

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 Mbaise 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 financially, who have supported me throughout my
education.

TO

My parents, Mr. and Mrs. Harrison Onyeji, who have supported me
throughout my education.

Mr. and Mrs. Harrison and Rohda Onyeji,

whose love for education brought me thus far.

My parents, Mr. and Mrs. Harrison Onyeji, who have supported me
throughout my education.

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LIST OF MUSICAL EXAMPLES

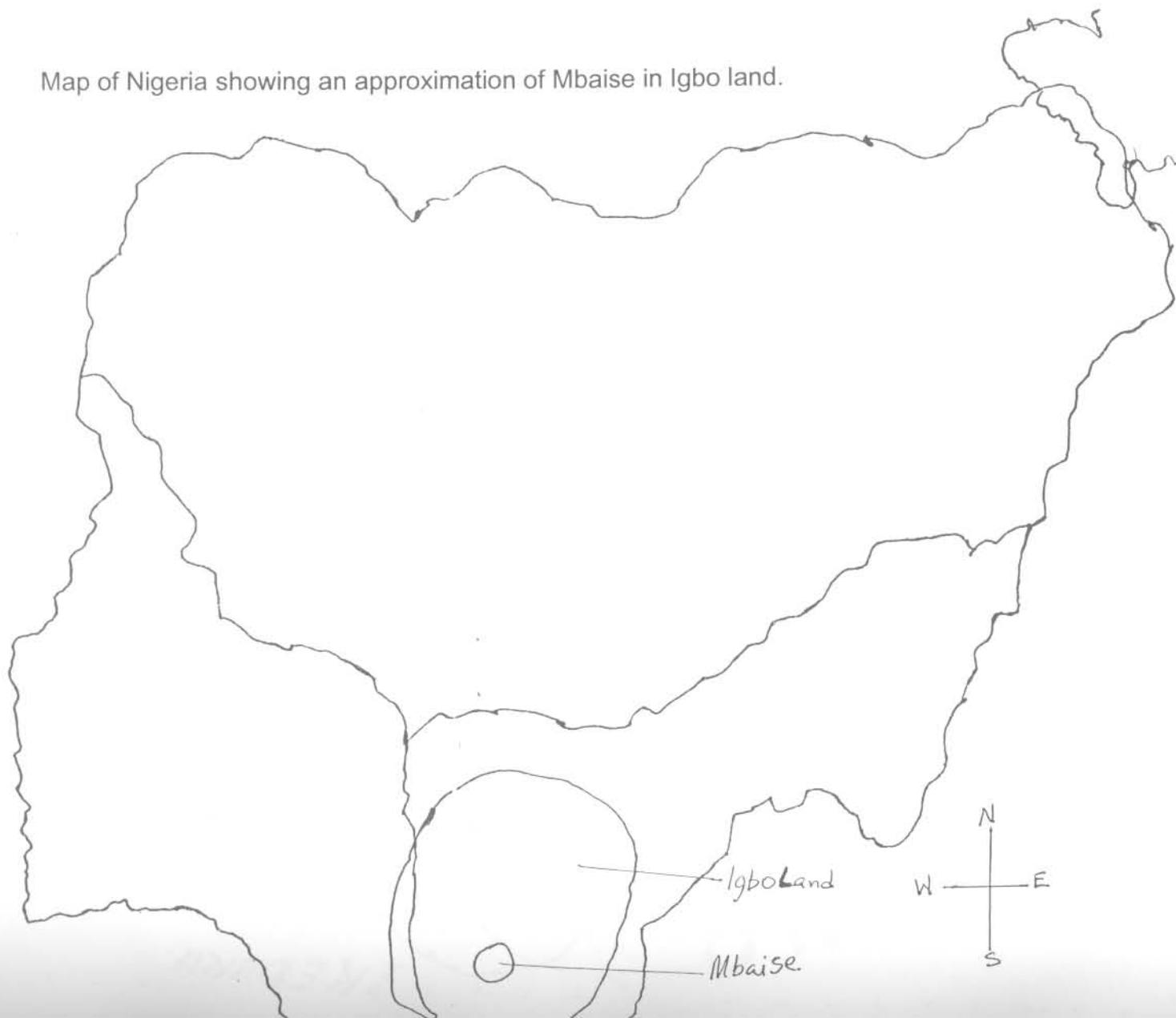
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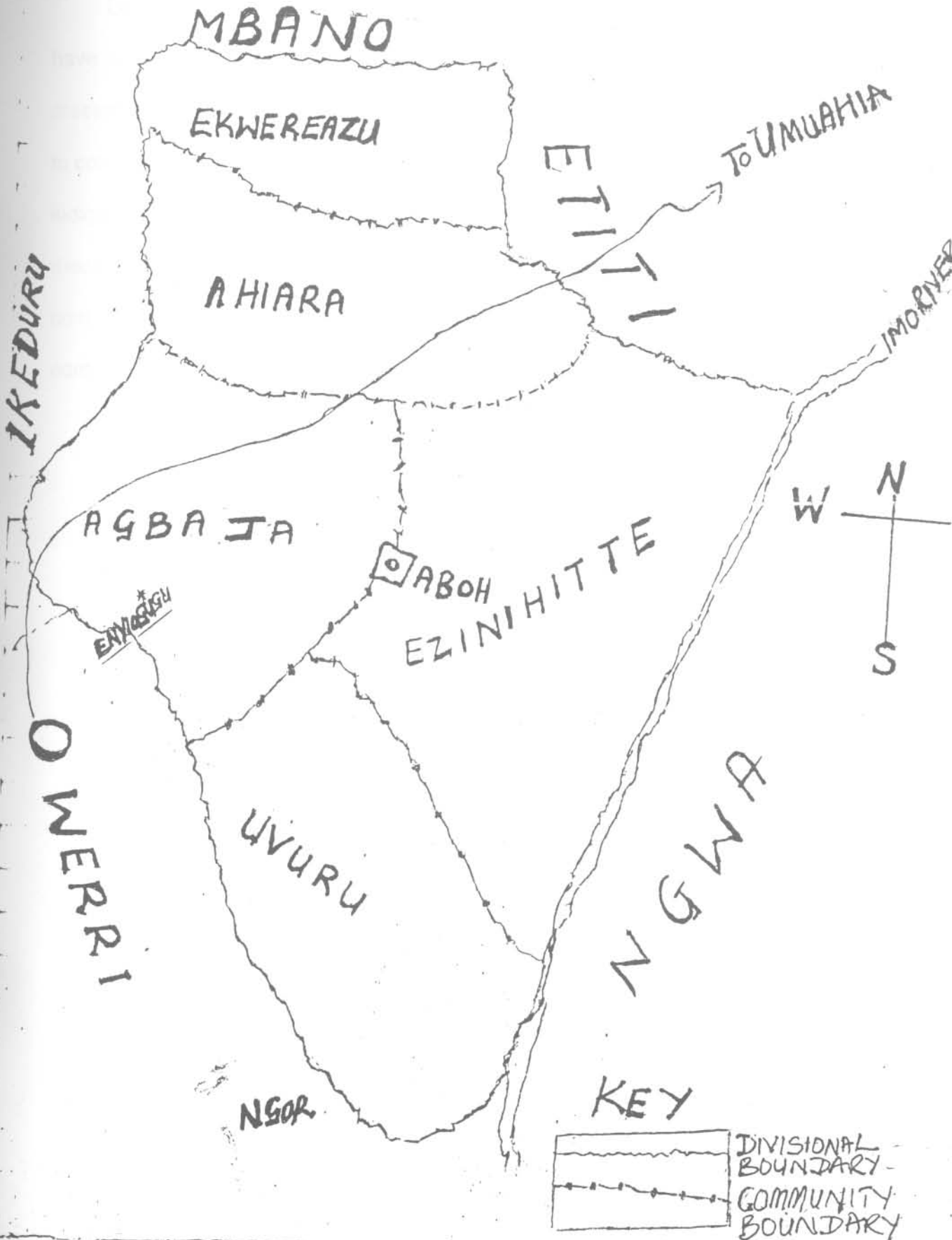
PART

