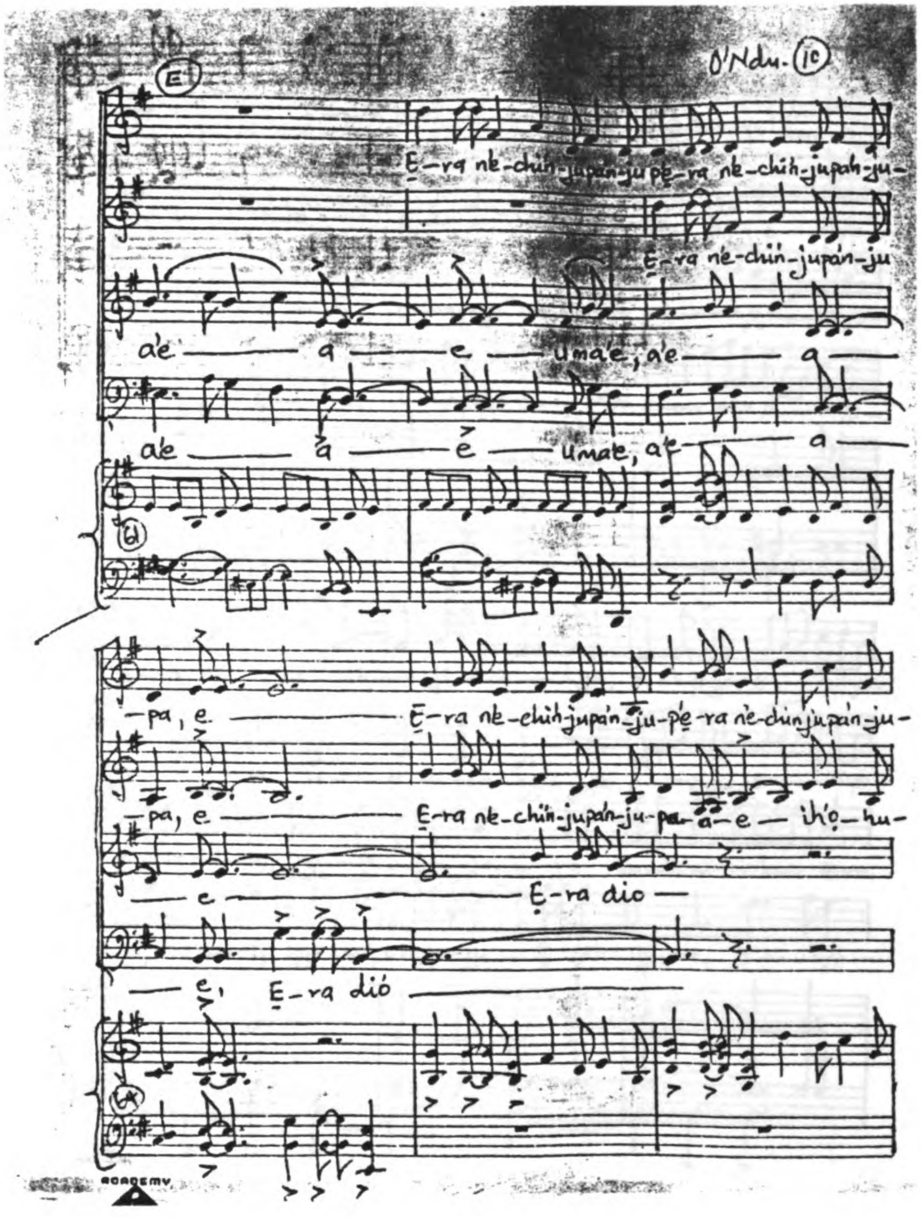

O'Ndu (5)
-ye
и — ма — мо!
и — ма —
-ye
и — ма — мо, и-ма ти malan-zu и —
-e
и ма ти malan-zu и — ма
и
-e
и ма ти malan-zu и — ма
и
(31)
мо, и ма ти-malan-zu и — ма-ye-ye malan-zu и — ма.
-ma
мо, и ма ти malan-zu и — ма.
-ma
мо — и — ма
-ma
мо — и — ма
и ти мé-тушела
(31)

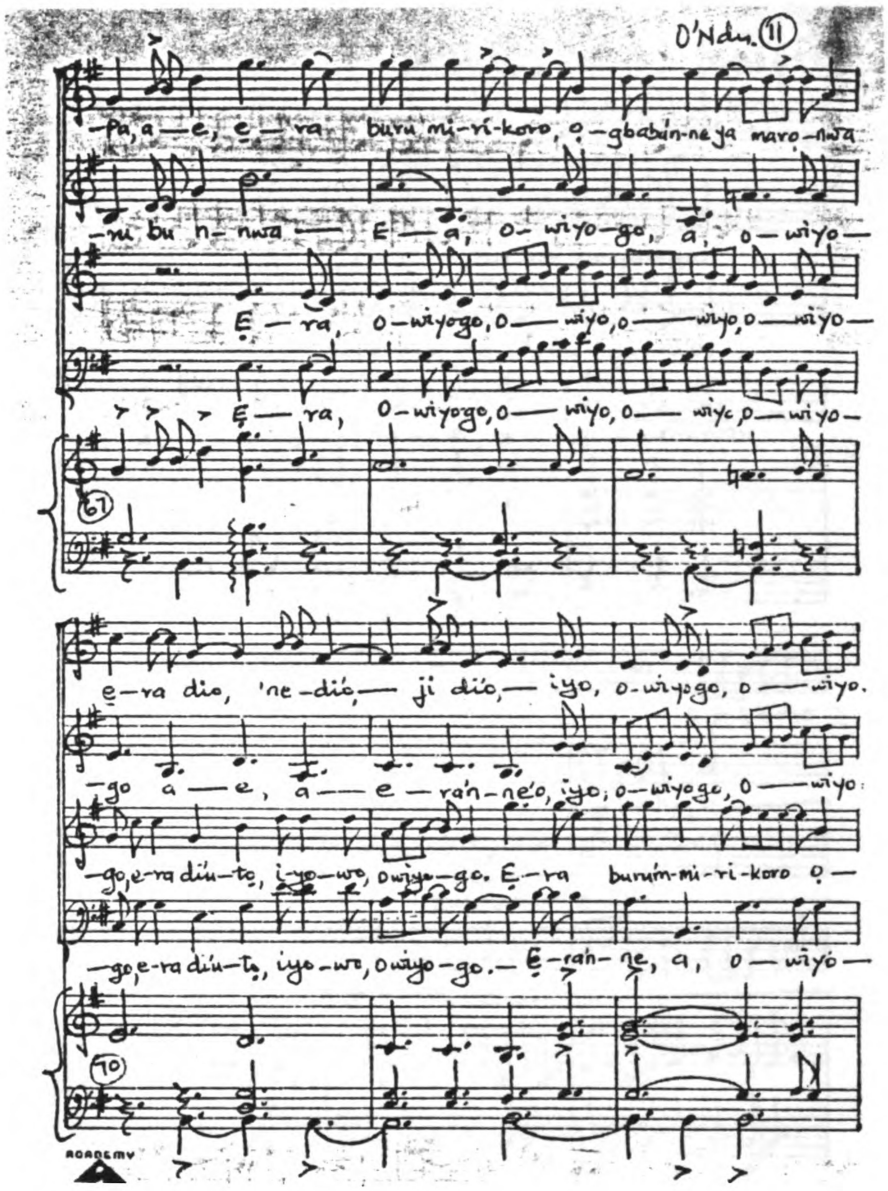

D'Nda. 6
Umame, umame, umame — e. umamé-ujuopa u-maye-ye, u-maye-ye, u-
umame, umame, umame — e. u-maye-ye, umaye-ye, u-
a — e, a — e. u-maye-ye, umaye-ye, u-
a — e, a — e. u-maye-ye, umaye-ye, u-
37
-ma-ye-ye, u-ma — ye — ye. u-ma, u-malah-zu u-mamo-ayekimamu-ma-ye-
-maye-ye, u-ma — ye — ye — u-malah-zu u-mamo-ayeke — e —
-maye-ye, u-ma — ye — ye.
-maye-ye, u-ma — ye — ye.
40
ACADEMY

