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**A Great Igbo Liturgical Music Composer: The Lives and
Works of Very Rev. Msgr. Cyril Ezenduka**

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Abstract

The Catholics deem that he who sings once prays twice. To Very Rev. Msgr. Ezenduka (Late), it was he who sings well and meaningfully. As a great Igbo liturgical music composer, he composed over; eighty liturgical music colossally, for Catholics throughout the Igbo speaking dioceses of Nigeria, through which the devout lives of millions of people were transformed. The Vatican II (1962-1965) which carried enormous modifications in Divine Worship, including the sacred music concurred with Msgr. Ezenduka's priestly ordination in 1964. Consequently, he devoted his pastoral ministry to explore practical ways to contextualize and implement the *conciliare* declarations. This work is significant because it will expose his personality and showcases his original compositions which demonstrated how Igbo tonality, sensibility and rhythm could virtuously express the spirit of the liturgy and even enrich it as disparate to Igbo hymns that were adapted to western metrical tunes, while not respecting the native Igbo tonality, affronted the language.

Introduction

In the Roman Catholic Church, the “Mass” is one of the names by which the sacrament of the Eucharist is commonly called. It is the main worship ceremony of the church - the point of entry into the world of catholic ritual. Stewart noted that “the mass is highly structured with four sections- the Introductory Rites, the Liturgy of the Word, the Liturgy of the Eucharist and the Concluding Rites. The Eucharistic celebration (the Mass) which involves the ritual of chants, readings, prayers was always said in the traditional Catholic Church language which is Latin in respect of where it is being celebrated. For centuries, the mass was celebrated almost exclusively in Latin with little to no variation based on local culture. Until 1962-1965, the Second Vatican Council carried out great reformations in the divine worship including the sacred music. Akpakpan (2013) wrote:

From 1563 until 1965, the Catholic Mass was said entirely in Latin. Now, Catholics worldwide celebrate the Mass in their own native language. The huge change resulted from Vatican II, more formally known as the Second Vatican Council (1962-65). Vatican II allowed congregations to use the native language of the area (the vernacular) in public worship of the Church, while preserving the rich Latin language and tradition (p. 229).

Following the reforms of the second Vatican council in the 1960’s, the church opened the mass to be celebrated in the languages of the people and encouraged more participation by believers. The church has charged its aficionados around the world with creating masses that reflect their own cultures and heritages while still retaining the central doctrinal and symbolic elements.

Umezina (2012) confirmed this fact that the reform was done by the second Vatican Council to encourage active participation when he wrote: “the second Vatican council encouraged the adaptation of the liturgy to the indigenous forms to encourage active participation of the worshipping community” (p.7). Madueke (2012) noted that: “the reforms introduced in the liturgy the Responsorial Psalms as part of biblical proclamation and the use of vernacular”. He detailed more on what happened after this reform. “Igbo Hymns in vogue were those adapted to the western metrical tunes that, while not respecting the native Igbo tonality, mortified the language” (p. 1).

Vidal T. (as cited in Vidal, A., 2012) pointed out that in indigenous songs, melodic structures often reflect tonemic structures to avoid loss of meaning or unintended meaning. Vidal (2012) pointed out that “the adoption of western metric tunes result in the translation of texts that often assume a different meaning from what was intended” (p. 92). He gave example with the case of a missionary who intended to say in Igbo ‘God has Great power’ but ended up by saying God has large buttocks. He

suggested that there must be understanding of the corresponding relationship between the tonal inflection of a text and its melodic structures.

The Man Msgr. Cyril Ezenduka

According to his funeral Brochure of 21st May, 2012, the month of April was special in the life of Msgr. Cyril Ife Ezenduka. He was born on the 10th of April, 1939, ordained as a priest on the 5th of April, 1964 and he died on the 21st of April, 2012. He was the first son of his late parents, Ononammadu Ejiaka Regina and Agamnike Ezennaka Joseph Ezenduka. He grew up in his home town Achina. He went to St Charles school, through his teachers especially Mazi Joseph Eze, he developed interest in becoming a priest. After primary six, he lived with Fr. C. O. Neil at the parish house from where he prepared for his priestly training.