ONE

Map of Nigeria showing an approximation of Mbaise in Igbo land.



MBAISE DIVISIONAL MAP



CHAPTER ONE

RESEARCH OUTLINE.

1.1 Background.

Leading Ethnomusicologists and composers of different nationalities have made scholarly contributions relating to the main concern of this research work, Research-Composition. Research-Composition is an approach to composition in which in-depth ethnomusicological research on the indigenous music of a given culture informs the creative and compositional theory of a modern art music composition. Strong note is taken of the contribution by Agawu (1984) in his discussion of Ephraim Amu's compositional style. Agawu's position is that :

The first and most important task is the collection of traditional music... It is not only to collect this music, whose chances of survival are lessened daily by the strong forces of acculturation, but to study its structures thoroughly. Bela Bartók is, of course, our model here and the parallels between his development as a scholar-composer and Amu's are suggestive. Both composers collected traditional music (Bartók more than Amu); they both consciously cultivated a compositional style from this music; both were educated in the Western European musical tradition and sought to create a synthesis between this "foreign" tradition and their native traditions. (70)

Agawu's leaning to research-composition is evidenced by the above position.

Bartók had earlier taken the lead in research-composition. His expeditions to the remote parts of Hungary, assisted by Zoltan Kodaly, resulted in the recording, on wax cylinders, of thousands of peasant tunes. Bartók,

having discovered the existence of a deep layer of native ore beneath the pyrites of Gypsy ornamentation, he set out in 1905 to mine it, an undertaking which led him eventually to investigate and classify scientifically the peasant music of Romania and Slovaks, Walachians, Turks, even the Arabs of North Africa; moreover to reconsider his aesthetics, to find a style upon the assimilated essence of peasant music, and to determine the direction of the art music of Hungary for years to come. (Stevens 1953:23)

Bartók, in addition to his recordings of peasant music, placed great emphasis on the transcription and analysis of the music before incorporating elements from the peasant music into his original work. His method involved a "detailed examination of the melodic and rhythmic characteristics of the peasant tunes, and by the derivation of harmonies from them, the discovery of the intrinsic nature of Magyar peasant music, and finally its amalgamation with the techniques of art music." (Ibid: 24)

Bartók's contributions mark a turning point in the history of European art music compositions. His works draw attention to the inherent creative potentials of the human music of the people of Hungary. His method is of inspirational value to this work.

These two positions are evidence that the main thrust of this work is of global musical interest. The attempt would not be to document all the scholarly contributions by different experts as well as their positions relating to the subject matter, rather a closer look at the musical activities in a specific research area would be undertaken. This necessarily leads to more detailed study.

The primary area of focus in this work is Nigeria. Nigeria is one of the West African countries. It has Cameroon to the east, Benin Republique to the west, Niger Republique to the north and Atlantic Ocean to the south. It has a land mass area of 923768 square kilometers.(Murray 1993: 147) Nigeria has a population of about 120 million as at 1991, the currently official census. The national languages include English, Hausa, Yoruba and Igbo. Nigeria, although a multicultural society, shall be discussed as a single art music area for purposes of this study. The evidence of some level of homogeneity of art music style and similarity of source of formative and creative influences (European classical music education) informs this decision. The platform for the discourse shall be the Igbo culture area from where the research material for this work is derived. The projections will be for Nigeria, Africa and the world music practice at large.

Many leading modern composers in Nigeria have called attention to the need for modern literary music composers who are not entirely western in their orientation to aspire towards the creative continuum of Nigerian music, by drawing compositional materials from the authentic indigenous music of the Nigerian cultures. Some postulate that competent knowledge of the creative principles and procedures of the music traditions of Africa is a

prerequisite for a creative process that will capture the essence of African music, and give unique theoretical frame to the new music. Nzewi advocates that it is the duty of modern literary musicians to draw from the abundant music types in Africa to develop modern music that will be a creative continuum and not a continuation of African music heritage. He proposes modern literary music that will evolve from its traditional counterpart.

He argues that:

The role of modern musicians who are catering for a New World audience as well as new trends in music appreciation will not be to repeat tradition... The role of the literary, modern composer or performer is to ensure that his or her creations are a logical continuum, not a continuation or bastardisation of tradition. By a continuum, we imply the fish bone theory-a contemporary development deriving from the traditional creative philosophy and principles with respect to texture, form, harmony and thematic development.

A continuum implies the non-contextual rationalised representation of the musical essence of traditional event-music. Bastardisation on the other hand implies abstracting an essentially African melody or rhythmic pattern and inserting same as a token African gesture in an essentially Western classical music composition, which is, therefore, treacherously and insincerely dubbed modern African composition. (Nzewi 1997:71-72)

Discussing the creative activities of some modern literary composers, Uzoigwe points out that “many countries in the world have produced composers at one time or the other, who have in various ways sought inspiration from the traditional music of their country for the creation of a written art music that would represent its local sources and as well be international in its communication” (Uzoigwe 1992: 9). He gives some examples as Ralph Vaughan-Williams, Benjamin Britten, Zoltan Kodaly, and Bela Bartók etc. He went on to say that “most of them made both conscious and unconscious efforts to draw on the folk songs of their people” (ibid).

