

A Philoso-Musical Analytic of the Contributions of William Wilberforce Echezona: A Pioneer Ethnomusicologist in Nigeria

Orajaka Sussan Nwakego
Institute of African Studies, University of Nigeria, Nsukka
Email.cepperngo@gmail.com

Abstract

The attributes of William Wilberforce Echezona, as globally renowned ethno-musicologist portray him as a renowned African philosopher and as the foremost exponent of African musical content, notation and values. This project is an analysis of a famous ethnomusicologist and of his roles in the development of ethnomusicology in Nigeria in terms of his contributions to the evolution of this field of study. The ethnomusicologist is William Wilberforce Chukwudinka Echezona, a second generation pioneer of Nigerian ethnomusicology whose career spans almost five decades. The researcher analysed the biography of this indelible great man of history in the domain of ethnomusicology in Nigeria. The researcher meticulously elaborated his immense roles and contribution as an ethnomusicologist to our dear nation Nigeria during his life time. The notation and structural analysis of some music types in Igbo land by this rare gem – WWC Echezona was captured in this study. The research study was prudently summarized before it was rapped to a conclusion.

Keywords: Ethnomusicology, Pioneer African musicologist, philosophy William Wilberforce Chukwudinka Echezona

1.0 INTRODUCTION

Ethnomusicology is defined as "the study of social and cultural aspects of music and dance in local and global contexts." Coined by the musician Jaap Kunst from the Greek words *ἔθνος* *ethnos* (nation) and *μουσική* *mousike* (music), it is often considered the anthropology or ethnography of music. Jeff Todd Titon has called it the study of "people making music." Although it is often thought of as a study of non-Western musics, ethnomusicology also includes the study of Western music from an anthropological or sociological perspective. Bruno Nettl (2003) believes it is a product of Western thinking, proclaiming "ethnomusicology as western culture knows it is actually a western phenomenon." Nettl believes that there are limits to the extraction of meaning from a culture's music because of a Western observer's perceptual distance from the culture; however, the growing prevalence of scholars who study their own musical traditions, and an increasing range of different theoretical frameworks and research methodologies have done much to address criticisms such as Nettl's.

While musicology's traditional subject has been the history and literature of Western art music, ethnomusicologists study all music as a human social and cultural phenomenon. The primary precursor to ethnomusicology, comparative musicology, emerged in the late 19th century and early 20th century through the practice of people such as Béla Bartók, Zoltán Kodály, Alan Lomax, Constantin Brăiloiu, Vinko Zganec, Franjo Kuhač, Carl Stumpf, Erich von Hornbostel, Curt Sachs, Hugh Tracey, and Alexander J. Ellis. Comparative musicology and early ethnomusicology tended to focus on non-Western music that was transmitted through oral traditions. But, in more recent years, the field has expanded to embrace all musical styles from all parts of the world Pegg (2008).

Ethnomusicologists often apply theories and methods from cultural anthropology, cultural studies and sociology as well as other disciplines in the social sciences and humanities. Though some ethnomusicologists primarily conduct historical studies, the majority are involved in long-term participant observation. Therefore, ethnomusicological work can be characterized as featuring a substantial, intensive ethnographic component Titon (1992).

Some ethnomusicological works are created not necessarily by 'ethnomusicologists' proper, but instead by anthropologists examining music as an aspect of a culture. A well-known example of such work is Colin Turnbull's study of the Mbuti pygmies. Another is Jaime de Angulo, a linguist who intensively studied the music of the natives of Northern California. Additionally, Anthony Seeger, Distinguished Professor of Ethnomusicology and the Director of the Ethnomusicology Archive at the University of California, Los Angeles, studied the music and society of the Suya people in Mato Grosso, Brazil Ellis (2008).

The musical landscape in Nigeria consists of a plethora of diverse and dynamic styles. Conversely, the various social strata are affixed to specific music genres. The discretion of musical taste in each group is influenced by socioeconomic and political factors. Thus, music is popular in the circles of the rich, poor, elite, Christians, Muslims, as well as diverse ethnic groups. Most of the Nigerian authors are composers, ethnomusicologists, performers, and music educators Abiodun (2003).

Modern art music in Nigeria is rooted in the emergence of the Christian faith and the established colonial schools dating back to the mid-nineteenth century. It was in these two powerful institutions that

potential Nigerian musicians had their formative tutorship and foundation in Western classical music. Historically, talented Nigerian musicians were first introduced to European musical instruments such as piano, organ, violin, flute, guitar, and other orchestra instruments in these two places. They received formal lessons in theory of music and musical instruments at the colonial schools, and from organists and choirmasters in their local churches where they sang as choristers. Some of the talented Nigerians who came from upper-middle-class or affluent families received private lessons in their homes either from their school teachers, church organists, or British colonial administrators who had some training in Western classical music Adedeji (1999).

European classical music was also filtered into the Nigerian culture through the music curricula of institutions of higher learning such as departments of music in universities, colleges of education, and polytechnics (community colleges). In these institutions, Nigerian students were exposed to various aspects of Western classical music--history, theory, and performance on foreign instruments. Concert activities in the "restricted" arenas were comprised mostly of repertoire by Western classical composers, such as Bach, Handel, Buxtehude, Vivaldi, Mozart, Haydn, Beethoven, and Britten. From the 1970s, concert programs began to incorporate works by modern Nigerian composers to the delight of the local audiences A.O (2006).