His parents gave him support to acquire western education but not to be a priest. Through the help of Mrs. Rosaline Okonkwo and her brother Gordian, Cyril entered All Hallow Seminary Onitsha in 1952. From 1956 to 1958, Cyril studied Philosophy in Bigard Memorial Seminary, Enugu. In 1959, he went back to All Hallows Onitsha where he joined for two years in the teaching and training of the seminarians. In 1961, Cyril went back to Bigard Memorial Seminary Enugu for his Theology. In 1964, he was ordained a priest by the then Bishop of Port-Harcourt-Bishop G. M. P. Okoye, C.S.S.P.

Fr. Cyril Ezenduka worked in different parishes. From 1964-1965, he was a vicar at Awka parishes including Nise, Nibo, Achalla, Ebenebe, Amawbia, Umuawulu, Isuanocha and Ugwuoba. He worked under Fr. V. J. Machike, R. A. Ozigbo, E. Makolu and A. Anyichie (all late). Sometimes, he used his bicycle to travel to these places. In 1965, he was transferred to work as a vicar under Msgr. W. Obelagu at St Mary's Onitsha and in 1960 he was transferred to Immaculate Heart Fegge under Msgr. Michael Eneja who later becomes Bishop of Enugu.

It was in 1967 that Fr. Cyril became a parish priest of Orsumoghu with six towns under it. It was during Biafra war and took care of many refugees.

Music composers come from all sort of academic background. Some are self-taught, and learn their craft through practice and indirect study. Others study music in college, and earn a Bachelor or Masters' Degree. Most music composers begin their training when they are children, when they learn to sing or play an instrument. They continued to play throughout their lives and eventually learn to write their own music. Ezenduka was musically inclined from primary school, but it was at Orsumoghu that his special gift of music composition started. He started composing and writing music and organizing them as well as planning on how to introduce traditional African instrument in divine worship.

In 1970, he was transferred to Our Lady of Fatima, Igboukwu where he and St Cecilia choir of the parish teamed up to develop the act of Igbo music composition. Fr. Cyril was the composer of music while the St Cecilia choir learns without delay. In confirmation of this, Osunkwo (2014) wrote:

Igboukwu was blessed by the arrival of the famous church musician and composer as a parish priest. This was the late Very Rev. Msgr. Cyril Ezenduka, the great Igbo liturgical music composer. The choir provided a fertile ground for the development of sacred music in Igbo using indigenous instruments and rhythm. With St Cecilia choir, Fr. Ezenduka patiently pioneered the preliminary experiments that culminated in the ecclesiastical reception of the indigenous instruments in Divine Worship (p.39).

It was at Igboukwu that Fr. Cyril recorded liturgical music on plate plus organization of order of mass and responsorial psalms in songs. As Fr. Cyril was doing these things, Archbishop Heerey appointed him as one of the liturgical music commission of Onitsha Archdiocese on January 16th 1968. In 1972, he was appointed the chairman of this commission. Fr. Cyril was talented in writing and arranging of music. In 1974, he was sent to America to study the liturgical music. This concord with what Idomoyibo (2007) said about composers:

His creative impulse leads him into the worlds of the unknown, to delve deeply in search of new knowledge or idioms, elements or styles, structures or forms, texture or counterpoint, that may simple or complex, implicit or explicit, impressive or expressive. He/she through experiment evolves first hand materials and resources that become useful, both to performance and teaching- learning situations (p.112).

Fr. Cyril first studied in the University of Columbia in New York and from there he went to Catholic University of the Washington. In 1977, he graduated and returned home. Umezina (2012) disclosed that it was when Ezenduka came back home that the floodgates of his genius burst open and more music flowed from his heart and brain. Back to Nigeria, he worked at Ekwulobia parish and from there he went to St Mark's parish, Abagana where he stayed till 1983. He was transferred to St Felix Nise and there he worked till 1989. It was at Nise that he celebrated his silver jubilee on the 22nd of April 1989. In September of the same year, he was transferred to St Andrew Catholic Church, Adazi-Nnukwu for his pastoral ministry till 1995 before he was transferred to All Saints parish, Awgbu. He stayed there for six years before he was transferred to St Peter's Adazi-Ani in 2001. It was at this parish that he was appointed as Msgr. on the 14th of August, 2004. In 2007, he was transferred to St Paul's Parish, Abba for his pastoral ministry until he became sick.