He further states that:

Many of the Nigerian composers are not only accomplished musicians in the European tradition, but are scholars in ethnomusicology and therefore, among the leading spokesmen and women on the traditional music of their peoples. However, Nationalism in the music of these composers is of a different kind.

They have been born into cultures, in which music making forms an intricate pattern that conveys the people's ideations and material constructs of their existence. As such, their main aim is to explore the creative potentials, which are inherent in their musical traditions, and to recombine the various elements in a new order, that would not be a departure from, but an enhancement of the evolutionary process and

continuity of their musical cultural heritage... The composers seek to extract the new art music from the event performance situation of traditional music and confine it to the concert platform... In spite of all this, there is a desire to maintain a bond between the old traditional art, and the new art and this means that the composers have to exploit in their works, those musical elements that can serve as common bond between the two. Hence, one observes in their works the invocation of African characteristics such as the speech mode, dance mode, polyrhythmic and various types of tonal organizations. (ibid: 10)

Though the experiment of fusing African and European elements in a new music creation by modern literary composers who have acquired European music education has been on for a generation or two, Uzoigwe observes that "the synthesis appears to have been successful in the hands of some composers, while others are seeking new approaches"(ibid: 10)

In a similar view, Akin Euba argues that "an intimate knowledge of the theory and practice of traditional music is a key to the discovery of new creative and performance techniques based on African models" (Euba 1987: 32). He also believes that "African musicians cannot command world wide attention, unless their modern idioms (like traditional music) project a strong African perspective, irrespective of whatever foreign elements go into the making of these idioms" (ibid). He goes on to recommend that the basic creative elements for a neo-African musical language must be drawn from the

totality of the African traditional idioms. In view of this, he rejects the assumption that certain works by African composers in which folk tunes serve no other purpose but to give an African flavor, should be considered as representing a truly Neo-African Idiom. These arguments buttress the position that for any meaningful creative continuum of Nigerian indigenous music in modern art form, modern art music composers aspiring to contribute to the creative vision should first carry out cognitive study of the indigenous music types. The composition approach that backgrounds in-depth ethnomusicological research of indigenous music is termed "Research-composition" in this work.

In Nigeria today, works by Fela Sowande, Ayo Bankole, Adam Feberesima Lazarus Ekwueme, Okechukwu Ndubisi, Felix Nwuba, Bode Omojola exhibit attempt at a synthesis of elements of Nigerian traditional music and Western music. However, most of these works show great influence of Western compositional techniques and idioms to the extent that the Nigerian musical elements are either overshadowed or greatly blurred in the new work. This is, in part, the outcome of the approach that these composers adopted. Ndubisi's works, for instance, show evidence of abstracted melodic or rhythmic lines from Nigerian musical traditions that are used in essentially Western classical compositional style of functional harmony, modulations and chromaticism of the late Romantic period.

Uzoigwe had earlier noted that some Nigerian composers had scholarly training in ethnomusicology. This is a fact. However, some of these composers had independent training in ethnomusicology, without relating it to composition at the same time. All of them had training in Western

compositional techniques and musical appreciation as well. While they later turned to composition, their Western classical background still dominates. Ekwueme's works for solo voice and piano are notable examples.

It seems that all such works that bear insignificant Nigerian traditional musical elements are at the moment regarded as modern Nigerian art music types that derive from Nigeria's traditional music. The writer regards these as tokenistic efforts. They contain Nigerian musical elements in Western classical structures. Most of them do not project the compositional principles and theoretical contents of Nigerian traditional music. There is conflicting understanding among the younger generation of what constitutes modern Nigerian art music. This situation has led to all kinds of conclusions. It therefore becomes necessary to crystallize a sense of direction. The commitment of this work is, therefore, to present systematic ways of drawing out relevant materials for creative work from an identified indigenous music. In other words it aims to furnish a frame of reference.

There exists a great number of authentic indigenous music types in Igboland, one of the major tribes in Nigeria, east of the Niger. The term, Igbo, typifies the normative human attributes, personality, worldview, language and cultural practices of a people. Igbo music has not received much international attention in ethnomusicological studies, and yet offers abundant resources for art music composition. The writer is convinced that the unique creative elements and stylistic content inherent in Igbo music types contain boundless resources for literary creative musicians to explore authentically Igbo, modern art music.

In a contribution to the ongoing process of creative continuum of Igbo music, the writer had explored the creative potentials of an identified Igbo traditional music type that is conceptually contemplative, for the piano (Ufie: 1995). Ufie is a generic name for large wooden slit drum in the Anambra area of Igbo land. It is also the name for a special music type in which the Ufie is the master instrument. This music is exclusively for titled men. It, therefore, features during title taking, burial or funeral rites of titled men, Ofala festival (anniversary festival of the traditional ruler) or on other special occasions that concern members. Titled men that enjoy the right to dance to this music type undergo the initiation rites. This involves elaborate feasting and show of wealth that has inherent motivational influence on the younger generation to strive for greater achievements. The dancing and acting to the music are the exclusive reserve of the initiates. However, on festive occasions, the wives of initiates may dance to the music. There are specialists that perform the Ufie music, who may not be titled men themselves.

Ufie for piano is the writer's attempt at a synthesis of the elements of rhythm, dance, polyrhythm, texture, melorhythm and stylistic features of Ufie music for a new medium, the piano. It is a three-movement work of contrasting tempi. A ten-note scale made up of two pentatonic scales derived from the Ukom music of Ngwa community is used in the work. The second movement of the work is, however, in bitonality. This is derived by transposing the pentatonic scale an augmented fourth up, and then a combination of the two scales was used. This approach to the tonality of the work was a developmental process that gave the work a unique sound. The experience of the work in re-creating the essence of the traditional music type in a new idiom inspires the present

work, which proposes to cognitively-creatively explore another ensemble music type, for a larger modern medium, the symphony orchestra. This work is, therefore, the writer's further contribution to the development of research-composition based on the Igbo music.

Abigbo is the name, both for a style of traditional choral-dance music typical of South Eastern Igboland, as well as the performing group. It is essentially social music and for a long time has been an indigenous popular music type of the Mbaise people in the Imo State of Igboland. The Abigbo music type is characterized by satiric/lamprooning text.

Mbaise is made up of five autonomous communities: Ekwerazu and Ahiara in the North; Ezinihite in the East; Uvuru in the South and Agbaja in the West. Enyigugu is the Local Government headquarters (see the map approximation). The particular Abigbo material for this study is taken from among the Okwuato community, in Agbaja, Mbaise West, made up of Ibeku, Lagwa and Umuhu villages.