Other agents that facilitated the dissemination of Western classical music in Nigeria were the elite groups, military bands, as well as economic and political factors. The modern Nigerian elite and the military bands organized various types of classical concerts featuring both vocal and instrumental works at designated venues such as public auditoriums, churches, university and college campuses, garden parties, and at the homes of patrons. The economic and political factors document the influx of foreign musical instruments into Nigeria through trade with the British Empire. Indeed, the economic policies of the colonial administration encouraged the sales of British goods, including musical instruments, to Nigerians. Since this style of music emanated from the Christian church, the performers and composers were predominantly Christians Ekwueme (2001).

The activities of elitist organizations such as the Musical Society of Nigeria (MUSON), the Steve Rhodes Voices, Lazarus Ekwueme Chorale chorale (kōrāl', -rāl'), any of the traditional hymns of the German Protestant Church. The form was developed after the Reformation to replace the plainsong of the earlier service and as a means of congregational participation in , Music Circle, Terra Chorale, and the Ile-Ife Choral Society, have contributed immensely to the development and nurturing of art music in Nigeria. Since their inception, these groups have organized regular concerts of both Western and African art music in various parts of the country, particularly in Lagos, Ibadan, and Abuja. Consequently, the patrons and audiences of art music in Nigeria have been comprised of selected segments of the Nigerian populace--affluent, upper-middle-class, well-educated, students, expatriates, business tycoons, members of the diplomatic corps, intellectuals, as well as university and college professors. Herbst (2003).

Another positive force toward the dissemination of art music in Nigeria is the recordings that are played on state and national radio stations. The program has been a weekly production for short periods over the years, and the broadcasts are usually aired at off-peak hours between 9:00 p.m. and 11:00 p.m. Short biographies of the composers and brief analysis of their music precedes the playing of the music in order to serve as background information for the listeners. Notable Nigerian music broadcast commentators are Fela Sowande, Christopher Oyesiku, Samuel Akpabot, Ayo Bankole, Akin Euba, Kehinde Okusanya, Kayode Oni, Banke Ademola, Regina Anajemba, and joy Nwosu Lo-Bamijoko. In addition to the efforts of Nigerian composers through broadcasting, modern African composers and scholars began to record and document indigenous art music on long playing records, compact discs, and videotapes beginning in the late twentieth century. Few recordings have been made in Nigeria; most of the recordings are presently done in Europe and the United States.

Age of Atonality is the third generation of modern Nigerian composers which began in the 1960s. This group consists of highly talented musicians who studied at the royal schools of music in London and at American universities. They were musicologists as well as composers. They received intensive training in European traditions in England, as well as training in ethnomusicology in America. Thus, it would be right to characterize these musicians as composer-ethnomusicologists. From the 1960s, Nigerian-trained composers embarked on intensive research into the traditional music of their society to construe its component materials, structure, stylistic principles, tonality, function and meaning in the society, the instrumental resources, organization of ensembles, rhythmic basis of instrumental music, organization and techniques of vocal music, melody, and polyphony in vocal as well as instrumental ensemble, speech and melody, theoretical principles, and interrelatedness of music and dance. The focal point has been cultural renaissance and the search for nationalistic identity, that is, how to make the music sound more Nigerian Nketia (2004).

It is also from this period that we witness for the first time compositions involving traditional African and Western musical instruments. Prior to this era, the music utilized only Western instruments. African instruments were not included in the scores of the pioneer composers, but rather were used for supportive purposes and to create spontaneous improvised rhythmic background for vocal songs in live performances. Therefore, rhythms of traditional musical instruments were not notated, but were confined to oral conventions. Such instrumental rhythmic patterns were not notated until the era of the composer-ethnomusicologists Strumpf

(2003).

Invariably, the third generation composers intend to make the music more appealing to their local audiences. In other words, the indigenous elements in the music are meant to captivate and endear the larger society to the works. Compositions utilizing Nigerian traditional and Western musical instruments include Samuel Akpabot's Ofala Festival, a tone poem for wind orchestra and five African instruments; and Nigeria in Conflict, a tone poem for wind orchestra and eight African instruments; Akin Euba's Chaka, for soloists, chorus, Yoruba chanter, and a mixed ensemble of African and Western instruments; Bethlehem, an African opera for soloists, chorus, dancers, rock ensemble, and African instruments; Igi Nla So, for piano and four Yoruba drums; Joshua Uzoigwe's Masquerade I and II, for iyaalu and piano; and his Ritual Procession, for African and European orchestra.