In 2011, he travelled to India for his treatment which yielded no good result. He came back from India and was transferred to Regina Caeli Hospital Awka and from where he went to Niger Foundation Hospital, Enugu where stayed till his death. Msgr. was the chairman of the liturgical music commission in Awka diocese from the beginning in 1978. He was the secretary of this commission in Onitsha and Owerri Province that is all Igbo speaking region of Nigeria.

His Works

Whenever Msgr. Ezenduka's name is mentioned, he is remembered because of the liturgical songs he composed. In the Catholic Igbo Hymn Book, his compositions were more than 77 songs. Madueke (2012) asserts:

Msgr. Ezenduka devoted his pastoral ministry to explore practical ways to contextualize and implement the conciliar declaration. He embarked on original compositions which demonstrated how Igbo tonality sensibility and rhythm could nobly express the spirit of the liturgy and even enrich it (p. 1)

Umezina (2012) avers that “the name Msgr. Cyril Ezenduka goes down in the history of the Catholic Church in Igboland as an illustrious pastor and a great pioneer in development of the Igbo liturgical music” (p. 2). Msgr. Ezenduka was not just a composer who creates any type of music. According to Sokanu, “most composers specialize in creating music for performance by a particular type of group or performance”. Msgr. Ezenduka as a composer specialized in writing liturgical music for Catholic congregations and choirs. Onwuekwe (2007) pointed that “the composer bears a lot of things in mind before and during composition. He first of all bears in mind the audience for which the music is to be composed” (p. 28). As a specialist in liturgical music, he considers his audiences before each composition.

The audiences for Msgr. Cyril Ezenduka's compositions are mainly the Igbo Catholics for liturgical celebrations. That is why Igbo is the language of his works. Umezina (2012) agrees that “the works of Ezenduka are all liturgical in context. Most of them were written for specific liturgical actions and occasions” (p. 43). Ezenduka wrote the majority of his works for the celebration of mass which is the point of entry into the world of Catholic ritual, the main worship ceremony of the church. There is no catholic without mass. Holy mass occupies a central position in Catholic Liturgy.

A self-style nomenclature displaying the variants of the works of Ezenduka in their religious context is as follow:

Liturgical Context	Title	Hymn No	Psalm
Entrance Hymns	Chukwu Nwe Uwa	21	
	Anyi na elele gi Virgin Maria	178	
	Bianu ka anyi sekpuoro Chukwu	234	
	Ebube gi juputara Eligwe na ala	219	
	Bilienu kwerenu ukwe Anuri	236	
	Lee Nnukwu Ukochukwu	200	
	Mbata Dinwenu n'ulo uka ya	223	23/24
	Offertory Hymns	O Chukwu biko nara aja	50
Onyinye Ajadu nyere		53	
Onyinye mara mma		54	
Christi Ukochukwu ebebe		57	110
Butere Chineke Onyinye		58	
Kedu ihe m ga- emere Dinwenu		106	
Communion Hymns	Abu m Achicha di ndu	65	
	Bianu ndi di nso	84	
	Ebe Ihunanya di (Holy Thursday)	89	
	Esepuoro m gi	91	
	Ezigbo Nnukwu Ihe Omimi	94	
	Nri ndi na-eje eligwe	112	
	Nnukwu Oriri	113	
	N'Oriri Ikpeazu	115	
	Obi Jesu di aso 1	117	
	Obi Jesu di aso 2	118	
	Oru Ebere	124	
	Dismissal Hymns	Otito diri Nna	139
Pubanu ndi out Kristi		145	
Tobe Dinwenu Mkpurobi nke m		250	
Be Anyi di n'uwa ozo		243	
Kanyi tobe Dinwenu		224	33
Psalm 90		232	
Chineke na echekwaba anyi		240	127
Commons of the Mass	Tobenu Chukwu	248	150
	Otito diri Chineke n'elu kacha elu	150	
	Ekwe m n,out Chineke	151	

