



**MELODY IN ASIAN UBAIKPA MUSIC OF THE ANNANG
FOR AFRICAN ART MUSIC COMPOSITION**

BY

Sunday S. Udofia, Ph. D
Department of Music, Faculty of Arts, University of Uyo
Uyo, Akwa Ibom State, Nigeria

ABSTRACT

There are various cultures in Africa. These cultures are unique. The uniqueness of the melodies between and among the African communities did not exclude the similarities and differences between or among those melodies as located in the various communities as the case may be at any point. The melodies in Asian Ubaikpa music were found to consist these similarities and differences. The symbolism and the ideality in the artistic, sociological and psychological compartments in the African melodies displayed in the performances of the Asian Ubaikpa music genre are stipulated in the music excerpts in this work. Adapting these unique features as utilized in Asian Ubaikpa music in the art music composition will project the African communal essences beyond Africa.

KEYWORDS: Melody, Asian Ubaikpa music, Annang and African art music composition.



INTRODUCTION

Annang is one of the culture areas in Akwa Ibom State, Nigeria. The people of Annang are referred to as the Annang or simply put 'Annang people'. The people speak Annang as their native language. Annang is situated in the northern part of Akwa Ibom State, Nigeria. The local government constituting the Annang at the time of this writing are: Abak, Essien Udim, Etim Ekpo, Ika, Ikot Ekpene, Obot Akara, Oruk Anam, and Ukanafun. Epistomologically, Annang is derived from the Annang word 'anan' meaning 'open place'. The name of the place is deemed suitable as the people are popularly egalitarian, hospitable, and open minded. The occupation of the people include farming, fishing, hunting, and raffia works.

Realizing African melodies apparently demands tact. The patterns of African melodies are reflected in static sounds, repetitions, everything remains the same in terms of syllables, speech, lyric (static sounds) However, where repetition occurs the melody is regarded as such. It is interesting to know that the music may be constant whereby the lyrics continue to change in the cause of performance in such repetitions referred to in this work as textual repetition There is also notational repetition whereby the lyrics will remain the same allowing the notes used or derived from the melody to keep changing. It is notable that the swaps of the two types of repetitions are hypnotic form. Shapes, patterns, and contours are known to have characterized African melodies. The melodies as utilized in African music vary.



SHAPE OF MELODIES

The shapes in African melodies are found to have length identified as short, moderate length and long melodies. However, short melodies appear more prevalent in African music. The *Asian Ubaikpa* is not with exemption. This was so, because *Asian Ubaikpa* music is an African genre.

PATTERNS OF MELODIES

There are fifteen categories of patterns. The patterns are short melodies, short melodies with repetition, short melodies with repetitions, short melodies with fragments of melodies, short melodies with repetition cum fragments of melodies, moderate melodies, moderate melodies with repetition, moderate melodies with repetitions, moderate melodies with fragments of melodies, moderate melodies with repetition cum fragments of melodies, long melodies, long melodies with repetition, long melodies with repetitions, long melodies with fragments of melodies, long melodies with repetition cum fragments of melodies,

CONTOURS OF MELODIES

The melodic contours (leaps) in African music vary. The leap can be defined as the distance in pitch between two notes while the contour can be described as the spirals of the shapes of those notes assembled for a melody. There are short (close) leaps, and there are wide (distance) leaps. The melodic contour with close leaps is called conjunct movement while the melody contour with wide leaps is called disjunct movement. It was observed that social music types make use of close leaps more than wide leaps. This is likely to be the fact that music with close leaps is more lyrical easier to sing and less stressful to the singer. So, using close melodies with close leaps are more prevalent social musical genres. The wide leaps are often used at points where the music is reaching climaxes. This is not to say that wide leaps are not found utilized in the social musical genre of the African peoples at points where there are no climaxes, but perhaps for decoration, variations. However, melodies with wide leaps are more prevalent in ritual music. It was discovered that at the points of appealing in ritual music performances the close leaps are utilized. The soothing feelings imbibed in the melodic contours with close melodic leaps are often desired by listeners. The significance of this study of the melodic contours is that the graphic presentations of the melodies derived from the melodic contours vary. It was discovered that the contour of a particular melody may be in scale form representation while another may be like pyramid.



RIGID MELODY

It is noted that what is said in a particular language may make a different meaning in another with the same pronunciation. It is also noted that a displacement of accent in the particular word or a particular syllable of the word may also make a different meaning within the same language. So, performances are to at-held to the accurate tonal inflection at any time. Rigid melody therefore is an expression of non-egalitarianism.

SYLLABIC MELODIES

It is notably that some of the melodies are syllabic. Here, each syllable used has a musical note for it.