1.2 Personal Motivation

There is incredible variety of highly creative and aesthetically attractive music types indigenous to the Igbo people. A survey by Nzewi (1991:36-37) documented 38 different music types and styles in the Ngwa community, with a population of 314,840 (Ibid: 35). Music types and styles could be as varied as there are sub-ethnic/dialectical groups, such that at the surface level, extremities of Igbo land manifest differentiated musical practices as well as dialectical unintelligibility. As such, there is stupendous abundance of stylistic and typological models of music that could become the inspiration for modern

creative explorations. Igbo music remains highly anchored on humanistic ideals in creativity and practice.

The desire to demonstrate the use of the theoretical and stylistic resources of Igbo music to produce new music that would demonstrate international relevance and creative originality motivates this research. The composer's personal desire to document the principle of research-composition based on Igbo music for the benefit of interested scholars and researchers is additional motivation for this work. In other words, it is the desire of the writer to contribute to modern African composition as an ethnomusicological process.

The writer derives great motivation from the numerous works of leading Nigerian neo-African composers such as Meki Nzewi (many of whose works the writer has performed), Joshua Uzoigwe (particularly his Ukom, for Piano, Talking Drums for Piano, Egwu Amala, Atilogwu etc), and Akin Euba.

It could be said that a combination of sheer interest, inspiration from existing works and the desire to contribute to the creative continuum of Igbo indigenous music through a definitive method-research-composition together motivate this work.

1.3 Need for the study

The ephemeral nature of musical styles and tastes has necessitated the search for diverse ways of arriving at "definitions" of music. This has also led some creative minds to explore potent elements in folk music, leading to the creation of new forms of music. Bela Bartok and Frederic Chopin are notable European composers who used elements from folk music in

composing new music. Composers in different African countries, including Nigeria, have also pursued this creative disposition with varying degrees of success. Drawing creative inspiration from folk sources as well as utilizing such materials in assembling modern art music is not new to most Nigerian composers and arrangers. However, the degree of sophistication in the manipulation of folk materials differs.

The abundance of different kinds of traditional music in Nigeria makes it imperative for modern art music composers that need to give their works cultural identity, to draw relevant materials from such music types. The study of Nigeria's musical heritage that would offer deeper analytical-theoretical insight into the musical and sociological interests of the various musical traditions, is imperative to the Nigerian art music composer that does not aspire to merely copy the Western approach to composition. The need to document as well as explore the unique features of Nigeria's musical heritage is critical and has been emphasized by many Nigerian writers.

Proper understanding of structural and formal theoretical merits of traditional Nigerian music, vocal or instrumental, is a key to composing original music, which will be African in general content and Nigerian essentially. The need to establish a creative paradigm that is authentically African, deriving from Research-composition is urgent in the face of the Euro-American classical hegemony. This project aims to provide re-orientation and re-direction for the younger generation of African composers.

1.4 Aim of the study

This work shall be in three parts: an ethnomusicological field research and analysis, an original composition, and a musicological analysis of the

composition. The ethnomusicological study of Abigbo Choral-dance music, of the Okwuato community of the Mbaise in Imo State of Nigeria, aims to identify the relevant stylistic devices that will inform the new orchestral Abigbo. As far as possible, the traditional compositional style shall provide the model as well as creative idioms for the new work.

The second part shall be an original composition for a modern symphony orchestra in art music form incorporating the stylistic idioms and thematic materials obtained from the traditional Abigbo. This original composition shall be in three movements of contrasting tempi.

The third part of this thesis will be a comprehensive analysis of the new music, Abigbo for Orchestra. This will discuss the necessary compositional procedures adopted and how they are utilized in the composed work.

It is projected that where possible, the work will also be performed and recorded, for purposes of practical, scholarship assessment as well as general audience appreciation.

1.5 Methodology

The following working methods and research techniques will be employed for this thesis.

There would be an ethnomusicological fieldwork as well as transcription-analytical study of Abigbo Choral-dance music. The ethnomusicological study will entail fieldwork for audio tape recording. The field research technique will entail participant study, interviews and control experiment. Thereafter transcription and analysis will be undertaken.

An original composition for a modern symphonic orchestra shall be undertaken, applying the elements of the Abigbo choral-dance music. A

musicological analysis of the new Abigbo for orchestra shall follow. It is envisaged that there shall be a practical and performance direction of the orchestra.

The knowledge background for this work shall rely more on indigenous knowledge from Abigbo musicians and from Igbo musical theories and philosophies than it will rely on secondary, published sources. This is necessitated by the fact that there is very little literature already existing on Abigbo music as well as on Research-Composition. In addition, this approach will ensure that authentic and reliable indigenous musical knowledge that is not foreshadowed or influenced by Western musical thought is projected.

1.6 Value of the study

It is the intention of this work to help in contributing authentic literature, theoretical contents, creative procedures and performance practices on the fast changing or otherwise disappearing music types of Africa. The exercise will popularize as well as advance indigenous African music knowledge in new contemporary form by adopting literary documentation and presentation techniques. The composition will demonstrate that indigenous music knowledge can constitute the creative model for African art music, when cognitively understood. This work subscribes to the yet inchoate research-composition advocacy in African music studies.

1.7 SCOPE

Ethnomusicological research for this work shall be limited to one traditional music type, the Abigbo Choral music and dance. Detailed study of Abigbo music is deemed more instructive than cursory study of different musical genres. Mbaise is a large Igbo group with Abigbo groups in many component

communities. Therefore, this research work will be based on the Abigbo music ensemble of the Okwuato community.

The modern composition shall be for an orchestra. The orchestra shall be made up of a selection of some Western orchestral instruments (piccolo, flutes 1 and 2, clarinet, horn in F, B flat trumpet 1 and 2, trombone, timpani violin 1 and 2, viola, violon cello and double bass), and some African (Igbo) music instruments (medium size membrane drum, rattle, small twin bells, medium size metal bell, knocker and brass bell.) There will also be a choral part for male voices. Conscious attempt will be made to capture the creative and performance idioms of Abigbo music in the orchestral work.

The second movement will have a choral part necessitated by purely aesthetic reasons. A performance and recording of the composed work is envisaged and will be presented for audio appreciation and evaluation.

1.8 LITERATURE REVIEW

The attempt to survey relevant literatures relating to this work in order to discern the perspectives of other music scholars did not yield much result. This is because this approach to music composition is new. It has been sparsely studied, particularly in Nigeria. The writer did not find detailed literature presenting systematic method for research-composition by Nigerian scholars and composers. Many of the Nigerian composers who have attempted a fusion of Nigerian and European musical idioms did not present literary discourse of their works as well as their methods to guide further research or study of their works. However, available literatures relating to this work are surveyed.