	Nwaturu nke Chukwu	153	
	Onyenwanyi mee ebere	163	
	Otito diri Chineke	164	
	Ekwe m n'out Chineke	165	
	Nna anyi no n'eligwe	167	
	Nwaturu nke Chukwu	168	
Other Songs	Emume nke ife mmiri	147	
	Ekele Maria	187	
	I bu Ukochukwu ebebe	193	
	Iwu nke Ihunanya (O buru na ichoro)	194	
	Kpobenu Ekpele	200	
	Obi di na Nwunye	206	
	Onye Nwe m bianu	208	
	Ebube gi juputara Eligwe na ala	219	
	Chukwu bu onye Nche m	222	
	Mkpuru obi m n'acho Dinwenu	225	
	Mee Ebere	227	
	Otu ubochi na be gi ka mma	231	
	Enyemaka anyi di di n'aha Dinwenu	239	124
	N'ime ahuhu ka m no akpoku Dinwenu	241	129/130
	Maka ihunanya ya enweghi ube	242	135
	Ukwe umuaka ito jiri too Chukwu	252	
Advent/Christmas	Bia Leta Anyi	254	
	Bianu n,Agbuke	256	
	K'amuru Jesu	260	
	Kpakpando na Amuke	261	
	Ubochi Christmas	265	
	Ye Ye Amuru Eze nke uwa nile	267	
Lent	Aga m Ekuli	272	
	Okwu Nkasi Obi	279	
	Nna ka eme uche gi	281	
Easter	Christi Ebiltego	282	
	Unu Ncha bun di kwelunu	286	
Benediction	Ledu Achicha n'enye ndu	287	
	Isi ala Ikpere ala	288	

	K;anyi Sekpuonu	289	
	Christi emeligo	290	
Burial	Ka nwodibo gi lawazie na ndokwa	253	
	Dinwenu Nye ha ezumike Ebighiebi	291	
	Ukwe laa mma	295	

There are many other songs of Msgr. Ezenduka that does not contained in the Catholic Igbo Hymn Book. For the purpose of time and simplicity, three out of his numerous works are transcribed and presented. They are: *Ledu Achicha na-enye ndu*, *Kwere Onye Nzoputa Ukwe Otito* and *Dinwenu Nye Ha Ezumike Ebighiebi*.

Msgr. Cyril Ezenduka’s works are for the Catholics and the choir with the choir (usually, Soprano oo Soprano/Alto) taking the verses. A close study of his compositional style revealed three distinctive forms. The first is the Hymnal form. This has the form of simple hymns in the through composed form without chorus or refrain. Such form is displayed in the music below titkled “Ledu Achicha N’enye Ndu”

LEDU ACHICHA NA-ENYE NDU

Dqh is D Rev. Fr. C. Ezenduka

The musical score is for the hymn "LEDU ACHICHA NA-ENYE NDU" by Rev. Fr. C. Ezenduka. It is set in the key of D major (two sharps) and 2/4 time. The score is written for four voices: Soprano, Alto, Tenor, and Bass. Each voice part has a line of musical notation with lyrics underneath. Above the Soprano part, there is a line of rhythmic notation: s .d':s .s | l :- | s :s | m :- | m .s :f .f | f .s :s | m .f :f | m :-.

SOPRANO
 Le-du a-chi-cha n'e-nye ndu n-ke n'e-me-ghe o-nu - zo e-li - gwe.
 | m .m:m.m | f :- | m :m | d :- | d .d :r .r | d .s :d | d .l₁:t₁ | d :-

ALTO
 Le-du a-chi-cha n'e-nye ndu n-ke n'e-me-ghe o-nu - zo e-li - gwe.
 | s .s :d' .d' | d' :- | d' :d' | s :- | s .m :f .f | l .d':m | s .r :s | s :-

TENOR
 Le-du a-chi-cha n'e-nye ndu n-ke n'e-me-ghe o-nu - zo e-li - gwe.
 | d .d :d .d | f :- | d :d | d :- | d .m :r .r | f .m :d | d .f₁:s₁ | d :-

BASS
 Le-du a-chi-cha n'e-nye ndu n-ke n'e-me-ghe o-nu - zo e-li - gwe.