MELISMATIC MELODIES

Some melodies are found to be melismatic. Here, a particular syllable is sung against many notes. Wide leaps or elite or sparingly used in African melodies. However, it is necessary to note here that wide leaps are prevalent in ritualistic music than social music. More so, in social music wide leaps are easily found in exclamation. Notably melodic contour in African musical instrument is simple dominated by wide leaps or skips. Close leaps can also be located in African melodies, and appears to have dominated the musical performances among the African people.

LANGUAGE INFLUENCED LEAPS

It is pertinent to note that realizing melodies are typically influenced by the language used for the song. This is due to the fact that the tonal shifts of the syllable of the words will give different meaning to a particular word or may make no meaning to a word. Melodies in African music are based on the language of the people. It is among the African that a leap or the fall of tonal inflection will either give meaning to the word or not portray any meaning when wrongly utilize. This can be so because the misplacement of any of the syllables of the words will make a different meaning within the culture area where the language is spoken. It is not astound wishing to know that a word of the same pronunciation may make different meanings between or among cultures.



TONAL INFLECTIONAL MELODY

It is noticeable that the tonal inflections of the Annang language affect the melodic contours of the music of the Annang. The *Mbene Ne Nsuk Ujo* as usually termed by the performers, which is interpreted as tonal inflection is a technique of emphasizing the treatment of the lyrics of the songs in the Annang language as spoken. To derive the meaning from the words used in any melody or music, an ideal speech-melodic-leap must be utilised.

AKANA SAKA UKPA GWANGA

Annang Folk Song

Anonymous

The musical score is presented in three systems. The first system shows the beginning of the piece. The second system starts at measure 2. The lyrics are written below the notes.

System 1:

- Ujo Ikwo 1 (Voice 1):** A-ka - na sa - ka u - kpa gwa - nga u - kpa dat m - bi - re a - de
- Ujo Ikwo 2 (Voice 2):** (Silent)
- Ujo Ikwo 3 (Voice 3):** (Silent)

System 2 (Starting at measure 2):

- Ujo Ikwo 1 (Voice 1):** A - ka - na sa - ka u - kpa
- Ujo Ikwo 2 (Voice 2):** A - ka - na sa - ka u - kpa gwa - nga u - kpa dat m - bi - re a - de
- Ujo Ikwo 3 (Voice 3):** A - ka - na sa - ka u - kpa gwa - nga u - kpa dat m - bi - re a - de dio.

As found above, the tonal inflection of the word 'Akana' shows that the first consonant, which is 'A' is low while the second consonant 'ka' is high followed by the third consonant 'na' that is also low. With the low high-low of the three consonants for 'Akana', the meaning is *Pentacithra Macrophilla* (African oil bean) The specific presentation of the word in Ujo Ikwo 1 (voice 1) here is shown below:

Ujo Ikwo 1
 (Voice 1)



A-ka - na

The specific presentation of the word in *Ujo Ikwo 3* (voice 3) here is shown below:

Ujo Ikwo 3
 (Voice 3)



A-ka - na

According to the *Asian Ubaikpa* music performers, they are aware that if the low-high-low as in the case of the word is altered, the meaning will also be altered either to make sense or not to make sense. For example, if the word is presented as high-low-low like it is shown in *Ujo Ikwo 1* (voice 1) and *Ujo Ikwo 3* (voice 3) respectively below:

Ujo Ikwo 1
 (Voice 1)



A-ka - na

Ujo Ikwo 3
 (Voice 3)



A-ka - na

In the example, above, the tonal inflection of the word 'Akana' shows that the first consonant, which is 'A' is high while the second consonant 'ka' is low, followed by the third consonant 'na' that is also low, but in the same tonal centre. The meaning of the word in Annang language, according to the speakers of the Annang language changed to 'rotate'. There is still sense in the example realising high-low-low since it has meaning the Annang language. An attempt to alter the tonal inflection may result alter the meaning of the word. The improper utilisation of the leap may also alter the meaning of some of the words. Another example, which was located in another song entitled 'Akana Adaha De' showed the same tonal inflection of low-high-low for the three consonants for the word 'Akana'. The difference noticed is that the leap between the consonant 'A' to the consonant 'ka' is a distance of a major third while the leap between the consonant 'ka' to the consonant 'na' is a distance of a major third also. Whereas in the 'Akana



Saka Ukpa Gwanga' the leap between the consonant 'A' to the consonant 'ka' is a distance of a major second, while the leap between the consonant 'ka' to the consonant 'na' is a distance of a major second also. This example, above, the tonal inflection of the word 'Akana' shows that the first consonant, which is 'A' is high while the second consonant 'ka, is low, and the third consonant 'na' is low also.