Agawu observes that:

Most African composers often adopt individual solutions to the problems of reconciling various, sometimes conflicting, formative influences. For some it is not a question of conflict; different orientations simply enrich the resources available to them. Any model that seems suitable for a specific composition purpose is adopted irrespective of origin.

(1984:53)

Agawu's observations present the underlying truth about Nigerian art music composers. Most Nigerian composers still grapple with conflicting influences. There are two main formative influences. Western classical music training through Western music education and traditional music education acquired hereditarily or through conscious exposure to traditional musical practices. A greater part of the traditional music influence is lost during the Western music training due to over emphasis on Western classical music education. As such, the creative out put of most Nigerian composers draw more from the Western classical idiom than from the traditional musical idioms. In their works therefore,

foreign models are frequently adopted in place of indigenous ones. The few attempts to give these compositions an African flavour are done from the outside in a somewhat "neoclassical" fashion rather than within the African tradition itself. In certain cases, the composers are simply unaware of the creative potentials of the traditional music. (Ibid: 53)

This influence is evident in Uzoigwe's earlier works such as "Egwu Amala", "Lustra Variations", "Atilogwu" and "Olurombi". The works of Ayo Bankole, Akin

Euba (earlier works), Fela Sowande, Adams Feberesima (particularly, Opu jaja) also show such influences. The younger generation of Nigerian composers is also caught in the dilemma. Very many of them do not have clear grasp of the creative potentials of traditional music. Some avoid composing in the traditional music idiom while others merely abstract a melodic or rhythmic passage for a tokenistic contemporary composition.

Slawson identifies some problems that non-Western musical cultures may place on indigenous composers. He says "the first kind of constraint is said to arise from a felt need to reach both an audience "at home" and one that is international in scope."(1989:317) He goes on to argue that Westerners, at least Americans, are free from the constraints implied by composing for one's neighbors and one's national and international colleagues at the same time. But non-Western composers have the difficulty of having audiences that are conditioned by traditional or popular genres in which innovation is not greatly valued. The writer does not agree with Slawson's argument about audiences in non-Western cultures. His conclusion that innovation is not greatly valued in the music of non-Western cultures is unfounded. The writer is aware that there are cognitive audiences for composed art music of different styles in Nigeria, at least. In Nigeria, there is a modern art music center in Lagos- Musical Society Of Nigeria (MUSON) center, where international composers and performers of art music of different styles perform regularly. It is quite misleading to imply that all non-Western audiences are not able to transcend their traditional music backgrounds to appreciate modern art music. It is also unfounded to conclude that non-Western music, traditional or popular, do not greatly value innovation. All

forms of the arts are dynamic. They assimilate changes according to time, taste or environment. There is little need to belabor the fact that traditional music has always absorbed changes and innovations from generation to generation. These are evident in costumery, harmonic structures, stylistic designs and general musical content. His observation regarding home and international audiences is not a major constraint. The universal and communicating power of music as language overcomes such constraints. The background of audiences is not a perceived constraint to the application of African traditional musical idioms and principles in modern art music compositions.

Mensah identified three groups of African composers:

Those who work strictly according to Western rules of composition. Those who seek to blend Western and African musical elements in original compositions for enjoyment as authentic African contributions.... The third group also may consciously or unconsciously, use Western structural models; but they apply to their compositions heavier doses of African musical elements from African music. These composers include Serukenya, Kyagambiddwa, Riverson at times, and Euba during his second period. (1998:222)

The list must be enlarged to include Meki Nzewi and Joshua Uzoigwe. In the first category, we have some Nigerian composers like T.K.E Phillips, Fela Sowande, Ayo Bankole and Dayo Dedeké. The second category includes some composers as Okechukwu Ndubisi, Sam Ojukwu, Dan Agu, David Okongwu, Adams Feberesima, Felix Nwuba and Bode Omojola.

Njoku observes that:

An encouraging development in Nigeria's musical tradition, and one that has importance for the history of composition in Nigeria is the transformation of folk songs into art songs and other genres. Ikoli Harcourt-White's choral compositions, Bankole's art songs for voice and piano, Felix Nwuba's "O Nwa Mmuo Ka Mkara Gi", Ndubisi's "Sese Isantim", and Ekwueme's "Nwa Neku Nwa" drew textual and melodic materials from Nigeria. (1998:237)

Within the prevailing music scene in Nigeria, there is over dominance of choral music. There is a dearth of instrumental music of symphonic scope. The art music scene in Nigeria does not give a balanced impression of the creative potentials of the composers. It does appear that most of the composers are leaning more to choral compositions or that they are incapable of composing instrumental works. Most of the composers are satisfied with arranging folk songs for voice and piano or for mixed voices (S.A.T.B.). Many have not also shown their ability to compose original works other than folk song arrangements. On the other hand, few Nigerians that have composed symphonic works face the problem of unavailability of trained performers and symphony orchestra in Nigeria. A national orchestra has just been set up last year, 2001.

Nzewi (1997:72) argues that:

A composer of African modern music should enable a listener to appreciate the quintessential African harmonic, developmental and textural-structural idioms. Otherwise the

composition is of no consequence to a continuum of African creative integrity. It will be a disservice, in fact an insult, to Africa to categorize it as African modern music. It could be a modern African's music.

This position supports the perspective for this work. In order to capture the compositional idioms and evoke the essence of the traditional Abigbo music in the orchestral work, a detailed study of the traditional music is essential. Research-Composition is therefore, a necessary method for modern African art music compositions.

Euba argues that:

Some of us are so preoccupied with producing symphonies, faithful to the European classical styles, that we are oblivious of the "symphonic" potentialities of African traditional ensemble music. Others are intoxicated with the pop music culture of America and remain ignorant of African rhythms, whose danceability will outsell the most commercial disco from America.(1987:32)

Abigbo for Orchestra is aimed at exploring the creative potentials of a typical Nigerian music type as a creative model for Research-composition. African art music composers have the great challenge to adopt the method of Research-Composition in order to ensure Africa's traditional music continuum in modern global music scene.

CHAPTER TWO ABIGBO MUSIC AND MUSICIANS

2.1 THE SOCIO-CULTURAL CONTEXT OF ABIGBO MUSIC.

2.1.1 The Epistemology of Abigbo

Many communities in Mbaise perform Abigbo music. This music type has developed to be the identifying music of the Mbaise Igbo. Abigbo is also performed by communities contiguous to Mbaise due to its popularity. These communities include Ngwa, Iriteuboma, and some parts of Umuahia. Abigbo is a choral genre that has a long local history.