9

ndi i-ro ji' we n'e - so-da - nyi Nyea-nyii - ke - nye - rea-nyia - ka O-ti-to-kpu di - ri

ndi i-ro ji' we n'e - so-da - nyi Nyea-nyii - ke - nye - rea-nyia - ka O-ti-to-kpu di - ri

ndi i-ro ji' we n'e - so-da - nyi Nyea-nyii - ke - nye - rea-nyia - ka O-ti-to-kpu di - ri

2

19

Di - nwe - nu O-nye dio - tu gba - kwa - zii - to O-nye n'e-nye ndu n'e -

Di - nwe - nu O-nye dio - tu gba - kwa - zii - to O-nye n'e-nye ndu n'e -

Di - nwe - nu O-nye dio - tu gba - kwa - zii - to O-nye n'e-nye ndu n'e -

27

nwe-ghiu - be n'e - l'i - gwe o - bo - doa - nyi A - men

nwe-ghiu - be n'e - l'i - gwe o - bo - doa - nyi A - men

nwe-ghiu - be n'e - l'i - gwe o - bo - doa - nyi A - men

nwe-ghiu - be n'e - l'i - gwe o - bo - doa - nyi A - men

The second is the ‘Chorus and Verse Form’. In this form, the chorus/response or refrain section is either sung in unison or harmonized in two or four parts (SATB) while the verses are taking usually by the Soprano or Soprano/Alto (Duet). Example of such form is displayed in this song titled “Onyenwanyi Nye Ha Ezumike Ebighiebi.

ONYENWEANYI NYE HA EZUMIKE EBIGHIEBI

Doh is Eb Msgr Cyril Ezenduka

SOPRANO

ALTO

TENOR

BASS

O - nye nwe anyi O - nye nwe anyi O - nye nwe anyi bi - ko nye ha

O - nye nwe anyi O - nye nwe anyi O - nye nwe anyi bi - ko nye ha

O - nye nwe anyi O - nye nwe anyi O - nye nwe anyi bi - ko nye ha

O - nye nwe anyi O - nye nwe anyi O - nye nwe anyi bi - ko nye ha

5

r :m .f | f :m .m | m :- | - :- | m :s | m :f .m | r .r :r .s | m .l :s

e zu mi' ke bi ghe bi. Me e k'i he die bi ghe bi cha kwa si ha

e - zu mi' ke bi-ghe bi. Me - e k'i he die bi-ghe-bi cha-kwa-si ha

e - zu mi' ke bi-ghe bi. Me e ki' he die bi-ghe-bi cha-kwa-si ha

e - zu-mi' ke bi-ghe bi. Me e ki' he die bi-ghe-bi cha kwa-si ha

2 9

s :l | t :d' .s | r :r | r :- | s :- | m :f | m :- | - :-

Me e k'i he die bi ghe - bi cha - kwa si ha

Me - e k'i he die - bi - ghe - bi cha - kwa - si ha

Me e ki' he die bi - ghe - bi cha kwa - si ha

Me e ki' he die bi - ghe - bi cha - kwa - si ha

Verse 1

13 | s :m.l | l :s .s | s :s .s | l.d' :s | l .s :m.f | r :m | d :- | l.f :s .f | m :- | d' :s
 O bu i he kwe si - rie kwe-si na a gae - nye gio-ti-to na za - yon O Chi-ne - ke A gae

18 | l .m :m .s | m .f :r .r | m .r :r .m | r :d | m :d .d | m :d | r :d | d :-
 me ju pu tan kwa e kwe re gi na Je - ru - sa - lem n' i - hi na I naa - zae - kpe - re

22 | d' .d' :s .l | s :m | l :f .f | f :m | l .l :l | s :- | s .m :f | f :r | m :- | :-
 M ma-du ni-le gae - bu njo ha nii - le bia-kwu-te gi na-a-rio mgba-gha - ra

Verse 2

27 | d' :s .l | s :l .d' | d' .t :l | s .l :f .s | m :- | d :d | l :s | r :- | m :f | m :-
 O bu e-zie na m - me-hie anyi na-a nyi-gbua - nyi ma-na I kpo-cha - pu la ha