According to Kofi Agawu, the emergence of art music in Nigeria is the African response to the Western classical music imposed during the missionary era and colonization that lasted almost a century. As it turns out to be, this experience initiated the genesis of modern intercultural musical practice between the continent of Africa and other foreign cultures. In this way, art music in Nigeria provides a platform and forum for native composers to experiment with the combination of indigenous musical resources with foreign idioms. Second, the introduction of Western classical music to Nigeria created a newfound social arena in the form of the concert hall for musical performance that encourages a contemplative, unflappable, and "passive" experience from its audience. Rather than the traditional participatory experience of singing, dancing, hand clapping, or even playing some of the simple musical instruments during performance, the audience could only smile and applaud at the end of musical selections. Certainly, this style of music making expands the cultural landscape as well as the process of performance-creativity in twenty-first-century Nigerian society Olaniyan (2001)

1.1 Musicology in Nigeria-an expose

The history of ethnomusicology in Nigeria is still rather inadequately and inefficiently documented. One can say that writers and art music critics have been rather slow in documenting the trends of this experience, its main protagonists, the causes and influences of the diverse manifestations of ethnomusicology experience in Nigeria. The consequence of this attitude is that most materials on ethnomusicology were written by foreign authors whose interests as it concerns this experience is at best doubtful and whose knowledge of the individuals involved in the making of this history is superficial and at times outright non-existent. Thus, while individual modern Nigerian ethnomusicologists find acclaim both at the national and international level, very little or nothing is done to thoroughly document their achievements for the posterity that will not have the opportunity of relating to these individual ethnomusicologists on a personal basis. The consequence of the above is that presently most of these historic individuals are misunderstood or held in unfounded awe with the attendant risk that in the future, they, together with their image and achievement will be relegated to denigratory positions mainly because future generation may not know much about them. One of such individuals, who are important in the historical account of ethnomusicology, is Professor William Wilberforce Chukwudinka Echezona. At the University level however, the scholar became more aware of WWC Echezona, and also of the fact that is a dearth of information on his professional experience which was grossly out of keeping with his international image and status. The scholar also discovered that several misconceived notions of this ethnomusicologist abound: some people see WWC Echezona as the "father" of modern Nigerian art music, others see him mainly as an ethnomusicologist; still others conceive of him as an enigma since they see him as being very remote in his relationship to other ethnomusicologists and the mainstream of ethno-music events in Nigeria.

This situation reflects a view earlier stated that unavailability of information on Nigerian ethnomusicologists is more of a nuisance, since it makes it impossible for anyone to truly give an answer to such a question as "who is this or that particular ethnomusicologist".The scholar sincerely believes that ethnomusicology has existed long enough in its hundred years of existence for it to have a thorough documentation of the individual ethnomusicologists and groups that have played key roles in it's creation as a discipline. Furthermore, the scholar feels that the ethno-musician of WWC Echezona's caliber should not continue to exist in such an ethno-music history vacuum and as such, she deems it necessary to devote this research to the Roles of WWC Echezona as a pioneer of Ethnomusicology in Nigeria.

1.2 A Philosophical exposition of WWC Echezona as an African musicologist

This research is a focus on WWC Echezona and his activities within the framework of an art music historical situation which is defined by the ethnomusicology experience in Nigeria. Through this focus, the research attempts to document WWC Echezona's ethno-music careers with emphasis on his contribution to the growth and development of Ethnomusicology in Nigeria. The following objectives will therefore be pursued:

- a) To provide a biographical information on this ethnomusicologist.
- b) To analyze his artistic styles, his philosophy of ethnomusicology and consequently, his artistic vision.
- c) To show the relevance of his professional experience in ethnomusicology.

- d) To document some selected works which fully represents the stylistic trends of this ethnomusicologist.
- e) Finally, to know his roles as a pioneer of ethnomusicology in Nigeria.

This research is significant for several reasons both personal and academic. Since it focuses on WWC Echezona, the study becomes first and foremost, an addition to the pool of literature in Ethnomusicology. By its addition, it will help to alleviate the serious lack of valuable information on this ethnomusicologist. Thus while the study will be an enrichment of literature on ethnomusicology experience, it will also serve to place this ethnomusicologist in his proper niche within the frame of this experience. As an extension of the above, the study is also important as a source material for future researchers into areas of study related to or impinging on this ethnomusicologist. The study represents a step forward in the scholar's attempt to fulfill an urge to come to a deeper understanding of this ethnomusicologist, his works and ethno-music in general. Lastly, the study is very important because it will let our present and future generations get acquainted with the immense roles of WWC Echezona as a pioneer of Ethnomusicology. It will also prevent his image, achievements, and the wonderful works he did from vanishing in the ethnomusicology history of Nigeria.

2.0 A Critical Review of Literature on African musicology

In traditional Nigerian societies, music is conceived as an object of aesthetic contemplation as well as a socio-cultural phenomenon whose importance transcends musical values. Thus in addition to conceiving their works as aesthetic creations, composers and performers of traditional Nigerian music place great premium on the relevance of their works to socio-political issues relating to their daily lives. In very many cases, extra-musical considerations constitute the dominant basis for the conception and realization of musical performances. Thus, musical performances often reflect the general values of society ranging from day-to-day human activities to fundamental thoughts and beliefs crucial to the derivation of a people's culture Vidal (2001).