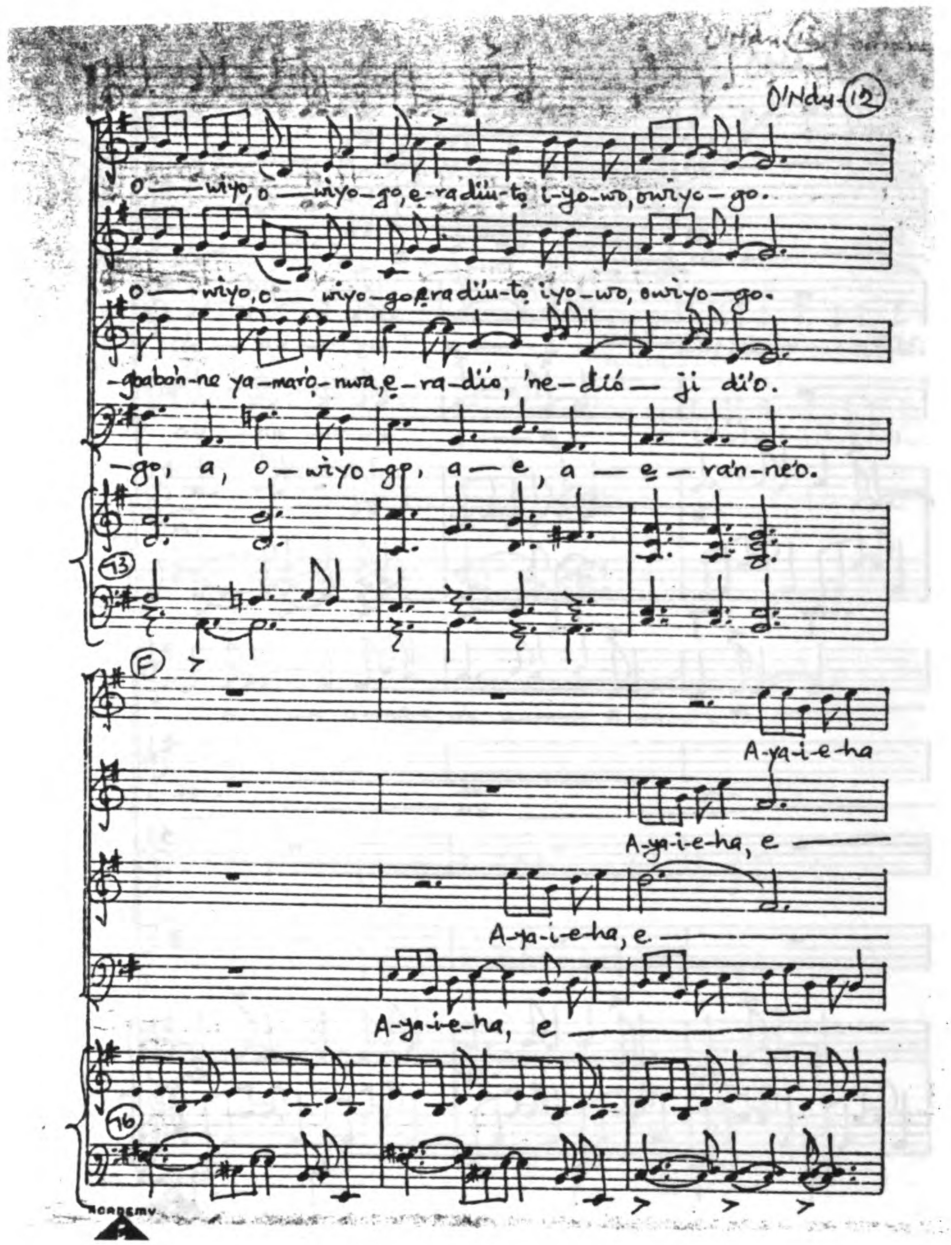

O'Ndu. 7
-ye, uma, u-malán-zu, e — umame-e
-ye, uma, u-malán-zu u-mamóyuekkwamu maye-je.
u-ma, u-malán-zu, u-
-ma-ye-y'u-ma-ye-y'u — ma, uma u malán-zu u-ma-ye-y'u-ma-ye-y'u-
-ma-ye-y'u-ma-ye-y'u-ma
u-ma-ye-y'u-ma-ye-y'u-
-ma-ye-y'u-ma-ye-y'u-ma
u-ma-ye-y'u-ma-ye-y'u-
-ma-ye-y'u-ma-ye-y'u-ma
u-ma-ye-y'u-ma-ye-y'u-
ACADEMY

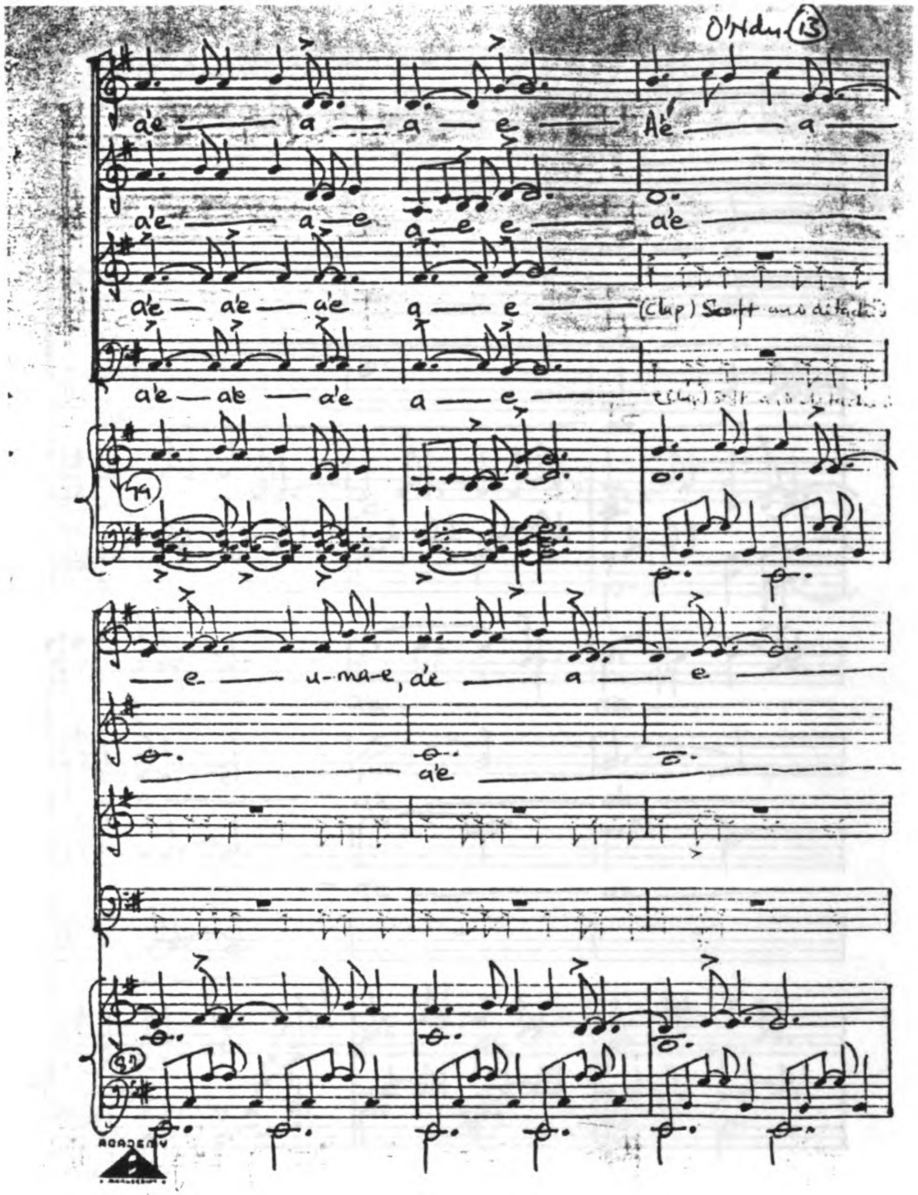

-ma, u — mè-ye-ye.
-ma, u — mè-ye-ye.
-ma, u — mè-ye-ye.
-ma, u — mè-ye-ye.
49
Sempre staccato ed marcato
D
aè — a — e — umae, aè — a —
aè — a — e — umae, aè — a —
52
ACADEMY