32 | s .m :f | r :r | m :m | d .d :d | s :s | r :r | m .f :f .f | r :r .r | m :- | s .d' :d' .d'
 A-nu-ri dii-ri o nyei ho-ta-ra o-nyei kpo-ro ka o bi-ri n'o-gi-ge gi wer' ihe o-ma

37 | t .t :s | l :- | d' .d' :d' | s .s :m | s :- | m :- 3
 siu n'u - lo gi ihe - o - ma si - n'u - lo gi nye -

40 | f :m | m :- | l .l :l | s :s | r :- | f :m | m :- | :-
 juo ha afo I - heo ma si n'u - lo n - so gi

The third form is the Refrain and Verse. Umezinwa (2012) noted that “this form is related to the chorus and verse format except that the return to the chorus is directed to the point where the refrain begins” (p. 12). An example of this form is displayed in his song ‘Kwere Onye Nzoputa Ukwe Otito.

KWEERE ONYE NZOPUTA UKWE OTITO

Very Rev. Msgr. C. I. Ezenduka

Doh is Eb

SOPRANO

ALTO

TENOR

BASS

Kwe-e - re O nye'N-zo-pou - ta ukw' o - ti-to o - nye nke si n'a - fo

Kwe-e - re O nye'N-zo-pou - ta ukw' o - ti-to o - nye nke si n'a - fo

Kwe-e - re O nye'N-zo-pou - ta ukw' o - ti-to o - nye nke si n'a - fo

Kwe-e - re O nye'N-zo-pou - ta ukw' o - ti-to o - nye nke si n'a - fo

4

di ngo-zi pu - ta kwe-e - re nu kwe-e-re nu A-hu ya diO - mi-mi u-kwe

di ngo-zi pu - ta kwe-e-re nu A-hu ya diO mi-mi u-kwe

di ngo-zi pu - ta kwe-e-re nu A-hu ya diO mi-mi u-kwe

di ngo-zi pu - ta kwe-e-re nu A-hu ya diO mi-mi u-kwe

2

8 | s .,d' :- .d' | s .,s :s .l | s .,s :- .s | m :- | m .,m :s .s | s :r₃ :f :- .m

kwe - e - re n'o - ba - ra ya ka - sio - k'o - nu n - ke O - nye Nzo - pu - t'a - nyi

kwe - e - re n'o - ba - ra ya ka - sio - k'o - nu n - ke O - nye Nzo - pu - t'a - nyi

kwe - e - re n'o - ba - ra ya ka - sio - k'o - nu n - ke O - nye Nzo - pu - t'a - nyi

kwe - e - re n'o - ba - ra ya ka - sio - k'o - nu n - ke O - nye Nzo - pu - t'a - nyi

11 | r .,d :- .d | r .,r :- .f | f :- .r | m :- .r | d :- | - :-

gba - fu - ru ma - ka__ n - zo - pu - ta nk'u - wa.

gba - fu - ru ma - ka__ n - zo - pu - ta nk'u - wa.

gba - fu - ru ma - ka__ n - zo - pu - ta nk'u - wa.

gba - fu - ru ma - ka__ n - zo - pu - ta nk'u - wa.

Verse 1

14 | s .,m:- .f | s .,l :l .l | l .,l :- .r | s .,f :m .,m | m :- | s .,r:- .r | m .,d :- .d | r :r 3

A mu ru Ya site n'a_ ka nwanyi n'e-nwe ghia-tu tu. A mu ru Ya n'u_ wa mak' a

m .,d:- .r | m .,f :f .f | f .,f :- .f | m .,r :d .,d | d :- | m .,t1:- .t1 | d .,l1 :- .l1 | t1 :t1