Two definitions of Abigbo exist among the communities that perform Abigbo music. Abigbo, according to the musicians interviewed during the fieldwork in Mbaise, is a term coined from a compound word- *Abi* (Igbo word for wisdom, knowledge, satire) and *Igbo* (the name for the Igbo group). Uzoigwe's definition of Abigbo in Ngwa (a neighboring town, also in Igbo land), corroborates the above definition. He says:

The term 'Abigbo', which consists of two words: abi (wit or pun) and *Igbo* (the name of the society), literally means 'Igbo wit' or Igbo pun (i.e. Igbo gossip). These Abigbo songs, therefore, portray and celebrate those daily affairs that concern more the living members of the Igbo society than the dead ancestors. (1998:7).

"Abi Igbo", would be the correct name for this music type. But among the Igbo, a compound word such as Abi Igbo must conform with the natural ellipses that occurs in the Igbo language: the last vowel of the first word is normally dropped when the first and second words that constitute a compound word end and begin with vowel sounds respectively. Examples include:

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Ama Igbo pronounced Am'Igbo -Igbo place

Onye lje pronounced Ony'ije -traveler

Abi Igbo, is therefore pronounced Ab'Igbo in order to conform to the Igbo phonetic system.

A slightly different definition of Abigbo exists in Ihituboma in Etiti Local Government Area. They say, "Abigbo is a term coined from a compound word "Abu Igbo", meaning Igbo chorus. This compound word also conforms to the natural ellipses of Igbo language. Hence the "u" in Abu was dropped. This gave rise to Ab'Igbo also.

The emphasis in the first definition is on the text (Abi), while the second one lays emphasis on the totality of the vocal creative output, with music as the center of interest (Abu). While both definitions are technically correct, the first definition is more reliable. Apart from being the acceptable definition among the Mbaise community that originated the music, and in other neighboring communities, it gives clue to the social genesis of Abigbo, which emphasizes Igbo wit, pun, jokes and satires. However, the Abigbo groups the writer had contact with, lay emphasis on the musicality as well as the socially contexted text.

It would be correct to write Abigbo thus: Ab'Igbo in order to represent the ellipsis. However, in Igbo written language also, such compound words are often represented as single words. This is mostly so when they are used for nouns. Examples are:

Ndu bu isi written Ndubisi_ name of a person

Umu oku written Umoku_ name of a village

Onye lje written Onyije_ traveler

Onye agha written Onyagha_- warrior

Chi na edu written Chinedu_- name of a person

In this work "Ab'igbo" would be written thus: Abigbo. Nzewi (1991) and Uzoigwe (1998) had earlier used Abigbo in the discussions of the music.

2.1.2 Origin of Abigbo music

Mr. Ugwuezumba Akwuruaha (about 67 years), an Abigbo musician, interviewed on 15th March 2001, stated that it is not now possible to trace the exact origin of Abigbo in Mbaise. He, however, is of the conviction that it originated in Ezinihite, an Mbaise community. His late brother, Mr. Boniface Akwuruaha introduced Abigbo into Okwuato, his own Mbaise community. His brother thus borrowed the music from Ezinihite. Akwuruaha maintained that it has been more than forty years since his brother brought the Abigbo music to Okwuato. The brother died about seventeen years ago after having played Abigbo for more than forty years.

The writer conducted research in Ezinihite in order to trace the origin of Abigbo. Mr. Nwala Ejenyoku of Umuguachara village, the former leader of Abigbo in Amuzu was interviewed. Mr. Daniel O.C Onwuka of Umuebenogu village, the present leader of Abigbo in Amuzu, Ezinihite in Aboh Mbaise Local Government Area was also interviewed on 28th November, 2001. The two Abigbo music leaders, both in their seventies, said that the present day Abigbo was derived from two music types that have become extinct. One was the Nkwa Otile (Music for the buttock). Onwuka told the researcher that Nkwa Otile, according to his fore fathers, was danced naked. It was a nocturnal social music. Both players and dancers, males only, performed without any covering on the body. Members came to Nkwa Otile performances with

reverence, knowing that they are before God and the ancestors. Performing naked was a sign of respect and readiness to lay oneself bare for social scrutiny that was the essence of the performances. Members satirized themselves and made positive criticisms in the context of Nkwa Otile without attaching ill feelings. They, however, later felt the need to change the orientation and presentation of the music. It then evolved from Nkwa Otile to Nkwa Ogbo, social dance music for men of the same age grade.

The group, again all males, wore loincloth made from local Igbo textile. According to the two respondents, Nkwa Ogbo was essentially egwuregwu (musical fun/Jokes). Nkwa Ogbo was in vogue in Mbaise between 1910 and 1930. In the early 1930s, a man called Samson Onwuekwuikpe, the leader of Nkwa Ogbo at that time, was inspired in his dream to adapt Nkwa Ogbo. He told his people that a new type of music was taught to him in his dream. He taught his group the 'new' music, and called it Abigbo. The two interviewees say Nkwa Ogbo and Abigbo music types are based on entertainment oriented critiquing of the affairs of the community. They qualified Abigbo as "egwuregwu ejiri mara Igbo" (Abigbo is fun or play with which the Igbo people are identified). According to them Abigbo has since inception, admitted only male participants. It was from the Ezinihite group that Abigbo spread to other parts of Mbaise.

Other towns borrowed the music from Ezinihite after paying the prescribed fee as well as other material provisions. Although Abigbo originated in Amuzu Ezinihite, the group studied for this thesis was reorganized in 1955, and called Odiche Abigbo dance in Amuzu.

The leaders of Abigbo music in Amuzu, Ezinihite, informed the writer that there was a period before 1955 when misunderstanding occurred among Abigbo musicians in Amuzu that led to the dissolution of the group. For about ten years Abigbo was not performed in the community. In 1955, a group of men came together and formed the present group called Odiche Abigbo. (Abigbo with a difference). The leaders say that they have renewed vigour and commitment to Abigbo music. They have more active members and reliable leadership. The original musical interest and social orientation of Abigbo music is still sustained.