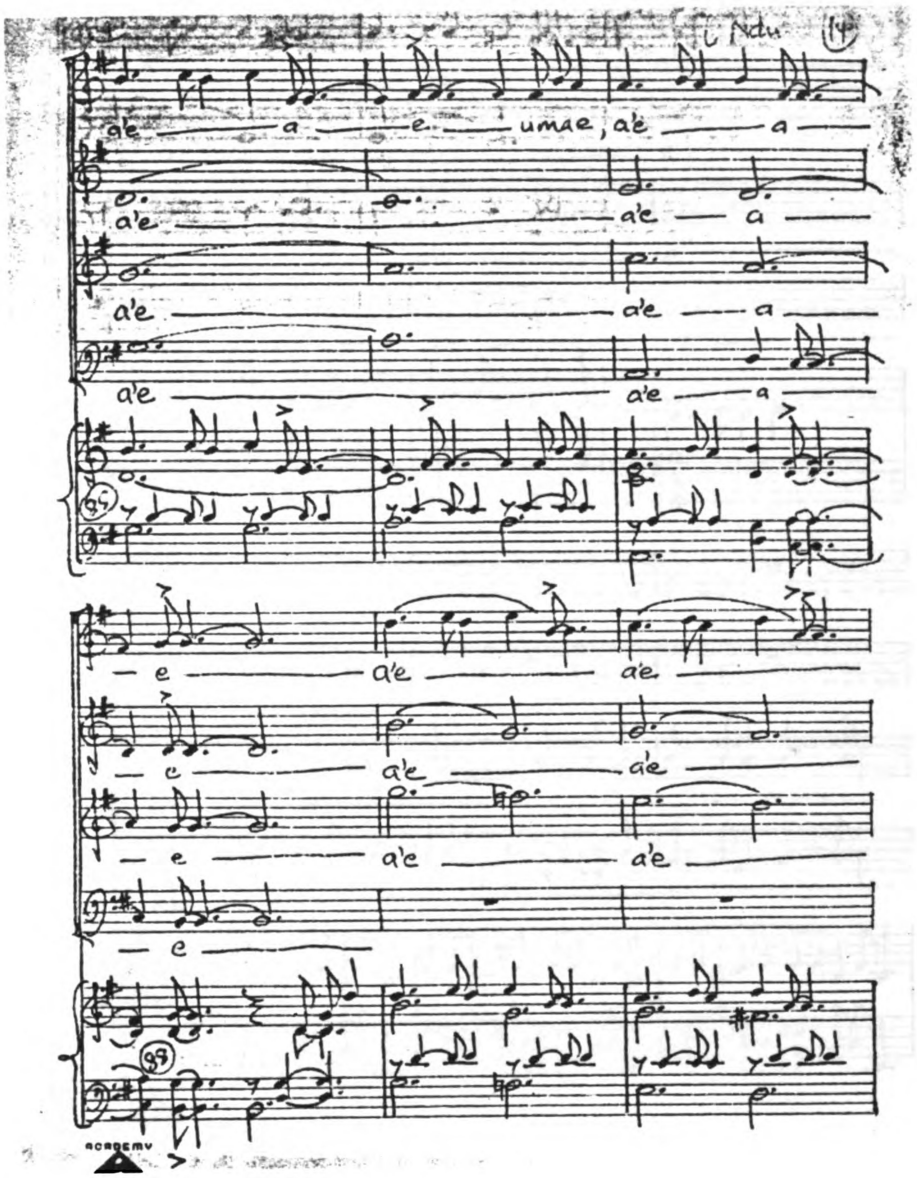

O'Ndu. (9)
A-ya-i-e-ha, u-ma e — u-mae — O-mu-mé-juk-zi mé-kwe na
A-ya-i-e-ha, u-ma e — O- mu-mé-jué-zi mé-kwe na
— e —
— e —
e-ra dió n-ne dio — n-ji dió — uma, u-malán-zu.
e-ra dió n-ne dio — n-ji dio — uma, u-malán-zu.
u-ma, u-malán-zu.
u-ma, u-malán-zu.

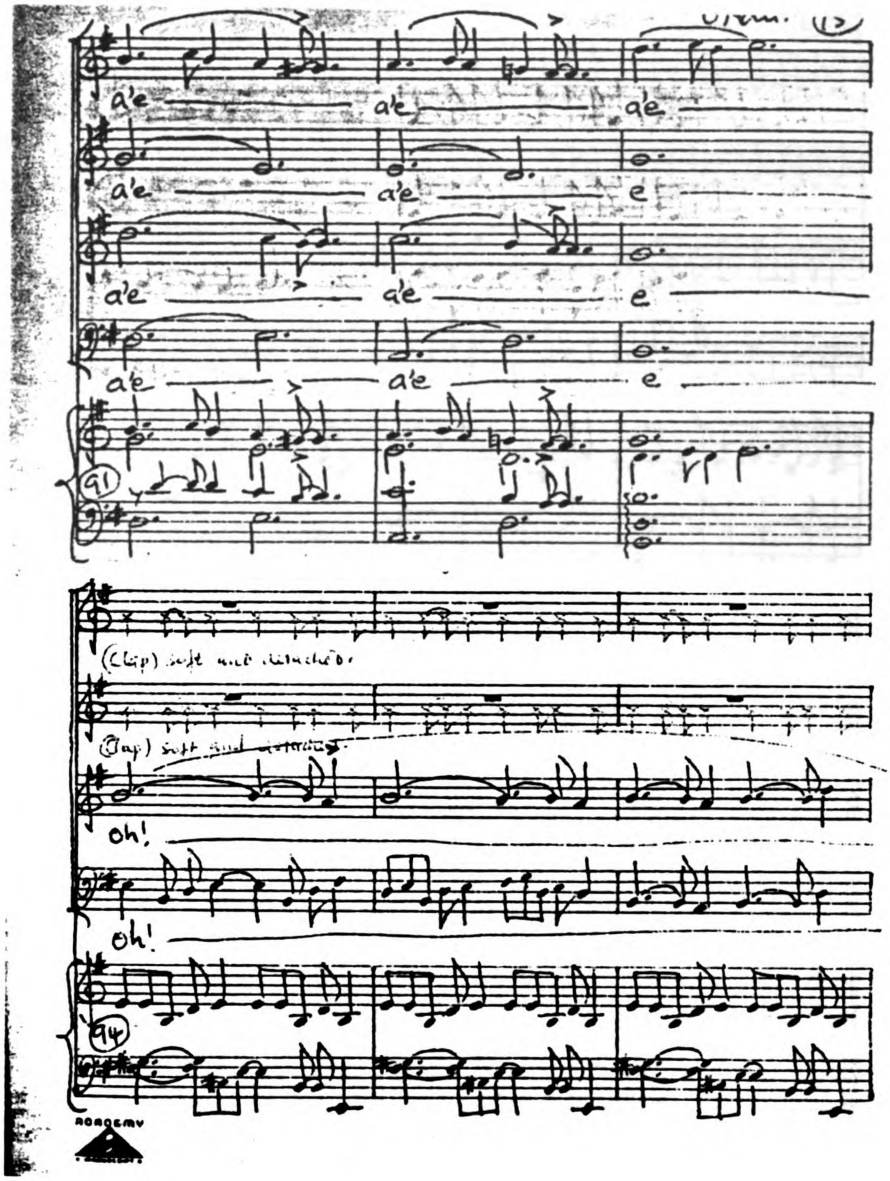

Ọ'Ndu.
Ẹ-ra nk-chủh-jupán-ju pẹ-ra nk-chủh-jupán-ju-
Ẹ-ra nè-chủh-jupán-ju
a'è — a — e — uma'e, a'è — a —
a'è — a — e — uma'e, a'è — a —
-pa, e — Ẹ-ra nk-chủh-jupán-ju-pẹ-ra nè-chủh-jupán-ju-
-pa, e — Ẹ-ra nk-chủh-jupán-ju-pa-a-e — ih'ọ-hu-
— e — Ẹ-ra dio —
— e, Ẹ-ra dió —