A mu ru Ya site n'a_ ka nwanyi n'e-nwe ghia-tu tu. A mu ru Ya n'u_ wa mak' a

18 | m :- | d' .,s:- .l | m .,d':- .s | l :m | m .,m.m.m | m :- | s .,r :r .r | r .,s :- .s,s | -

nyi. Di ka_mma du Ya_ na ma du me ko ri ta ra | O no ro n'u wa kuom kpu ru_

d :- | m .,m:- .f | d .,m:- .m | m :d | d .,d:d .d | d :- | m .,l1 :l1 .l1 | t1 .,d :- .m,s | -

nyi. Di ka_mma du Ya_ na ma du me ko ri ta ra | O no ro n'u wa kuom kpu ru_

22 | m .,f :- .f | m :- | d' .,s :- .s | l :l | f :f | m :-

nke .,e :- .z1o kwu :- | O .,nwu_ ru | o nwu diok' .o nu :-

nke e - zio kwu O nwu_ ru o nwu diok' o nu

25 | m .,s :- .m | f .,r :- .m | r .,t1 :d .d | d :d .d | d :- | - :-

we - re_ we -tan du_ ya | di - tu na nya na nje de | be

d .,m :- .d | r .,t1 :- .t1 | t1 .,s1 :l1 .l1 | s1 :s1 .s1 | s1 :- | - :-

we - re_ we -tan du_ ya di - tu na nya na nje de be

Verse 2

28 | s .,d':- .t | s .,l :l .f | m :- | s .,s :d' .s | l .,s :- .f ,f | m :- .s | s :- | s .,r :r

N'a nya si o rir'i kpea zu m gbe ya na u mu. azu ya no na ri Ya n wa

m .,l1 :- .s | m .,f :f .r | d :- | m .,m :f .m | f .,m:- .r ,r | d :r .m | m :- | m .,t1 :t1

N'a nya si o rir'i kpea zu m gbe ya na u mu. azu ya no na n ri Ya n wa

4 32 | d' .,s :- .l | l .,s :- .s | m :- .f | r :- | s .,s :l .m | l .,l :- .s | s :- | s .l :s .s

di ka Nwa tu ru_ e ji chu aja buu ru u-zo me jue_ i wu we r'o nwe ya

| s .,m :- .f | f .,m :- .m | d :- .r | t_1 :- | m .,m :r .d | f .,f :- .m | m :- | m .f :m .m

di ka Nwa tu ru_ e ji chu aja buu ru u-zo me jue_ i wu we r'o nwe ya

36 | l .,f :- .m ,m | f .,f :- .m | m :- | m .s :m .m | f :r | t_1 :r | d :- | - :-

ny' umu. azu ya kai h'o ri ri ji ria ka ya nye ha o - nwe ya

| f .,r :- .d ,d || t_1 .,r :- .d | d :- | d .m :d .d | r :t_1 | s_1 :t_1 | d :- | - :-

ny' umu. azu ya kai h'o ri ri ji ria ka ya nye ha o - nwe ya

Verse 3

40 | s .,s :- .s | m :- .f | s :- | s .,s :- .l | s :- .f | m :- | d' .,d' :- .s | m ,m :- .m | m .,f :- .l | s :-

O-kwu e me - r'a hu A chi-chan- ke ma du O kwu ya mer'a_chi cha a - hu ya

| m .,m :- .m | d :- .r | m :- | m ,m :- .f | m :- .r | d :- | m .,f :- .m | d ,d :- .d | d .,r :- .f | m :-

O-kwu e me - r'a hu A chi-chan- ke ma du O kwu ya mer'a_chi cha a - hu ya

45 | l .,l :- .s | m ,m :- .f | f .,r :- .r | m :- | s .,s :- .s | f .,m :- .m | d .,d :m .r | r :-

okwu_ ya me re_mma ny' oba-ra ya I_he_mma-du nkiti a pu-ghi i ko wa

| f .,f :- .m | d .,d :- .r | r .,t_1 :- .t_1 | d :- | m .,m :- .m | r .,d :- .d | l_1 .,l_1 :d .t_1 | t_1 :-

okwu_ ya me re_mma ny' oba-ra ya I_he_mma-du nkiti a pu-ghi i ko wa

5

49 | l .,s :- .f | m .,m :- .d | d .m :d .m | r :-

Naa nio - bi di umea_ la | na - acho - pu - ta ya.

f .,m :- .r | d .,d :- .l_ | l_ .t_ :l_ .d | t_ :-

Naa nio - bi di umea_ la na - acho - pu - ta ya.