Musical performances also constitute a dynamic forum through which members of a society respond and adapt to new conditions through the retention of relevant elements of existing tradition and assimilation of new ideas. In addition, musical performances provide effective enculturative medium through which new members acquire community-shared skills and values. In this regard, music constitutes an important educational forum through which members of the traditional Nigerian societies learn to live together as well as cope with the everchanging challenges of life. The educational significance of musical performances in traditional Nigerian societies can therefore not be overemphasized, since "education is the vehicle by means of which the cultural heritage of a given society is transmitted to the younger generation. (Felix, 2003:48). This helps to "produce an individual who is... co-operative and conforming to the social order of the day" (Felix, 2003:48). It is necessary to mention that despite colonisation and its attendant results on the socio-political and educational life of Nigeria, patterns of pre-colonial musical traditions still exist in great abundance in present-day Nigeria, especially in rural areas, although with less significance on the life of the average Nigerian.

3.0 Music Education in Traditional Nigerian Societies

Traditional (pre-colonial) Nigerian musical performances are mass-oriented. Musical performances are usually folk-conceived and folk-owned since they are predominantly communally based. In Yoruba land, for example, a child is, right from his youth, incorporated into the musical tradition of the land. As an ordinary citizen of the community, he takes part in various socio-musical activities which range from non-ritual events such as moonlight games and marriage ceremonies to rites of passage consisting of naming, initiation, marriage and funeral ceremonies. These ceremonies provide the socio-musical occasions during which citizens of the community are introduced to or reminded of important values of the society. It is during such occasions that the intrinsic values of traditional Yoruba music are assimilated by an average citizen. These values include the predominant emphasis on the parameter of rhythm, the logogenic tendency of melodic lines, the use of heterophonic procedures which result from contrapuntal combinations, the sporadic use of cadential harmonies, the frequent use of the call and response pattern and the use of improvisational/extemporisational techniques to generate extensive performances. These are structural features which also have important extra-musical educative messages.

For example, instrumental rhythmic phrases which have underlying melo-textual messages have musical and extra musical significances. Rhythmic patterns both in their linear and vertical combinations usually serve as the dominant parameter of interest in musical performances. In other words, in much the same way as tonality constitutes the most important compositional element in conventional European classical music; rhythm is the dominant generative element in Yoruba music. It is within such contexts that much of the socialisation process which music provides takes place. In this regard, the Igbo tradition is a case in point. As Ezenwa (2008: 114) has noted:

The Igbo system and ideological formulations were established on and buttressed by communally binding and viable mythological concepts and covenants. These were periodically validated or regenerated or commemorated in order to ensure a continuing

binding compact. Such periodic communions required highly stylized media that would give super-ordinary atmosphere Impact and candour to the event... These media (which) constituted traditional theatre in all its scope and ramifications, Incorporate the performing arts areas of music dance, drama and mime.

Examples of social and religious uses of music in Igbo land include that which accompanies initiation rites into the masquerade cult (Iba mmuo), funeral music (Ekwe diko) and wrestling music (Egwu Mgba). The Egwu Mgba is one of the most popular ensembles in Igbo land. Popular instruments in the ensemble include Ngedegwu (a xylophone made of wooden plants laid on banana tree resonator), Ekwe (a wooden slit drum), Ogene (a metal gong) and Oja (a wooden five-hole flute). This ensemble also provides an example of the use of music as an aid towards an active sports life in traditional societies. The fast, crisp-like, poly-textural quality of music played by the Egwu Mgba provides an appropriate background for gymnastic displays mounted by the Atilogwu dancers as well as those of the traditional Igbo wrestlers.

As the above discussion has shown, traditional musical practices in Nigeria are not judged only in terms of their aesthetic-contemplative viability but also (and especially) in terms of their functional and utilitarian relevance. The conceptions as well as the understanding of music and the definition of musical tradition, therefore, rely on its usefulness as a viable means of educating and sensitizing the citizenry towards becoming a normal and useful member of the society. It also provides a means by which the individual "develops abilities, attitudes and other forms of behaviour of positive value in the society" (Felix, 2003:48). The introduction of the western system of education in the nineteenth century brought new dimensions to the Nigerian tradition of music education. Of particular significance is the change from the informal nature of the pre-colonial system to a formalized system, typical of the Western tradition. A feature which accompanied this development is the predominant use of Western classical music as resource materials in teaching school pupils. This feature has some negative implications as will be shown later.

The predominant emphasis on Western music characterized the programmes of the early Western type (largely British) schools in Nineteenth century Nigeria. An example of such school was the Lagos Grammar School where, in 1872, an entertainment society was formed. In that same year a western-type concert was staged in aid of the school harmonium. Western-type music tuition and concerts were also emphasized at the Church Missionary society (CMS) Female Institute, founded in 1872. The music teacher, Robert Coker, a Saro (a name by which returning ex-slaves were called) maintained a high standard of musical training in the school. Coker was trained initially at the then C.M.S. Institute In Abeokuta before proceeding to England in 1880. He returned to C.M.S. school in Lagos to teach Western music. In addition, he organised annual Western-type concerts with the help of another man, Dr. Nathaniel King, who was then the choirmaster at St. John's Church, Aroloya, Lagos (Lagos Observer, 1882). The activities in these two schools serve to illustrate the prominence attached to Western-type musical training in nineteenth century Nigerian secondary schools.