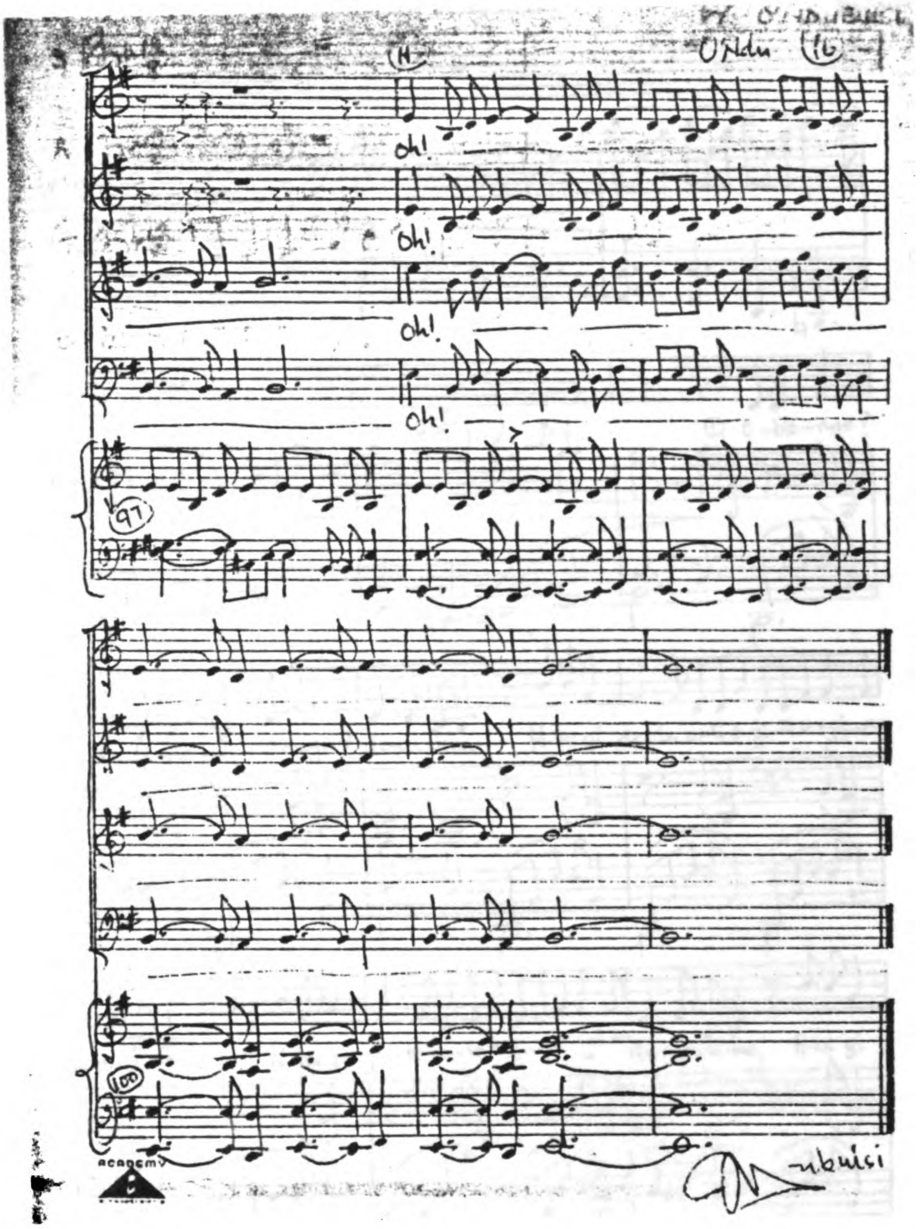

O'Ndu. (11)
-pa, a — e, ẹ — ra buru mi-ri-koro, ọ-gbabin-neja naro-nwa
-nu bu n- nwa — E — a, o- wiyo-go, a, o — wiyo —
Ẹ — ra, o-wiyogo, o — wiyo, o — wiyo, o — wiyo —
Ẹ — ra, o-wiyogo, o — wiyo, o — wiyo, o — wiyo —
(67)
ẹ-ra dio, 'ne-dio, — ji dio, — iyo, o-wiyogo, o — wiyo.
-go a — e, a — e — ran-neo, iyo, o — wiyogo, o — wiyo.
-go, e-ra diu-tọ, i-yo-wo, o wiyo-go. Ẹ-ra burum-mi-ri-koro ọ —
-go, e-ra diu-tọ, iyo-wo, o wiyo-go. — Ẹ-ran-ne, a, o — wiyo —
(70)
ROADS MV


O'Ndu (12)
O — wiyo, O — wiyo-go, e-ra-diu-to i-yo-wo, owiyo-go.
O — wiyo, O — wiyo-go e-ra-diu-to i-yo-wo, owiyo-go.
-gbabo'n-ne ya-maro-nwa, e-ra-dio, 'ne-dio — ji di'o.
-go, a, O — wiyo-go, a — e, a — e — ra'n-ne'o.
13
F
A-ya-i-e-ha
A-ya-i-e-ha, e
A-ya-i-e-ha, e
A-ya-i-e-ha, e
16
Academy

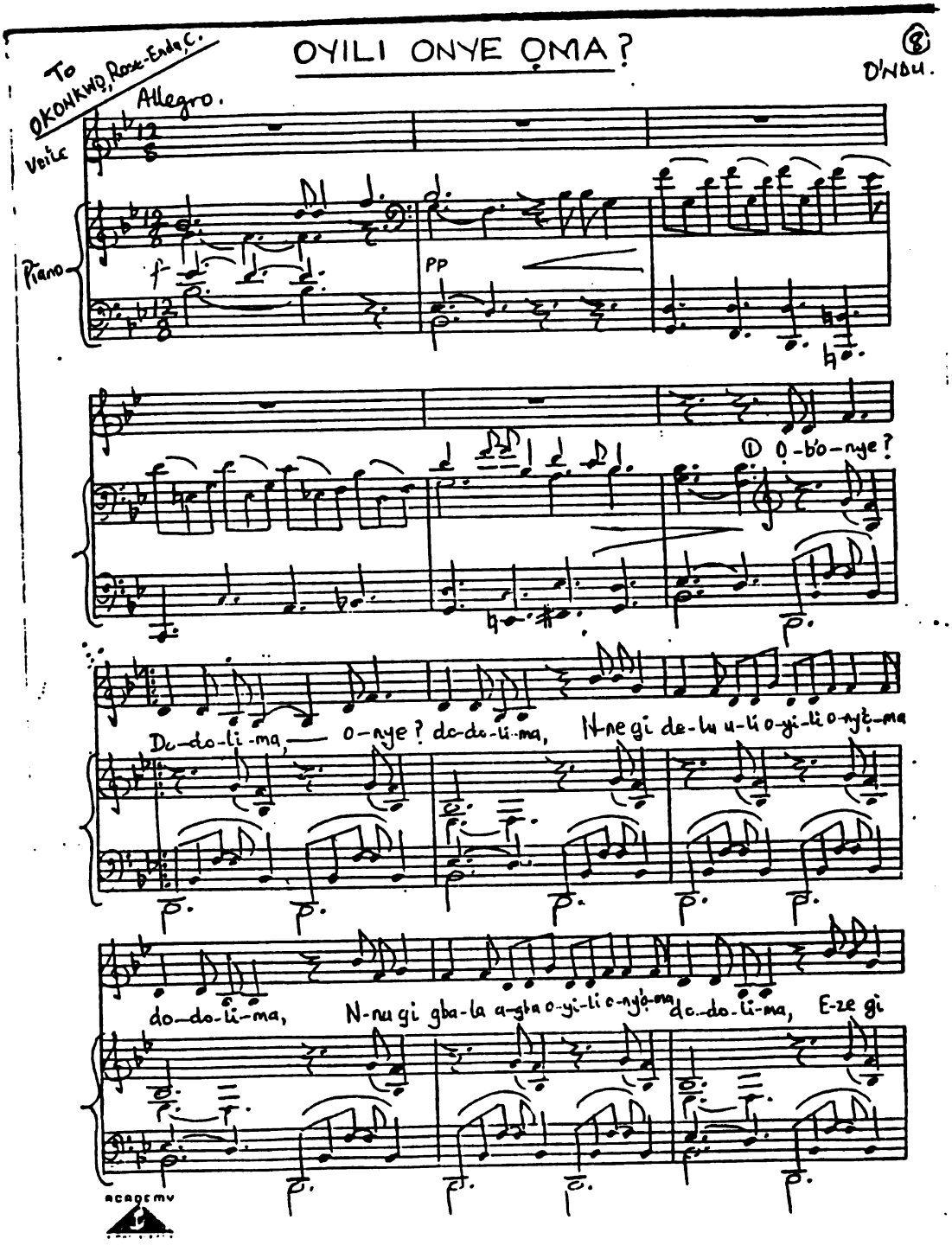

a'e — a — a — e — A'e — a —
a'e — a — e — a — e — e — a'e —
a'e — a'e — a'e — a — e — (Clap) Stomp and clap
a'e — a'e — a'e — a — e —
— e — u-ma-e, a'e — a — e —
a'e