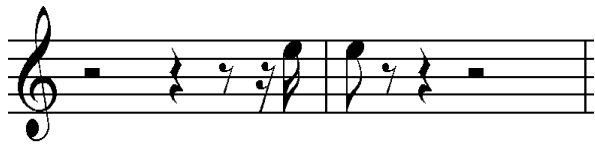
Annang Folk Song **AKANA ADAHA DE** Anonymous

The musical score consists of three staves for voices. The first staff, 'Ujo Ikwo 1 (Voice 1)', contains the melody with lyrics 'A - ka - na a - da - ha de, I - de - he a - fo 'kpong a -'. The second and third staves, 'Ujo Ikwo 2 (Voice 2)' and 'Ujo Ikwo 3 (Voice 3)', are mostly empty with some rests. A second system of staves starts at measure 4, with 'Ujo Ikwo 1 Voice 1' singing 'de e - to n - sak i - kang.' and the other two voices having rests.

The above excerpt is from the song 'Akana Adaha De' as performed by the *Asian Ubaikpa* musical groups studied. In order to realize the meaning of the word in any song in the *Asian Ubaikpa* music the performers assemble the melodic leaps properly. The respondents affirmed that the exact meanings of the words utilized in the *Asian Ubaikpa* music are expected to be projected in the songs and the speech surrogates with little or no conscious effort. The adherence of the melodies to the tonal inflection of the text appears very important as this also was found to have influenced the harmony. Apart from the tonal shift determining the meaning of the words in Annang language, the value of the tones was observed to also



give different meanings to the Annang words. For example, the word 'Mbot' with first consonant 'M' being shorter than the second consonant 'bot' and the second consonant being longer than the first makes the meaning of the word 'Mbot' to be 'mountain'. The musical illustration in which the meaning of the word 'Mbot' is mountain, is shown below:



M - bot

The word 'Mbot' with first consonant 'M' in another pronunciation has the 'M' still on the same tonal level, while the second consonant 'bot' being shorter than the first consonant makes the meaning of the word 'Mbot' to be 'boil'.

The musical illustration in which the meaning of the word 'Mbot' is 'boil', is shown below:



M - bot

This can be located in the excerpt of the song *Che Mbot Ako* as shown below:

CHE MBOT AKO

Traditional

Ujo Ikwo 1 (Voice 1)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti - mai-mai.

Ujo Ikwo 2 (Voice 2)

Ujo Ikwo 3 (Voice 3)

2

Ujo Ikwo 1 (Voice 1)

Che 'bot_ A - ko. 'bot A -

Ujo Ikwo 2 (Voice 2)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai.

Ujo Ikwo 3 (Voice 3)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai.

5

Ujo Ikwo 1 (Voice 1)

ko, 'bot_ A - ko, Ti-mai-mai.

Ujo Ikwo 2 (Voice 2)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai.

Ujo Ikwo 3 (Voice 3)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai.

8

Ujo Ikwo 1 (Voice 1)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai. Che 'bot_ A - ko. 'bot A -

Ujo Ikwo 2 (Voice 2)

Che 'bot_ A - ko. 'bot A -

Ujo Ikwo 3 (Voice 3)

Che 'bot_ A - ko. 'bot A -

11

Ujo Ikwo 1 (Voice 1)

ko, 'bot_ A - ko, Ti-mai-mai. Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai.

Ujo Ikwo 2 (Voice 2)

ko, 'bot_ A - ko, Ti-mai-mai.

Ujo Ikwo 3 (Voice 3)

ko, 'bot_ A - ko, Ti-mai-mai.

14

Ujo Ikwo 1
(Voice 1)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai. Che 'bot_ A - ko. 'bot A -

Ujo Ikwo 2
(Voice 2)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai.

Ujo Ikwo 3
(Voice 3)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai.

17

Ujo Ikwo 1
(Voice 1)

ko, 'bot_ A - ko, Ti-mai-mai.

Ujo Ikwo 2
(Voice 2)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai.

Ujo Ikwo 3
(Voice 3)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti-mai-mai.

20

Ujo Ikwo 1
(Voice 1)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti - mai-mai.

Ujo Ikwo 2
(Voice 2)

Ujo Ikwo 3
(Voice 3)

22

Ujo Ikwo 1
(Voice 1)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti - mai-mai.

Ujo Ikwo 2
(Voice 2)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti - mai-mai.

Ujo Ikwo 3
(Voice 3)

Che 'bot_ A - ko. 'bot A - ko, 'bot_ A - ko, Ti - mai-mai.



The presentation of the word *Mbot* from the excerpt in the song *Che Mbot Ako* is shown below:



'bot



CONCLUSION

The styles of melodic realization in *Asian Ubaikpa* music had been discussed in this paper. It disclosed that the African melodies are fascinating, and the fascinating essences were also located in the *Asian Ubaikpa* music. The fascinating essences composed of simple and complex. The simple melodies are more prevalent in social music while the complex melodies are more prevalent in ritual music.



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