3.1 Pioneers of Modern Music Education Biographical sketch of WWC Echezona

The predominant emphasis on Western, rather than African system of music education in Nigerian secondary schools has continued till now.- The same system which produced Coker and King also produced musicologists and teachers like Fela Sowande, Wilberforce Echezona, Akin Euba, Ayo Bankole, Laz Ekweme and S. m Akpabot who are the pioneers of modern Nigerian music education. Notable schools like Queen's School, Lagos, Christ the King College, Onitsha, St. Andrew's College, Oyo and International School, Ibadan (four of the few schools where music is taught) have continued to emphasise the Western tradition at the expense of traditional Nigerian practice.

Professor William Wilberforce Chukwudinka Echezona, the first son to late Rev. Samuel Nwazeze Echezona and Mrs. Josephine N. Echezona of Uruoga, Nkwelle-Ogidi, Idemili Local Government Area was born on August 18, 1926. His father's interest in Music, a little of which he knew, is seen in varying degrees in all his children and grandchildren. Wilberforce (Willy as he was called) from the age of four) made a steady progress in music through his primary school and thereafter.

By the time he got into the D.M.G.S., Onitsha in 1937, he had already excelled in Music as he became the school and church organist. In 1941, he became Assistant Teacher at St. Peter's School, Enugu where he was also the Church Organist and Choirmaster. In 1942, he attended the then Awka College, now St. Paul's T.T.C. Awka. While at this college, he met one major J.G.C.I. Allen, a Divisional Officer, who got so much impressed by his dexterity on the harmonium and piano that he promised to see that he harvested and developed this budding musician. Prof. Echezona served this Nation in several capacities as Chief Examiner in Grade II Music Exams., Chairman, African Music Society, Nigeria; member of antiquities commission of Nigeria, Member of International Council of Musicians, Paris formally Chairman, later member Festival of the Arts Committee and member, Arts Council of Nigeria.

He was the first holder of Doctorate of music in Africa. He worked for one year (1945-1946) as a Mathematics and Music teacher at CMS grammar school in Lagos. He was a licentiate of Trinity college of

Music London in 1948, where he also served as one of the best college young organist.

On his return to Nigeria, he became Director of music in the Niger Diocese from 1950-1960 and since 1960; has been a lecturer of Music at University of Nigeria, Nsukka. He was chief organizer and chairman of the Niger Diocesan Music festivals since 1951. Dr Echezona was the first to teach academic music in Eastern Nigeria and it was he who established it in University of Nigeria, Nsukka. He was a former Head of Music Department at UNN, and was a member of various university committees. He served as an organist at all saints cathedral Onitsha. He was a member of International Folk Music Society, American Music Educators Association, African Music Society and Ethnomusicological Association. He has completed research into the orchestral techniques in Igbo music. In 1967, he manufactured an Ogenephone; an Igbo melodic instrument (plate 1). He was working on Bottlephone before he was snatched by the cold hands of death. His research interest included the place of music in Igbo social life in the nineteenth century and night masquerades. His publications include: "Igbo musical instruments in the Igbo culture". Published in High Wycombe, U.K in 1963; Compositional Technique in African Music in "Music in Nigeria" 1964. The Compositional techniques of Nigerian Traditional Music in "The Composer" London, 1966; Music in African Ethnic Group: Igbo in the latest edition of "Grove's Dictionary of music and musicians and Nigerian Musical instruments" published by Apollo Publishers Limited in 1981. "Festival Music of the Ibibio People" an unpublished thesis. "Trumpet Series of African Musical Instruments" Published by Apollo Publishers Ltd., E. Lansing, Michigan, U.S.A.

During his career, Dr Echezona has received various honours and awards. He was a recipient of Ibeto prize for Art in 1943. A recipient of an Alien Award for Music in 1945. A Nigerian Government Award for music between 1946-1950, a Niger Diocesan Award for music in 1960 and Professor Barbawo Award for excellency in 1963. In 1961, he also received a USAID Award for Music in the United States of America. He was a member of Senate from 1967 through 1973 in the University of Nigeria, Nsukka. In 1976, he was appointed as Director of the FESTAC exhibition of musical instrument.

3.2 Nigerian Musical Instruments by WWC Echezona

Professor William Wilberforce Chukwudinka Echezona wrote about famous Nigerian Musical Instruments, their functions and origin in one of his major publications titled "NIGERIAN MUSICAL INSTRUMENTS – A Definitive Catalogue" These instruments are: Aja used to accompany special dances known as Egwu Obi at Abagana of Idemili in Anambra State (plate 2). A two edged metal rattle (Agogo) used by Ogboni worshippers, from Oshun State (plate 3). A two edged metal rattle used for ceremonial purposes, from Yoruba land (plate 4). Pair of seed rattles is tied to dancers' legs providing appropriate rhythms for ceremonial blessings. Occasionally, the rattle is tapped with a cutlass. It is used all over Nigeria (plate 5). Compound xylophone – consisting of a number of simple wooden bars, tuned to different notes and associated together (either temporarily or permanently) in graduated series from high to low notes. Common ones are pot xylophone with two unequal bars (plate 6). A slit drum used for communication all over the southern parts of Nigeria (plate 7). A metal bell used for sending signals and messages to the community at Uyo in Akwaibom State (plate 8). A double metal bell, ekere, used by the Idiong society, from Ibibio area in Cross River State (plate 9). Another type of metal double bell, sometimes used in announcing the death of an eminent personality in the society, from areas like; Bengwa, Jebba, Amokwe (plate 10).