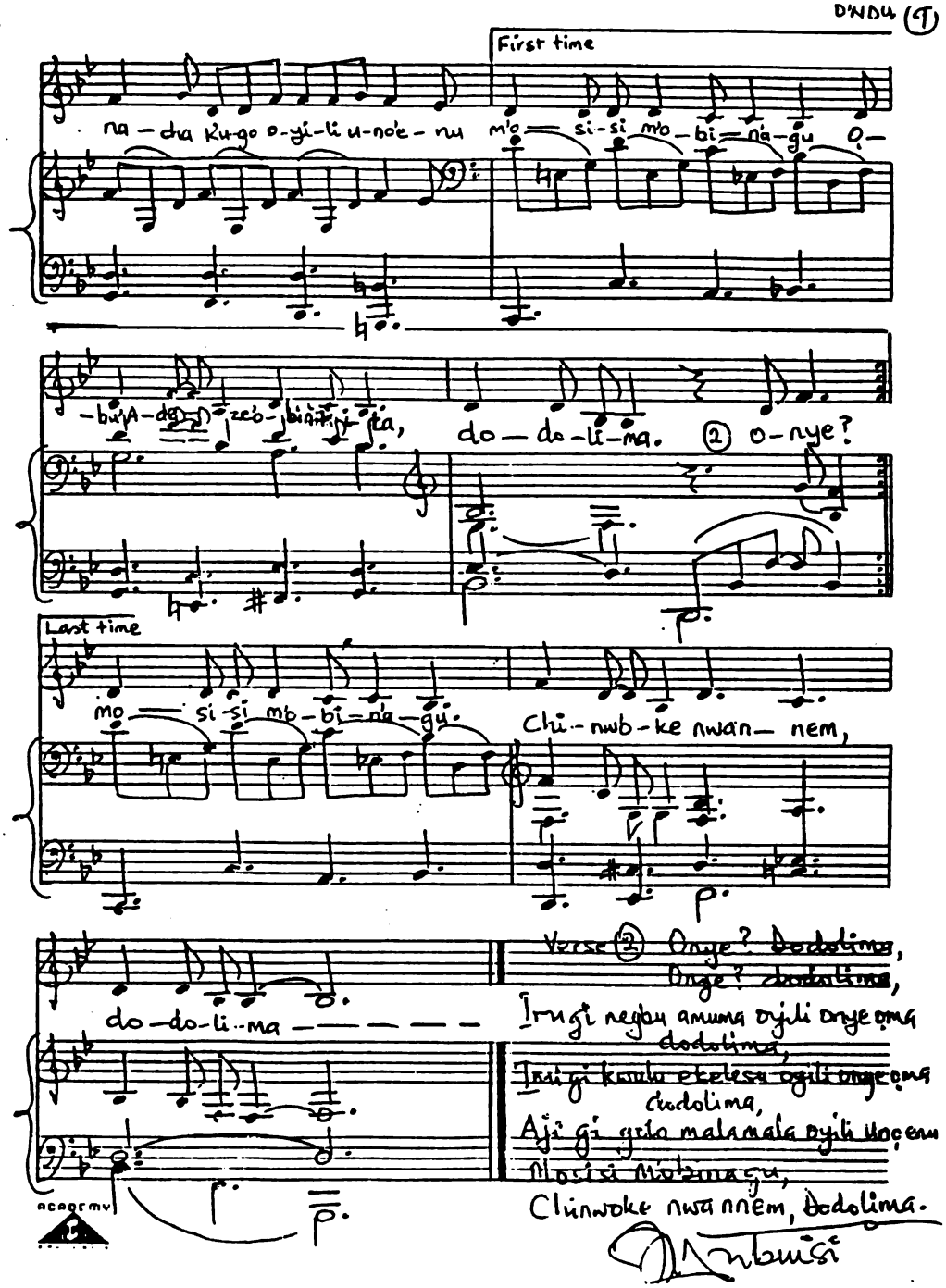

a'e — a — e — umae, a'e — a —
a'e — a'e — a —
a'e — a'e — a —
a'e — a'e — a —
— e — a'e — a'e —
— e — a'e — a'e —
— e — a'e — a'e —
— e —


a'e
a'e
a'e
a'e
a'e
e
a'e
a'e
e
a'e
a'e
e
(Clap) soft and staccato
(Clap) soft and staccato
oh!
oh!

