

TITLE PAGE

**THE STUDY OF ABIGBO CHORAL-DANCE MUSIC AND ITS APPLICATION
IN THE COMPOSITION OF ABIGBO FOR MODERN SYMPHONY
ORCHESTRA**

BY

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SUMMARY

This thesis is divided into two main parts. Part one is the presentation of the ethnomusicological research study on Abigbo choral dance music, an indigenous music type found in the Mbaise area of Igbo land in Nigeria. This part is made up of three chapters. Chapter one presents the research outline for this work, which contains the Background of the study, personal motivation for the study, need for the study, aim of the study, methodology and value of the study. Chapter two presents a study of Abigbo music and the musicians. In this chapter, the researcher discusses the socio-cultural and creative milieu of Abigbo musicians, the creative performance process, the theoretical content of Abigbo music, and the artistic criticism as well as social aesthetics normative in Abigbo music appreciation.

Chapter three of the work discusses transcription and analyses of traditional Igbo music. Some problems of transcription and analyses in Igbo music are argued from the perspectives of other writers and the researcher's experience. The transcription and analysis techniques are then applied to selection Abigbo music repertory.

This part of the thesis is, therefore, an Ethnomusicological study of Abigbo music and musicians in which identifiable musical elements, compositional principles and the stylistic forte of Abigbo choral-dance music are discussed. The research-study enables the researcher to identify seminal compositional materials for the modern symphony orchestra composition deriving from the creative principles of Abigbo music.

Part two of this work is, essentially, an original creative work for the modern symphony orchestra applying the musical elements, compositional principles and style of Abigbo choral-dance music. This part is in three chapters: four, five and six. Chapter four is the composition of "Abigbo for Modern Symphony Orchestra". It is a three movement orchestral work in contrasting tempi, in which the second movement introduces a male chorus with the orchestra.

Chapter five is a detailed analysis of the work and its compositional procedure. Chapter six presents the conclusions and projections emanating from the study.

Part II then presents a perspective in the creative continuum of African music informed by Abigbo choral-dance music. It is a study of Abigbo choral-dance music of the Mbaïse people in Igbo land of Nigeria and the application of its elements, compositional principles and style in the composition of modern art music for a modern symphony orchestra.

LIST OF KEY WORDS

Research composition: Method of composition in which an in-depth ethnomusicological research on the indigenous music of a given culture informs the creative elements, and compositional principles as well as theory of a modern art music composition.

Nationalism: The love of native land expressed in the arts (music etc.) by the use of traditional musical elements in the composition of contemporary art music. This involved conscious and unconscious efforts by composers to draw on the folk songs of their people.

Indigenous music: The authentic music tradition that is found in a given culture area, and with which it may be identified.

Art music: Literary music as opposed to indigenous or traditional music of world cultures.

Choral-dance music: Musical genre that, from the conceptual level integrates choral music and dance, with or without instrumental accompaniment.

Performance aesthetics: Rationalized indices for appreciation and approval of a music performance.

Text-based: A choral genre that derives its aesthetic and social essence from the text of the music without negating its musical product.

Syllabic text setting: The use of one sound for a syllable of a song text.

Tone-tune relationship: The intervallic relationships of texts to melodies in African music resulting from the tonal inflections of most sub-saharan African societies.

African music continuum: A contemporary musical development logically deriving from the traditional creative philosophy and principles with respect to texture, form harmony and thematic extension.

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My immeasurable thanks go to God Almighty whose love, protection and
blessings made it possible for me to complete this work.

DEDICATION.

The dedication of this work is to my parents, Mr. and Mrs. Harrison Onyeji,
physically, and my family, financially and morally.

TO

My parents, Mr. and Mrs. Harrison Onyeji, who have been my inspiration,
and my family, who have been my support.

Mr. and Mrs. Harrison and Rohda Onyeji,

whose love for education brought me thus far.

My friends, who have been my support and encouragement throughout this
journey.

My colleagues, who have been my support and encouragement throughout this
journey.

My supervisors, who have been my support and encouragement throughout this
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