Pellet bells which are more or less globular, hollow bodies, usually of metal, containing one or more loose pellets, which rattle when shaken. There is a slit-like orifice in the casing. Pellet bells are tied around the legs, hips, ankles, wrists, and even instruments to accompany or shake with the rhythm of a dancer for general musical entertainment all over Nigeria. It is used for decorating religious drums in the worship of the god, Orisha, in Egungun festival. A bell must be worn by some religious worshippers to help invoke the god, Oshun (plate 11). Drum, Iya-ku, of Bembe family which is used during the worship of the god, Orisha, in Egungun festival and on social occasions for entertainment. The drum is decorated with pellet bells (plate 12). Clapper bell, ilo, used by Ogboni worshippers at Ede in Oyo State (plate 13). Oma is used for worship in Ekiti area (plate 14). Brass bell associated with the worship of Sango in Yoruba area (plate 15). Agogo Ogboni is used during Ogboni meetings to curtail noise making in Abeokuta in Ogun State (plate 16). Mgbiligba imi n'anya – bells which precede the Obi and senior chiefs in Oguta and announce their presence (plate 17). A double wooden bell, Aja Obalufon, used during the worship of Orisha Obalufon (plate 18).

Bells tied on waists by Anambra women when they are dancing. The bells are supposed to add to the sweet sound when the waist is shaken (plate 19). A beautiful ichaka from Edo State. This is a popular instrument with women dance groups (plate 20). A calabash rattles, sekere, used with other musical instruments for entertainment in Yoruba land (plate 21). A wooden rattle associated with the worship of the god, sango. It is found in Yoruba area (plate 22). A metal rattle, agogo Agemo, carried by worshippers of the god, Agemo, as a sign of authority during the Agemo festival. From Egbo in Ogun State (plate 23). A musical pot, udu or idudu egwu in Igbo language; abang mbere in Efik and kuku in Kalabari. Musical pots are found mostly in the East and Delta areas (plate 24). A drum, Apinti, used for the worship of the god, Orisha, in Ibadan of Oyo State (plate 25).

Drums with an image of fertility god at a feminine festival in Ibadan of Oyo State (plate 26). A drum, kerri-kerri, of Iya-ilu of the dundun set of drums which are played for general entertainment. This was made about 1945 by Lawani of Offa-Ile near Ilorin in Kwara State (plate 27). Ubo aka from Nkwere in Imo State (plate 28). A flute made of a corn-stalk and bound with a fibre called kodhuk. The flute suleh, is used for the dance bidbit. The Kanuris call it, fiordo. When one or two holes are covered with a whitish wax from insects, the resultant sound is considered sweet. It is commonly found in Bauchi State, Sokoto State, Barua Kanuri (plate 29). An aluminium flute with calabash and raffia at its base, from Katsina State (plate 30). Flutes of elephant bones used for worship before new yams are eaten at Anam in Anambra State (plate 31). Wooden flute, oja, from Enugu-Ezika in Enugu State (plate 32). Flute, lira, said to be used in funeral dances, are made of corn stalk called sau and bees wax called kwanam, from Gombe state (plate 33). A bent segment animal horn with two holes towards the curved end. Commonly found in the Northern parts of Nigeria (plate 34). Cast brass horn with two holes. Length 18 cms, from Gombe State (plate 35). Bull roarers, iya oko, used in cultorship, especially, Oro. Commonly found in Igbo and Yoruba areas (plate 36). A zither called ubo. It is used with some other instruments for musical entertainment. From Nsukka Local Government Area (plate 37). A harp with six strings from Drionu, plateau State (plate 38). Kaburu, found mostly in the North and a few in the West. It belongs to the African type harp of string instrument. It is a plyphord instrument whose frame work consists of a box-like resonator (plate 39). A bowed instrument with resonator made of leather covered goured. The instrument is played for musical entertainment. It is found all over Northern Nigeria (plate 40).

4.0 NOTATION AND STRUCTURAL ANALYSIS OF SOME MUSIC TYPES IN IGBO LAND BY WWC ECHEZONA ANALYSIS

1. EGWUUHUALA

(a) Form

This is basically an instrumental Music with the flute as the primary melodic instrument.

(b) Scale & Tonal Organization

The melody is built around the pentatonic scale with a predominance of short intervals of major second and occasional leaps of a major sixth.

(c) Harmonic Principles

The melody is monophonic.

(d) Rhythmic Structure

The music is in 6/8 compound time signature with a recurrence of rhythmic motifs like as basic.



2. IGBA EZE

(a) Form

This is basically an Instrumental Music with vocal accompaniment in form of repeated choruses.

(b) Scale & Tonal Organization

The melody is built around the traditional pentatonic scale with intervals of major 2nds, minor 2nds and perfect 4th. It is set around the key of C major with a constant approach to E which suggests an imperfect cadence in the first phrase and perfect cadence at the second phrase.