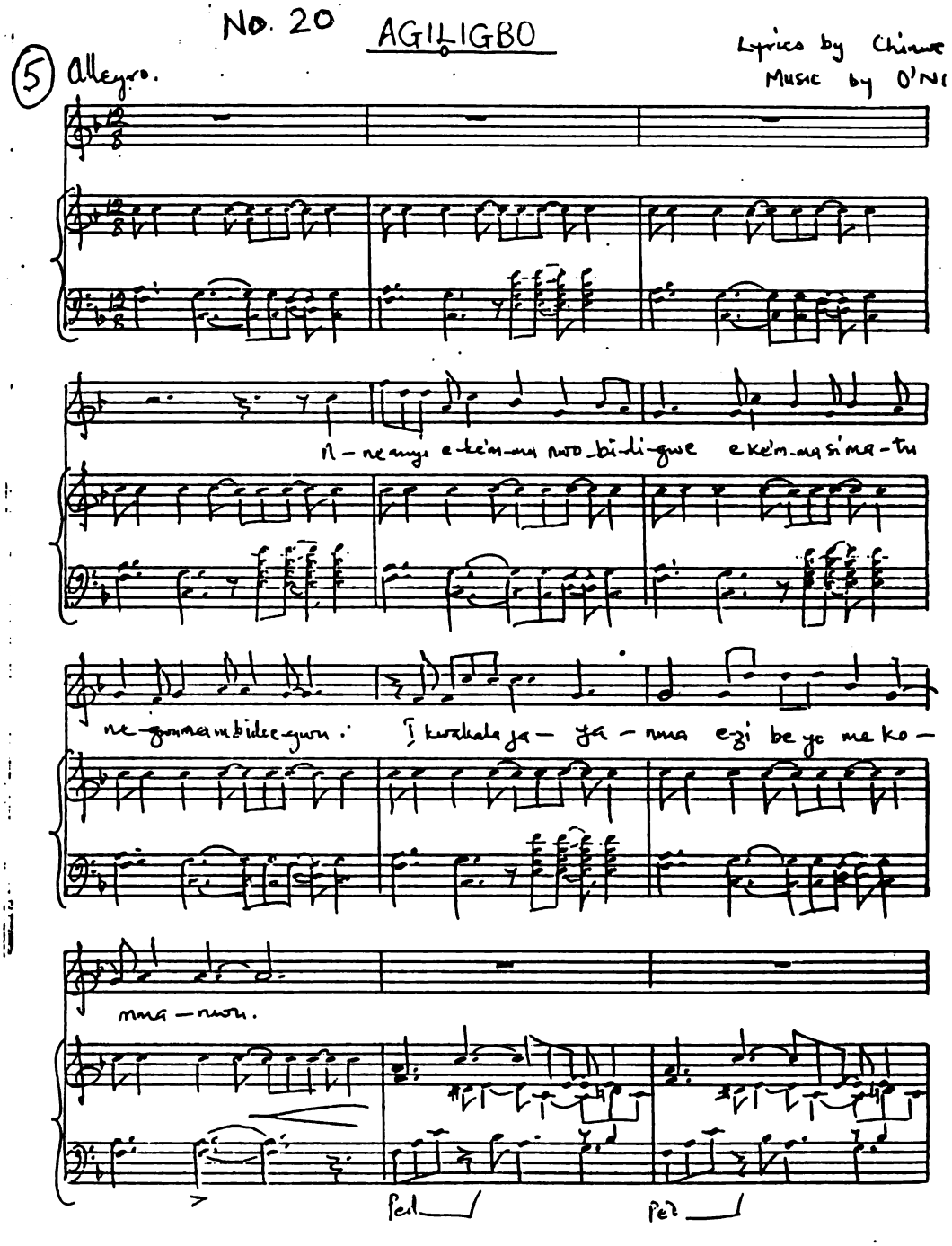

oh!
oh!
oh!
oh!
97
100
academy

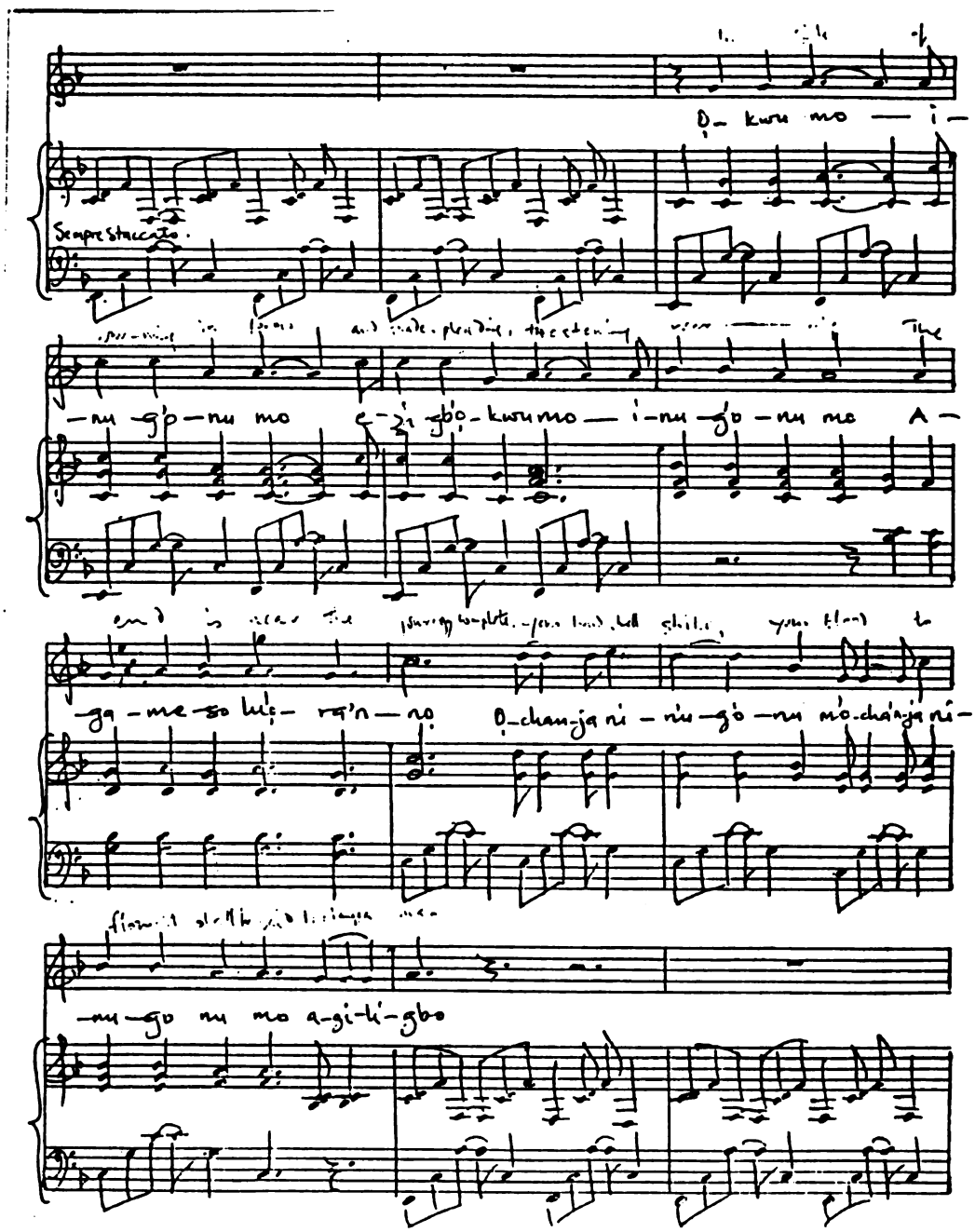
No. 19

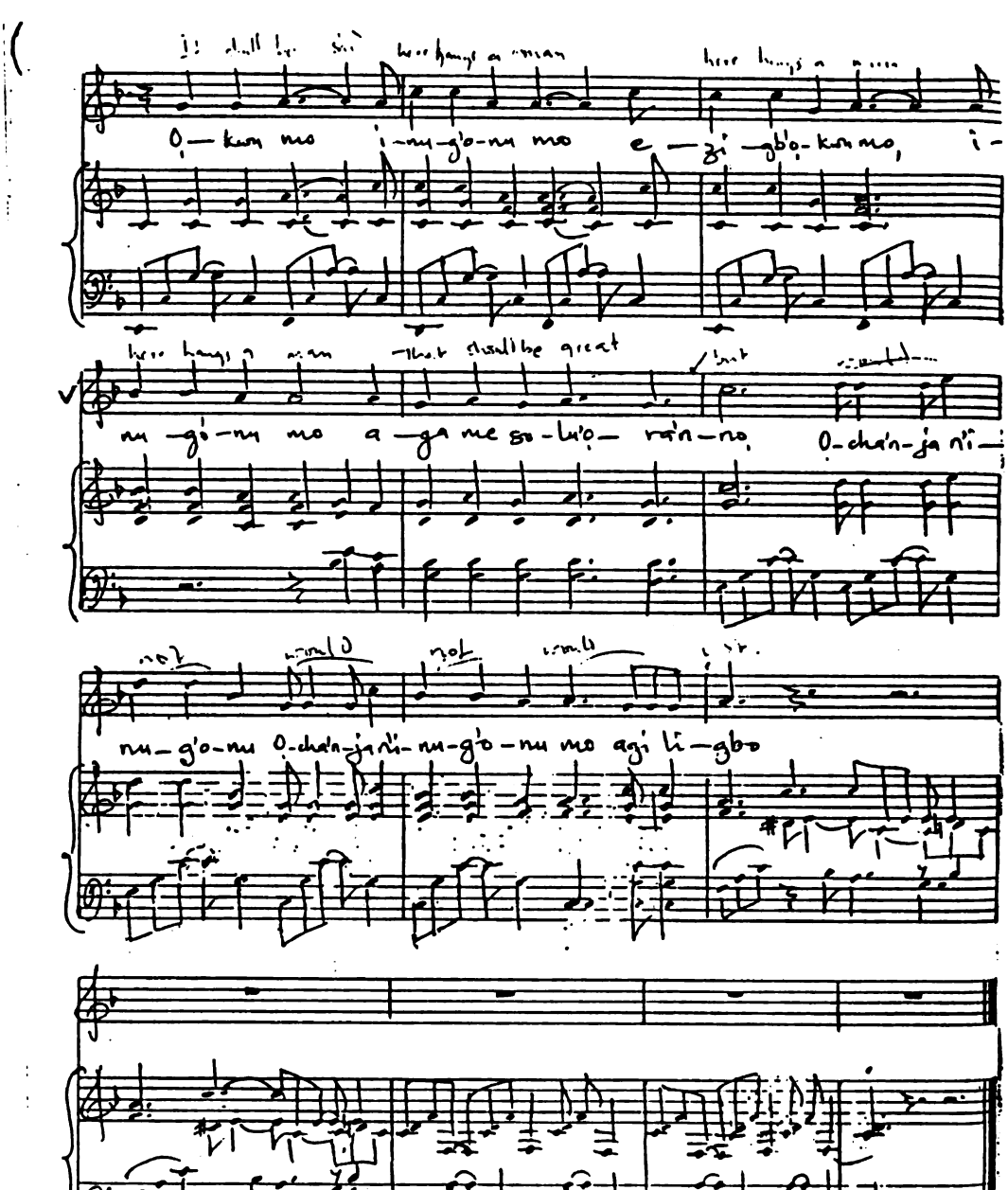

OYILI ONYE ỌMA?
To OKONKWO, Rex-Enu, C.
Allegro.
Voice
Piano
f
pp
① O-bo-nye?
Do-do-li-ma, O-nye? do-do-li-ma, N-ne gi de-lu u-li o-yi-li o-nyẹ-ma
do-do-li-ma, N-nu gi gba-la a-gba o-yi-li o-nyọ-ma do-do-li-ma, E-ze gi
D'NOU.
academy


D'NDU (T)
First time
na – dụ Ku-go o-yi-li u-no'e – nu
m'o — si-si mb – bi — ná-gu O –
– bụ'A – dọ zeb – bịa ji ta,
do – do – li – ma. ② o-nye?
Last time
mo — si-si mb – bi – ná – gú.
Chi – nwb – ke nwan – nem,
do – do – li – ma – – – – –
Verse ② Onye? Dodolima,
Onye? Dodolima,
Irugi neyan anuma oyili onyeoma
dodolima,
Irugi kwulu ekelesa oyili onyeoma
dodolima,
Aji gi grita malamala oyili Nnoçem
Nnoçisi Nkwanaçu,
Chinwoke nwannem, Dodolima.
acapemv