Okwuato community borrowed Abigbo from Ezinihite. Borrowing of music among Igbo communities and in Africa in general, is a normal practice. A community that finds a music genre or type belonging to another community interesting is free to borrow such music. The process would be to approach the community that owns the music, and to discuss the conditions for the teaching and learning of the music. The teaching and learning starts as soon as the conditions are met. The conditions, among the Igbo would normally include the provision of such customary items as kola nuts, kegs of palm wine, nzu (white chalk) and some amount of money. Often, the learning period is about eight market days. The procedure would be to send some representatives to teach the other group. In some instances, some representatives of the group that is desirous to learn the music would go to the other group to learn. Thereafter, they teach their members. In this wise, music is not hoarded by any community. A fact about borrowing of music among communities is that the borrowing community, more often than not, performs a modified version of the music borrowed. By introducing unique

creative/performance ingenuity, a modified version emerges. Modifying the borrowed music to fit cultural artistic tastes is normative. It constitutes a logical development or a creative continuum of such music. Nzewi earlier notes that "Borrowing of a music type could occur between any two groups from two different communities" (Nzewi 1991:53). Borrowing between communities and groups led to the spread of Abigbo music to all communities in Mbaise and beyond.

The fieldwork for this work concentrates on the Abigbo music of Okwuato community in Mbaise. The decision to use the group is informed by its popularity as a leading Abigbo music exponent in contemporary times. The group has also maintained continuity, unlike the Amuzu community where Abigbo music performance was stopped for a long period.

2.1.3 Abigbo in Okwuato Socio-Cultural Milieu

Three villages make up the Okwuato autonomous community. They are Umuhu, Lagwa and Ibeku. These villages perform Abigbo jointly. The common subsistence occupations in Okwuato pursued by Abigbo musicians include farming, tailoring, bicycle repairing, mason/building, motor mechanic, schooling, etc. One member jocularly added "anyi ji kwatuwa nwanyi ime" (we also impregnate women in addition to our occupations.) This expression carries deeper connotation. Among the Igbo, it is normal for adults to occasionally express wits casually. The mode of expression could appear "obscene", but the socio-moral implication is deeper than the surface meaning. In the above expression, the Abigbo musician implies that they engage in so many other activities that cannot be enumerated. An illustrative Igbo proverb says "Echi di ime" (tomorrow is pregnant). Among the Igbo, this

is not understood in its literal/surface meaning. It means that the personified "tomorrow" will bring forth what nobody knows or can predict.

Mr. Ugwuezumba Akwuruha said since his late brother brought Abigbo to Okwuato, "it has remained very popular" (Abigbo na eshi ude). Okwuato indigenes, having acquired the artistic/aesthetic knowledge of the unique music genre have continued to "perform and make it grow" (Anyi n'aku ya, y'anakwa ni aganihu). For more than forty years Abigbo has been in Okwuato Mbaise, "doing well" (na a di nma), he said. Akwuruaha assents that there is no indigene of Okwuato who is not proud of Abigbo: Okwuato jiri Abigbo kporo ihe, "Okwuato places great value on Abigbo." Abigbo j'adianyi nma na nmkpuru obi, "Abigbo gives pleasure to our hearts." These testimonies are at the same time aesthetic, social and proprietary.

Nzewi (1991:31) categorized Igbo music into two creative intentions. These are the Music- event and the Event- music types. "Any music that has a principle of formulation not identified with any other context apart from the idea of music-making as a creative-aesthetic fulfillment is categorized under Music-Event subdivision."(33) Nzewi identified eighteen music types under the music-event category in a single Igbo community, Ngwaland. All music types that are identified according to the "contextual conceptions for which they were instituted"(26) are Event-Music. "As music types and presentations originated as well as organized for non-music-specific events or ideas they can broadly be classified as Event-Music."(Ibid.) There are twenty music types under this conceptual category in Ngwa land. Abigbo is in the music event category. This means that the Abigbo is not strictly speaking a context conceived/transacting music type. "The music [Abigbo] is light hearted as well

as dance for light occasions" (Nzewi1991: 37). Abigbo is primarily, a social entertainment music. Its musical and textual contents dwell more on the social issues of the living. The members say: "Abigbo wu ihe n'oji eme obioma" (Abigbo is for happiness.) Other writers that have discussed African music as featuring mostly within and during social occasions include Akpabot (1986) and Nketia (1974). Nzewi particularly asserts that "music has to engender a contextual atmosphere that promotes maximized social interaction at any given time and place. This atmosphere prompts responsive activities such as dance, drama, and verbalized reactions" (1991:93). It must be noted that in addition to its social orientation/conceptualization, Abigbo demands contemplative appreciation.

The performance situation provides opportunity for personal evaluation of the artistic/aesthetic merits of the creative artistry that at the same time coerces the general well being of the people. Performance thus provides opportunity for mass psychosocial therapy and the negotiation of emotional states of being. Abigbo engenders/promotes good social relations, and celebrates the general well being of a community. It employs the agency of entertainment to maintain the moral norms of the community, such as in the control of crime and deviant behaviours through the lyrics as well as performance dynamics. Using defaulters as the butt of the satiric text serves as deterrent to others.

Abigbo musicians proudly say that they contribute to social order in the community through their music. Abigbo is then a veritable instrument for social sanctions on erring members of the community. Agogbuo says, with respect to the social sanctions of anybody who misbehaves: Anyi tiile ya n'

Abigbo, ogawala (once we put it in Abigbo, it spreads in the community.) This means that any information transmitted/broadcast in an Abigbo music performance is disseminated to the whole community. By this, it is evident that Abigbo influences the moral and ethical tone of the community while the community influences Abigbo by providing creative inspiration/materials for Abigbo music. Adascalites notes that "both the individual and the community have a part to play in the creation of folk lore...Folk art is a communal art manifested by individuals... Anyone observing the creation of folklore at first hand realises that the experience of the predecessor is synthesised and actively employed by the individual creator. Already existing collective elements inform the act of individual creation"(1971:71).

The social and creative relevance of Abigbo music in Mbaise is founded on this symbiotic relationship between the community and Abigbo musicians.

Abigbo is a cultural art that is an integral part of the way of life of Mbaise people while laying emphasis on music and dance as aesthetic human creative genius. Abigbo has developed to be the identifying cultural musical art of Mbaise people.