(c) Harmonic Principles

The melody is rendered in unison or monophonic style.

(d) Tonality

The tonal inflexion of the melody captures the textual meaning of such key words like ‘egbe’ - kite, ugo’ - eagle and “oji-oyo” - the righteous.

(e) Rhythmic Structure

The music is in 4/4 common time signature with a recurrence of its basic rhythmic motif.



3. UMULOJI NAL’EKENE.

(a) Form

This is a vocal music with instrumental accompaniment. The form of Vocal music is solo and chorused refrain.

(b) Scale and Tonal Organization

This music is made up of the diatonic scale of C major with an additional flattening of the leading tone B^b always at some sections.

The melodic contour has a descending shape always moving from G to rest at E. From time to time, there is a

kind of tonal shift that touches at B^b through A and falls back to E.

(C) Harmonic Principles.

The melody is predominantly monophonic except at the Refrain sections where there is a kind of counterpoint arrangement where the soloist overlaps on the refrain. The refrain is sung in unison by all the women.

(d) Tonality/Text

The music is very much affected by the dialect, text and meaning. The theme is love and marriage presented in a story-like comedy.

(e) Rhythmic Structure

The music is $\frac{6}{8}$ compound time with the following as its rhythmic motif



4. UDEMEZUGO

(a) Form

This is a vocal music with instrumental accompaniment. It is in the form of solo and chorused Refrain.

(b) Scale and tonal Organization

The melody is built around the hexatonic scale with the constant fall on the tonic (c) from supertonic (D) suggesting a kind of perfect cadence.

(c) Harmonic Principles

The harmony between the solo and refrain shows a kind of counterpoint/overlapping. The refrain is however sung in unison by everybody.

(d) Special Features

A flute improvisation comes as an interlude between the voice solo and refrain. This creates a special performance variation at the middle of the music. The sonority of the flute variation adds a lot of solemn touch to the entire music.

(e) Rhythmic Structure.

The music is built around this rhythmic motif:



5.0 SUMMARY

This study has attempted to present WWC Echezona as an ethnomusicologist of many facets. It has been able to trace this ethnomusicologist professional career from his earliest efforts to his most recent creative activity. And in doing so, it has sought to understand the nature of his art in terms of his style and thematic focus, his guiding philosophy and principles which are the initiators of his style; it has also analyzed the roles of WWC Echezona's professional experience to the growth and development of modern Nigerian ethno-music. WWC Echezona achieved a laudable degree of success during his life time. The world of today is fast developing musically; and behind every aspect of such accelerated innovations are highly talented and creative minds that have devoted the whole of their lives to the service of humanity through ethnomusicology. One of such gem is WWC Echezona, a highly rated academic and versatile ethnomusicologist in Africa, with well established reputation at home and abroad. The roles of WWC Echezona in Nigeria as an ethnomusicologist has not only added glamour and renewed interest in ethnomusicology, but also served as an inspiration to many aspiring and potential ethnomusicologists.

6.0 CONCLUSION

WWC Echezona is the originator of Ogenephone. His ability to re-create and establish a contemporary aesthetics from the fusion of traditional and modern art is unarguably unparalleled. The works of WWC Echezona affords one a further opportunity of deeper look at the seriousness of modern ethnomusicology in Nigeria because the outside world tends to see modern African ethnomusicology as imitative of western prototype. WWC Echezona's works are not imitative of any western prototype yet they are modern. WWC Echezona drew inspiration for his works from his Igbo cultural background. This led Echezona to the formulation of his unique Ogenephone which entails a marriage of the best of African and western aesthetic art forms. He was also working on a musical instrument called Bottlephone, which he intends to invent before his sudden demise. The departure of William Wilberforce Chukwudinka Echezona from this planet (earth) has created a very large vacuum in the field of ethnomusicology at University of Nigeria, Nsukka's music department and Nigeria at large. The golden legacy he left behind is worthy of emulating. He is indeed a rare gem. A man of such charisma is irreplaceable. The scholar therefore prays for the repose of his placid soul.

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APPENDIX A



APPENDIX B

NIGERIAN MUSICAL INSTRUMENTS BY WWC ECHEZONA



Plate 1: Ogenephone invented by Dr. W.W.C.Echezona in 1963.