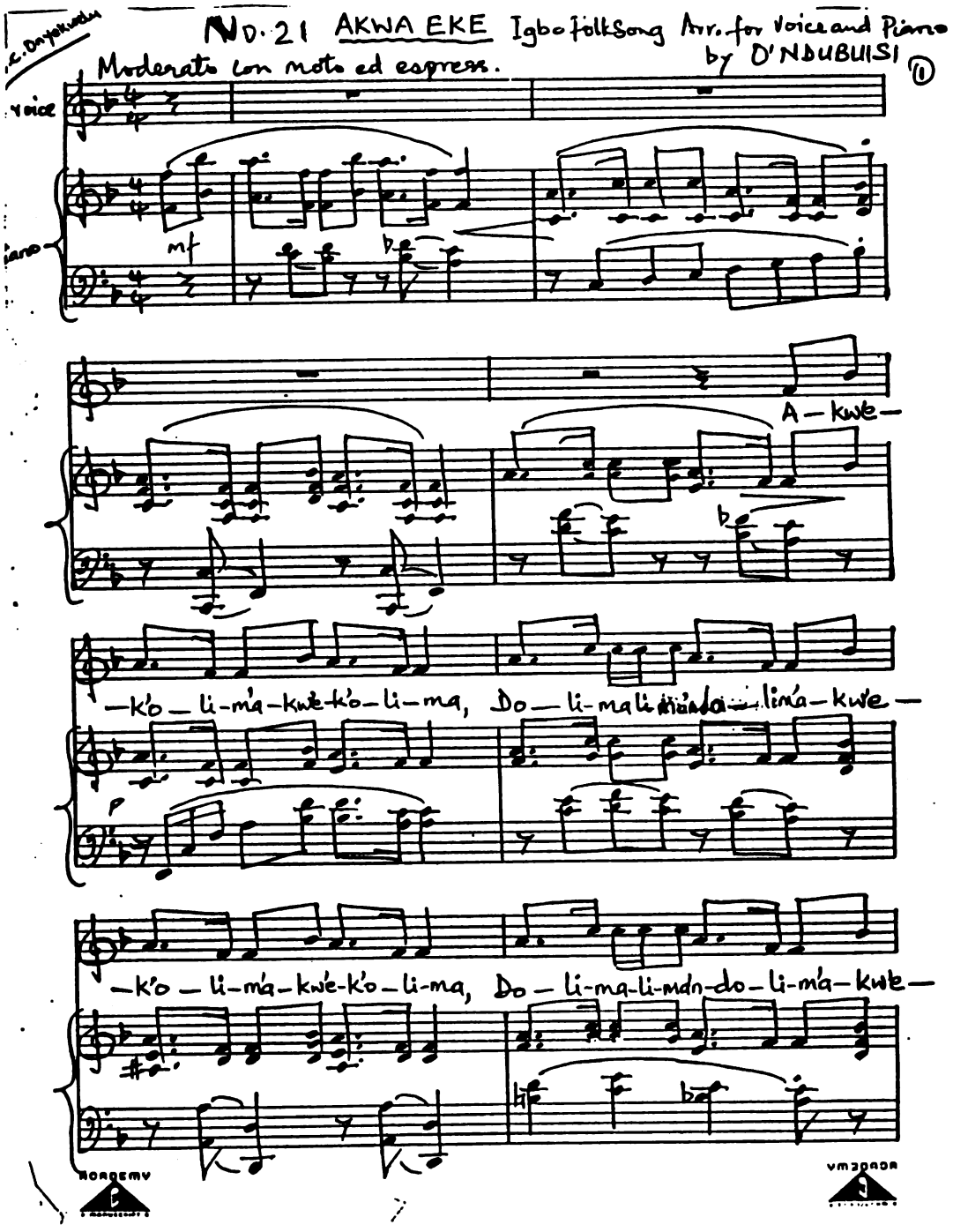
No. 20

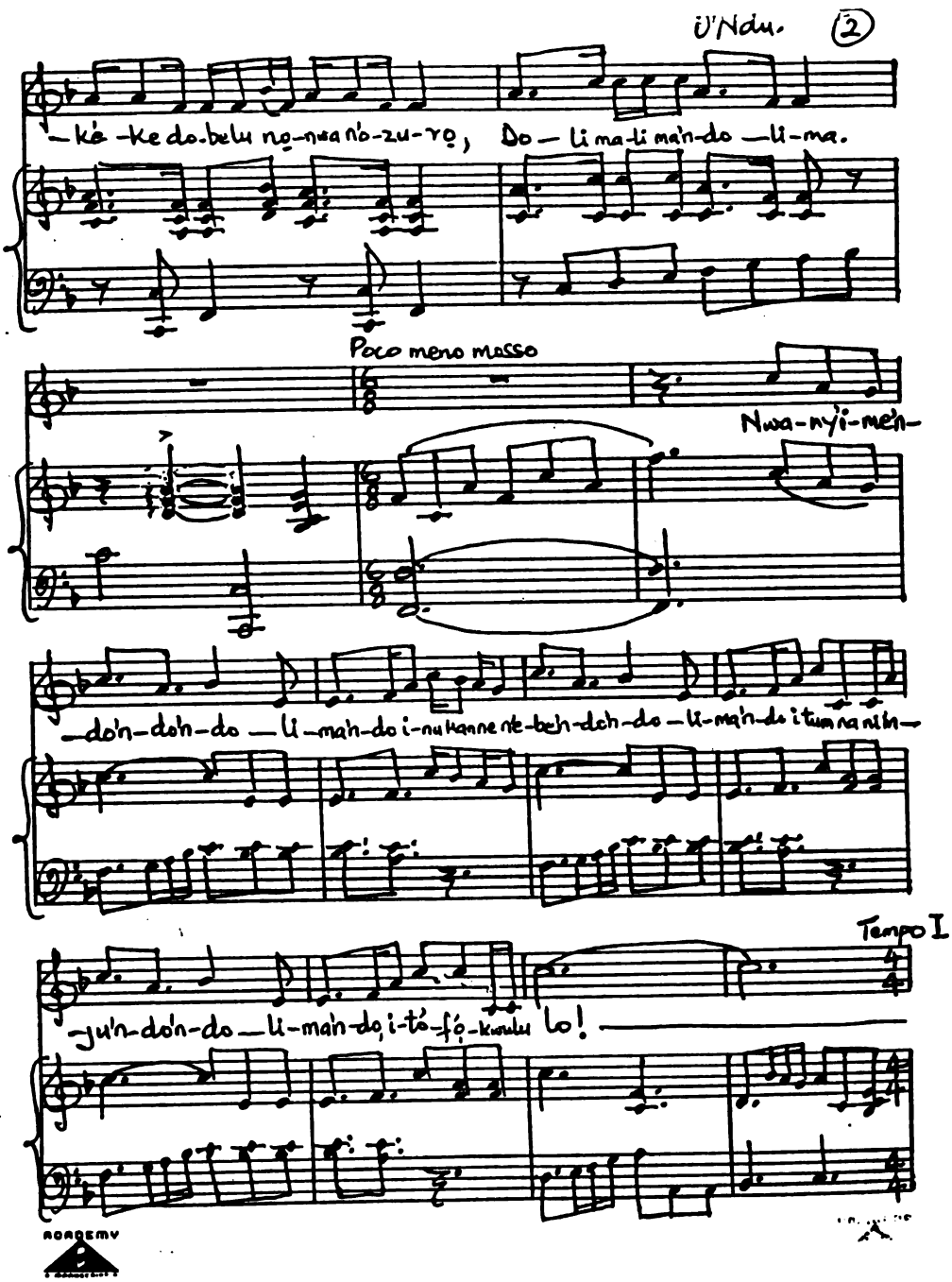

No. 20 AGILIGBO
Lyrics by Chinua
Music by O'Ni
(5) Allegro.
N-ne anyi e-ke'm-ma nwo bi-di-gwe e-ke'm-ma si'ma-tu
ne-gwa mbidee-gwu. I kwuka ya- ya-nwa ezi be ya me ko-
nwa-nwu.
Ped. Ped.