51 | m .,s :- .d | d .,f :- .r | m .,m :- .r | r :- .d | d :- | - :-

Soo s'okwu kwe nae nyer' aka i - gho ta

d .,m :- .l_ | l_ .,r :- .t_ | d .,d :- .t_ | t_ :- .l_ | l_ :- | - :-

Soo s'okwu kwe nae nyer' aka i - gho - ta

All the works of Ezenduka are written in Igbo language and with tonic solfa. He maintained fidelity to the tonal demands of Igbo language. He showed great understanding of the corresponding relationship between the tonal inflection of a text and its melodic structures. As Igbo language is inflectionary in character, majority of melodies are logogenic (word-born). The melody must follow the movement of the word to avoid the alternation of its meaning. Umezina (2012) avers “Igbo is a syllable-timed language and the melodic forms of Ezenduka’s works followed a note-to-a syllable format. There are few places where a syllable received more than a note or undue values in duration” (p. 13).

Ezenduka started harmonizing his works after his return to Nigeria from his overseas studies. He observed the general trend of harmonizing only the chorus or refrain section. Few of his works have harmonized verses which are usually duets for soprano and alto. These harmonies were usually in thirds, fourths, fifths or sixths. He strictly observed the western harmonic principle and he carefully avoided the use of parallels as demanded by the tonal features of African music. This is in concordance with what Akpabot (1986) comments on harmonies in Nigeria of which Igbo is one of.

Harmonies in Nigerian music are usually in thirds, sixths, fourths or fifths. It is similar in style to the strict Organum of Western music of the eleventh and twelfth centuries with the second voice or instrumental part imitating the rise and fall of the melodic part strictly (p. 104).

Ezenduka knowing that Nigerian speech patterns are inflectionary in character, tried to maintain the meaning of the words of his songs. He made the second voice parts to imitate the melodic leaps of the first voice part strictly; knowing that any deviation from this pattern would result in the soloist and his accompaniment saying of two different things.

In Ezenduka's works are found predominant crotchets, minims, dotted minims, quavers, dotted quavers and a few semi quavers. The mixture of these durational values of notes provides good metric organization. A close look at the song '*Kwere Onye Nzoputa Ukwe Otito (Pange Lingua)*' a Latin text he translated to Igbo showcased a very wonderful metric organization, a good mixture of predominant quavers, dotted quavers, semi quavers, a few crotchets, minims and much fewer semibreve. This made the song to have a galloping effect.

In all his works, there is the presence of a basic regulative beat. Umezina (2012:14) added that having a basic regulative beat makes accompaniment with local instruments an artistic delight. The speech mode of the Igbo language affects the melodic ranges and intervals in African music. Some intervals especially the eccentric ones affect the meaning of the works as well as their diction. Such intervals are carefully avoided by Ezenduka who focused on the liturgy and always wanted sung with solemnity by the whole congregation.

Conclusion

Very Rev. Msgr. Cyril Ezenduka remains one of the persons with the greatest number of Igbo Catholic Liturgical works to his recognition. Umezina (2012) avers "the name Msgr. Cyril Ezenduka goes down in the history of the Catholic Church in Igboland as an illustrious pastor and a great pioneer in development of the Igbo Liturgical Music" (p. 2). Ebebe (2004) describes him as "a composer of Igbo liturgical music who contributed significantly to the production of the New Catholic Igbo Hymn Book, which contains not less than 67 pieces of his personal compositions" (p. 9). He is a Catholic Priest and a great Igbo Liturgical Composer of Awka diocese that devoted his pastoral ministry to explore practical ways to encourage and achieve active participation in divine worship. As a composer, he never composed for the theatre; rather his focus was on the liturgy and always wanted sung with solemnity by the whole congregation. Ezenduka's works are all liturgical in context- written for specific actions and occasions. All his works are unpretentious, fervent, and evocative, continually

responsive for the congregations and has lasted for decades. Unlike the new genre, that is showy and stylish composition and is not always responsive for the congregation. By the time endurable catching up is in view, the song is gradually abandoned in favour of newer ones. Ezenduka's compositions were done having in mind the audience for which his music is to be composed (Catholics and Choirs) as suggested by Onwuekwe (2007). He considered the liturgical context before his compositions.

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