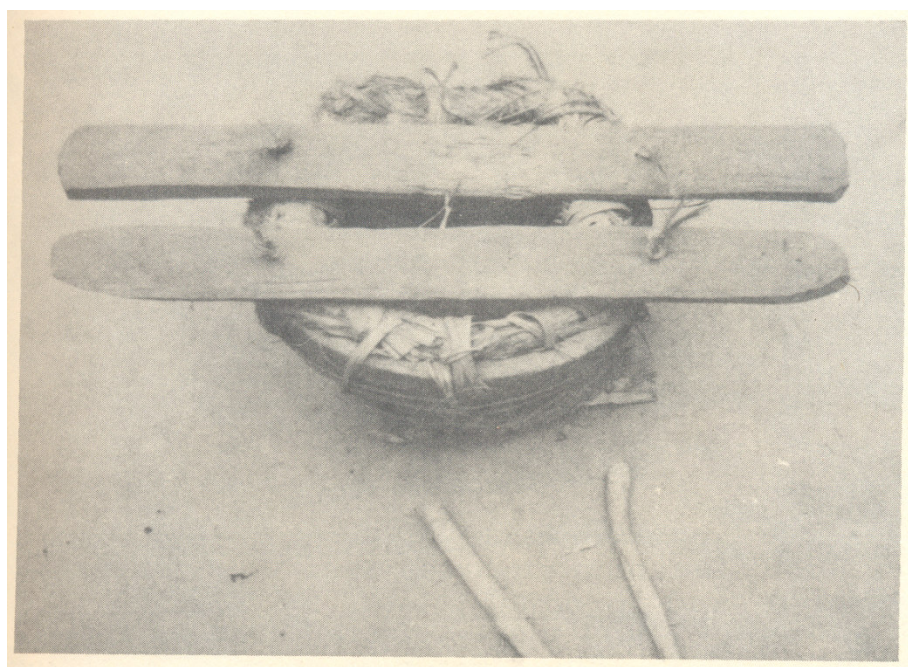


Plate 6: Compound xylophone.

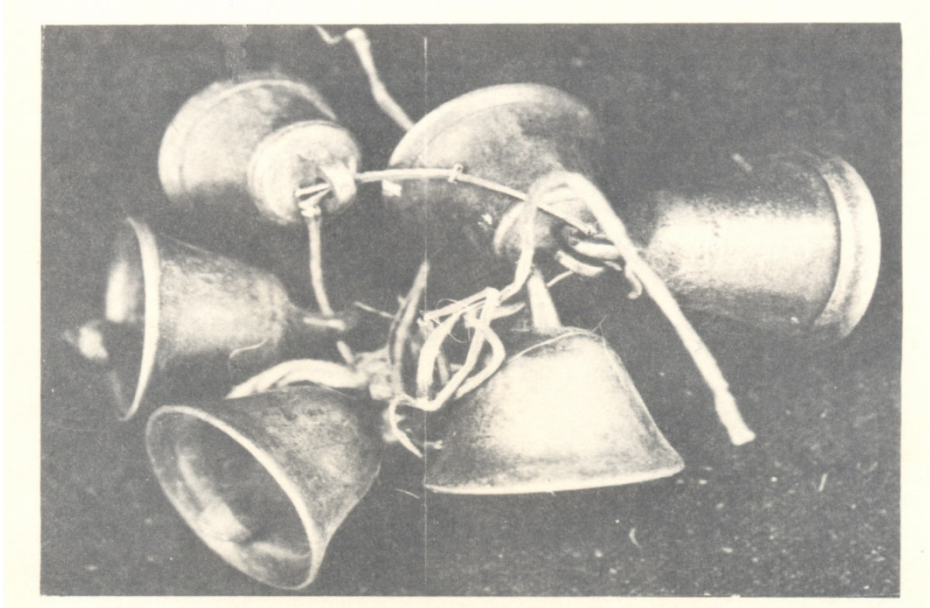


Plate 19: Bells are tied on the waists by Anambra women when they are dancing. The bells are supposed to add to the sweet sound when the waists are shaken.

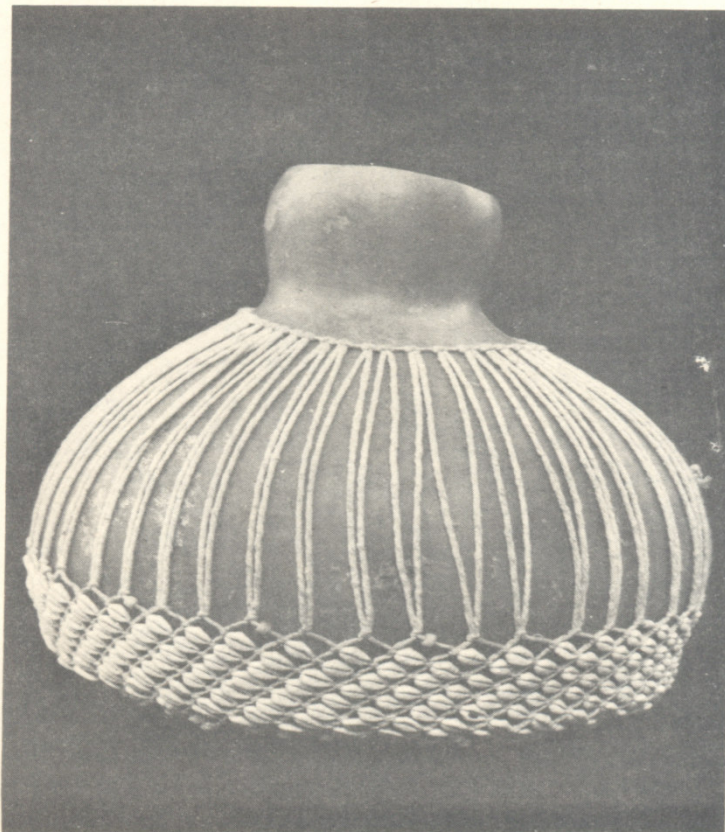


Plate 20: A beautiful ichaka from Edo State. This is a popular instrument with women dance groups.

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