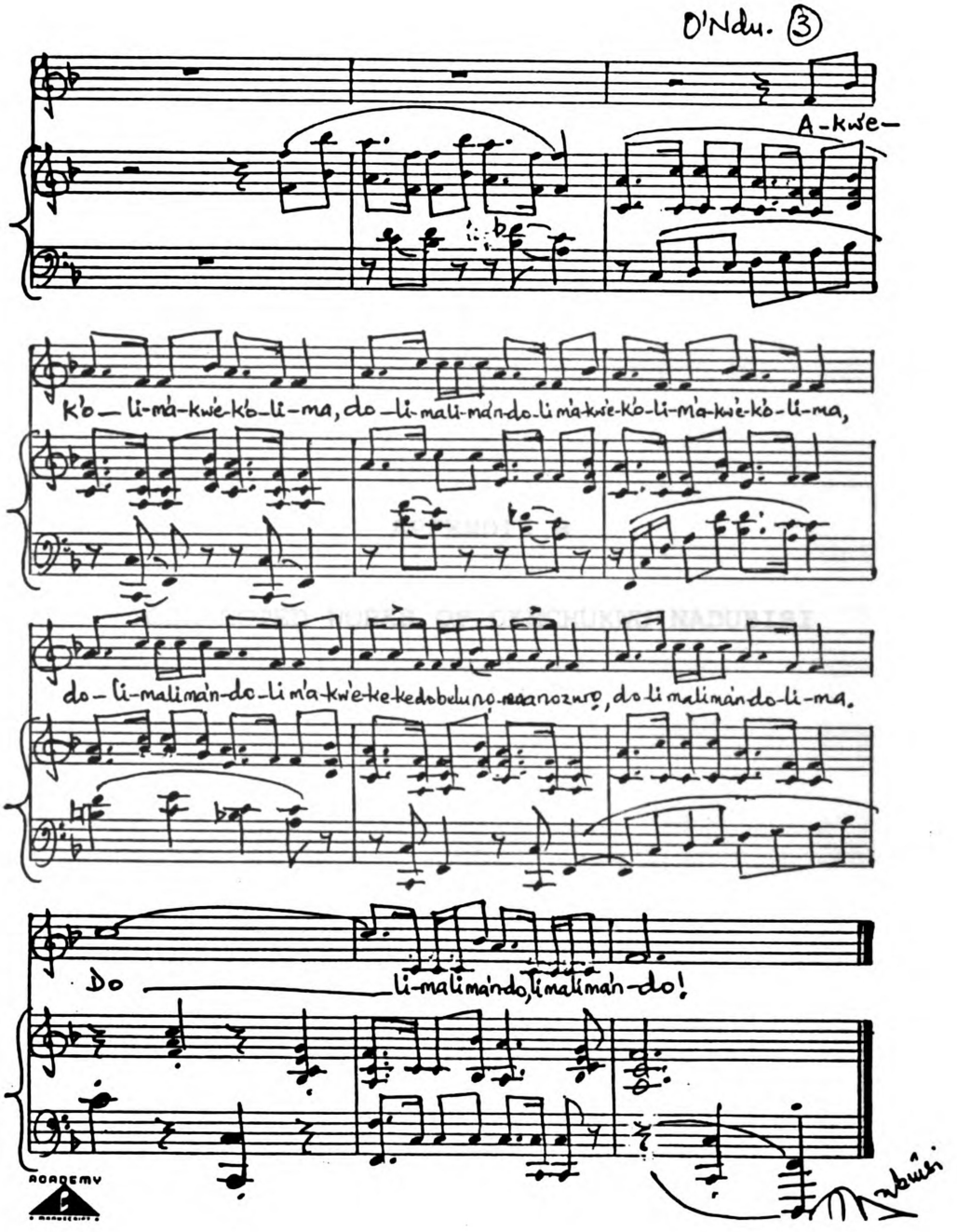

Ọ- kwu mo — i —
Sempre staccato.
— nu gọ — nu mo e - zi gbọ - kwu mo — i - nu - gọ - nu mo A -
gọ - me - so lụ ị - ra'n — ṇọ Ọ - chan - ja ri - ri - gọ - nu nọ - chá - ja ri -
- nu - go nu mo a - gi - li - gbo


O — kan mo i — nu — g'o — nu mo e — ji — gb'o — kan mo, i —
nu — g'o — nu mo a — ga ne go — lu'o — rán — no, O — cha'n — ja n'i —
nu — g'o — nu O — cha'n — ja n'i — nu — g'o — nu mo agi li — gbo

NO. 21


NO. 21 AKWA EKE Igbo folksong Arr. for Voice and Piano
by D'NDUBUISI
Moderato con moto ed espress.
Voice
Piano
mf
A-kwe-
-k'o-li-ma-kwe-k'o-li-ma, Do-li-ma-li-ma-do-li-ma-kwe-
p
-k'o-li-ma-kwe-k'o-li-ma, Do-li-ma-li-mdn-do-li-ma-kwe-


i'Ndu. (2)
–ké –ke do-belu nọ-nwa nó-zu-rọ, Do – li ma-li ma'n-do –li-ma.
Poco meno mosso
Nwa-nyi-me'n-
–do'n-do'n-do – li-ma'n-do i-nu kanne nte-beh-deh-do – li-ma'n-do i tua na nih-
Tempo I
–ju'n-do'n-do – li-ma'n-do i-tó-fọ-kwulu lo!


O'Ndu. ③
A-kwe-
k'o-li-má-kwé-kó-li-ma, do-li-mali-mán-do-li-má-kwé-kó-li-m'a-kwé-kó-li-ma,
do-li-malimán-do-li-m'a-kwé-ke-ke-ke-dobe-duno-maanozno, do-li-malimándo-li-ma.
Do li-malimándo, limalimán-do!
ACADEMY

APPENDIX B

COLLECTED WORKS OF OKECHUKWU NADUBISI

COLLECTED WORKS OF OKECHUKWU NADUBISI

VOLUME I

Title	Language of Text	Scoring	Composed/ Arranged
1. Blue Nocturne	Instru-mental	Solo & P	Composed
2. Ife Di Na Oba,	Igbo	V & P	Arranged
3. Anwie Ti, Mini Dze	Igbo	V & P	Arranged
4. Dim Oma	Igbo	SATB	Arranged
5. Ozuitem Obodomu	Igbo	SATB	Arranged
6. Erna Nne (Mother's Breast)	Igbo	V & P	Composed
7. Kwi Saurare	Hausa	SATB	Arranged
8. Oba Nikama Lo'oko	Yoruba	SATB	Arranged
9. Osumopi Kwikelo (He Goat, Go Back)		SATB	Arranged
10. Isantim (The Hippopotamus)	Efik	SATB	Arranged
11. Azu Mbe Bu Ugwre Ya	Igbo	SATB	Arranged
12. Onina Manya Ogo	Igbo	SATB	Composed
13. Nwa Aramonu	Igbo	SATB	Composed
14. Mama Gabora Mu Mba	Igbo	SATB	Composed
15. An Elegy for Cutliff	Igbo	SATB	Composed
16. Oku Ngwo	Igbo	SV&P	Arranged
17. Ogbu Nkwu	Igbo	SV&P	Arranged
18. Nwa N'ebe Akwa	Igbo	SV&P	Arranged
19. Ashiboko	Igbo	SATB	Composed
20. Ajama Akwara Ngwongwo	Igbo	SATB	Composed

Title	Language of Text	Scoring	Composed/ Arranged
21. Ogun Salewe	Hshekiri	SATB	Arranged
22. Nyarimya	Hausa	Solo	Arranged
23. Anoro Anokwuru	Hausa	SATB	Composed
NDUBISI	COLLECTED WORKS OF OKECHUKWU VOLUME II		
1. Onye Naku Nonuzo Mo?	Igbo	SATB	Composed
2. Amigo-Dudu	Igbo	SATB	Composed
3. Ode Nji Nji	Igbo	Solo	Arranged
4. Enenebe Ejegi Olu	Igbo	Solo	Arranged
5. Chukwuma	Igbo	Solo	Arranged
6. Mgbogho Dolu Uli	Igbo	Solo	Arranged
7. Agiligbo, Igbo, Solo, Arrangement			
8. Onye Di Nma N'alu?	Lgbo	SATB	Arranged
9. Nwaruru	Igbo	Solo	Arranged
10. Oyili Onye Oma?	Igbo	Solo	Arranged
11. Icheku Na Nwanneya	Ibgo	Solo	Arranged
12. Oma Bu Nwemye Mu'ol	Igbo	Solo	Arranged
13. Aru Eme	Igbo	Solo	Arranged
14. Egwu Onwa	Igbo	Solo	Arranged
15. Nwa Enwe Nne	Igbo	Solo	Arranged
16. Okpanku	Igbo	Solo	Arranged
17. Utu Chatoro N'elu	Igbo	Solo	Arranged
18. Igbo Folk Medley for Electronic Organ		Instrumental	

Title	Language of Text	Scoring	Composed/ Arranged
19. Nwannunu	Igbo	Solo	Arranged
20. Etuk Udo	Ibibio	Solo	Arranged
21. Onye Gagwazi Wa	Ika-lgbo	Solo	Arranged
22. Uwa Amaka	Igbo	Piano	Arranged
23. God Bless Africa	English (Textless)		Composed
24. Den-dela K'urie	Igbo	Solo	Arranged
25. Atuak Ukot Odo	Efik	Solo	Arranged
26. Mgboye Nwoyi Diye	Igbo	Solo	Arranged
27. Onye Yabalu Di Nma?	Igbo	Solo	Arranged
27(b) Onwuelo	Igdo	Solo	Arranged
28. Obogwu	Igbo	Solo	Arranged
29. Akpo Ughe	Urhobo	Solo	Arranged
30. Miri	Igbo	Solo	Arranged
31. Akw Eke	Igbo	Solo	Arranged
32. Nwa Mgbogho Delu Uli	Igbo	Solo	Arranged
33. Oji M'eme Onu	Igbo	Solo	Arranged
34. Afufu Uwa	Igbo	Solo	Composed
35. Ikpirikpe Ogu (War Dance)	Igbo,	Piano	Composed
36. Ugani Egbue Umu Aru!	Igbo	Duet	Arranged
37. Ose Va	Edo	SATB	Arranged
38. Eringa	Igbo	SATB	Arranged
39. Uma-Woi	Igbo	SATB	Composed
40. Igbo Rhapsody	Igbo	Sax	Composed

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