

## CHAPTER SIX CONCLUSIONS AND RECOMMENDATIONS

In this study, the writer is concerned with examining a specific Igbo music type, Abigbo choric-dance music of the Mbaise people, as a compositional material for a modern symphonic work. In doing this, ethnomusicological and musicological survey of Abigbo music was duly carried out and, subsequently, materials for the new work were derived from the traditional model.

For a composer whose main concern is to re-create musical forms, one may argue that there isn't much need to have a serious study of the sociology or ethnography of a music group. The argument may stand only if a composer is concerned with the contrived music of the western classical music styles and tradition. This is because western classical music is not a continuum of the indigenous music of the West. The indigenous music of the sub-Saharan Africa on the other hand, is closely tied to the social life of the people. Therefore to understand the music there is need to understand the social roles of the music and musicians. Igbo music belongs to this tradition. The social and the musical traditions of Igbo people are closely knit. Therefore, this study, in order to understand more the compositional interest, involved congruent social and ethnographic study of Abigbo music in the society. This enabled an in-dept perception of the characteristics of Abigbo music, its socio-cultural dynamics and performance features. It also enabled the perception of the aesthetic and artistic aspects of Abigbo music. Interactions with the performers in the field enabled the investigation and understanding of the creative products of Abigbo music.

From this study, some conclusions having bearing on the major theme-Research-Composition, have become possible. It had been argued in the preliminary chapter, that the main business of the research-composer in the African context is not to repeat tradition, rather to re-create it or advance it in modern perspectives in order to ensure a continuum of African indigenous music. What is available in tradition has been used to synthesize new creative forms that represent an advancement of the old, thereby focusing relevant attention on the modern creative potentials of the old. African composers often neglect the imperative to get involved in serious ethnomusicological studies of the traditional music types as prerequisite knowledge base for modern creative works. As such, most of the compositional outputs fail to convey convincing Nigerian or African sonic identity.

One of the concerns of this study is that authentic traditional music types provide necessary compositional materials for authentic modern Nigerian art music. It could be argued then that research-composition is a reliable method for creating truly Nigerian/African art music. The study makes a case for the imperative of the ethnomusicological process in the composition of modern African art music. Abigbo for orchestra becomes a parameter for assessing the viability of the method.

A sound ethnomusicological study enables the identification and selection of musical facts of the traditional music that would inform modern direction in composition. Compositional elements such as scale, harmony, form, also the choice of sound and attitude to rhythm, pitch and tonality, melodic forms etc of traditional music then guide decision-making process in modern creative works. Abigbo for orchestra has thus been inspired and

shaped by the traditional model. Attempts have been made to incorporate elements of Abigbo traditional music in harmonic idiom, scale, tempo, melodic forms, responsorial pattern, mood, etc. in the modern composition.

This work is but one example of numerous possibilities. There exist abundant indigenous music types in Nigeria that could form the basis for new music types.

Modern Nigerian art music composers have the duty to contribute to the creative continuum of Nigerian music cultures. In that way art music tradition would be developed in Nigeria. Abigbo for Orchestra probes that indigenous music could be the basis for modern art music composition of any length and magnitude.

Step by step study of and understanding of such indigenous music is of prime importance to the composer before the actual composition. These when adopted by teaming Nigerian composers would help to establish modern art music style that would be a continuum of Nigerian indigenous music.

It is the recommendation of this writer that ethnomusicology should be the process of modern music composition in Nigeria. This, in essence, means that research-composition should be adopted as a method for modern art music based on any Nigerian/African indigenous music type.