2.1.4 Membership

Membership in Abigbo is open to all the males in the community. An ensemble could have as many as fifty or more members, irrespective of age and number. New members undergo participatory training by actively observing and engaging in Abigbo music. According to Mr. Everest Agogbuo, aged about 68yrs, the chairman and leader of Okwuato Abigbo, the group does not allow female membership. However all members of the community, irrespective of age or gender, are free to dance and act to the music of Abigbo

in the context of a performance. The women participate in dance, gestures or dramatic movements/actions. Among the Igbo, membership or participation in certain music types is based on age, status or gender. Hence, some music types are organized along age-grade levels or social cum meritorious/achievements prescriptions, while others emphasize gender restrictions. "The age-sex organizational criteria have six distinctions as follows: male, female, adult, youth, children, mixed (sex and/or age). (Nzewi 1991:29) Age-sex discrimination is a very important principle in Igbo music practice. It coerces respect for the age grades as well as musical creativity in all age grades and gender. It also specifies "what human category performs a music type and for what human category it is performed". (Ibid: 30) Similarly, Nketia notes that:

In African societies, participation in music may be a voluntary activity or an obligation imposed by one's membership in a social group. Such a social group may be a descent group (a group of people who trace their ancestry back to the same person), or it may be any group based on the broader societal classifications of age, sex, interest, or occupation.(1984:35)

In the organisation structure of Abigbo music group in Okwuato, Mr. Ernest Agogbuo is the chairman and lead singer. The executive includes representatives of every Ama (kindred or family lineage/groups). The inclusion in the executive of members of every Ama, according to the leader, is to ensure a democratic leadership in the strictest sense of giving each ama a fair opportunity to contribute equally to the administration and running of the jointly owned group. The Igbo recognise individual talents and abilities.

Hence, Abigbo members specialise as instrumentalists, dancers, singers and composers.

2.1.5 Composing Abigbo music

Abigbo lead singers are expected to compose new songs. Other members are free to compose songs and bring for acceptance. The leader of Abigbo says that they compose songs (iro egwu) and select from them to build a repertory for presentation. By this explanation it is evident that Abigbo musicians adopt critical procedure in musical creativity. The music is not chance-derived, even when it is not documented in written form. An Abigbo music composition follows this sequence: iro egwu (musical cogitation)- itule egwu (evaluation of the tune)- ihoro egwu (choosing the most appropriate tune/music).

This creative progression may not be exclusive to Abigbo, but it nevertheless demonstrates procedural logic based on clearly defined cognitive-creative principles determined by the musicians themselves. "No traditional African composition or performance, which is reckoned with as of cultural integrity, happened by chance. There will always be a definitive, creative intention, creative design and structural idiomatic content to validate a music product as an acceptable cultural achievement"(Nzewi 1996:3).

The term for composition as elicited from the Abigbo music discourse is Iro Egwu. This means textural construction/re-construction/re-formulation/refinement, improvisation or extemporisation of music, text or dance. In the southern Igbo area also, this term stands for the process of composition of music, drama, imaginative plastic arts or poetry. Iro is the process of idiomizing the art, while Egwu is the creative product. In the Igbo creative arts

milieu, "Egwu is a term which telescopes the practice in Igbo music in the five artistic dimensions. Egwu is the Igbo word for music, for dance, for song, for play, for an impressive plastic arts display. In southern Igbo the term is used synonymously with egwu although there are secondary terms uri, and avu, which are occasionally preferred when it is necessary to specify melodic and vocal music respectively."(Nzewi 1991:24)

Abigbo musical instruments play different roles based on respective phonic/timbral qualities and possibilities. The instruments must blend and be pleasing to the ears in tone and sonority as well as in the phonic complementation of each other. This aesthetic principle informs the choice and number of instruments.

Abigbo is social, choric-dance music that is not strictly event-bound. The intention is to promote the social and cultural lives of the Mbaise people primarily within the Igbo interactional milieu.

2.2 THE CHARACTERISTICS OF ABIGBO MUSIC

Abigbo choric-dance theatre has the following artistic features: the vocal, the instrumental and the dance. The vocal part is occasionally presented without instrumental accompaniment or explicit dancing. In such instances, stamping of the legs, movements such as swaying of the body and gestures occur with the singing. Instrumental interludes often inter-space the different songs. The Abigbo presentational form is a chain of songs with light instrumental accompaniment and dancing.

2.2.1 The Songs

A typical Abigbo song is essentially a mixture of responsorial forms. The general form for the chain of songs is ternary. Each presentation is often in three contrasting movements of different moods and tempi.

The first movement is a declaimed outline of the story line of the song that would follow. This is performed in free time. Instrumental interjections could occur in this section. Such instrumental compliment would be spontaneous and aleatory. It underlines pointed textual messages or heightens the mood of the vocal part or is simply a phonic echo of the elation of the performer. The music is limited to rolls, single sforzando strokes on an instrument or some melorhythmic drum messages.

The presentation is generally in solo call and chorus response structure. The mood is reflective. In a study of Ese music in Ngwa land, a contiguous community to Mbaïse, Nzewi (1987), reports the application of similar technique by Ese musicians. He says: "Ese music has five compartments or movements...Ilulu Nkwa is the first compartment of the Ese performance cycle...It is a prelude, in free time and tempo, played unaccompanied on the ese by the master musician."(94-96) The prelude is followed by other compartments in strict time.

The second movement of Abigbo music is usually in strict rhythm with instrumental accompaniment. It is performed in moderate tempo. It is gay in mood. The choral part keeps the call and response style with a continuously varied melodic and harmonic progression prompted by the text.

The third movement is essentially instrumental. However, the lead singer may declaim textual passages on the background music. It is performed in fast

tempo. The performance mood as well as the music is very warm and excitational. The movements generally flow into each other without pauses. Transitional devices such as vocal or instrumental cues are used to move from one movement to another.

2.2.2 The Instrumental Part

The instrumental ensemble of Abigbo music is made up of Nkwa-ukwu (large membrane drum), Nkwa etiti/mbiye nkwa (medium size membrane drum), Nkelebe (small size membrane drum). Other instruments are Oyo (basket rattle), Ekere (wooden knocker), Atani (brass bell /school bell), Igbugbo (medium size metal bell), and the Mkpo (small size metal bell) that is played by the lead singer. These constitute the instrumental accompaniment for the music. Some degree of extemporisation is allowed on the drums. Psychically tolerable repetition of themes occurs on some instruments.

The instrumental section maintains the tempo and mood of the composite sound of the ensemble. Because Abigbo is essentially a vocal ensemble, instruments are restricted to accompanimental role and interludes that link vocal sections of the music as well as the fast instrumental movement. Extemporisation is therefore kept at a minimal level in the vocal sections. Specific instruments re-enforce the pulse sense of the music and dance, as well as mark the phrasing of the choral part.

The selection of drums in Abigbo ensemble is guided by an indigenous harmonic thought. A high-toned drum is balanced with a deep toned drum. Also, a medium toned drum sounds between the high and low drums. The selection of these drums is based on relative intervallic relationships that are artistically and aesthetically rationalised. Hence drums for playing Abigbo

music are not randomly picked. The harmonic principle guides the selection and naming of the drums as Nkwa Ukwu (big/male voice), Nkwa Etiti or Mbiye Nkwa (Middle voice), and Nkelebe (female voice).

The harmonic thought exhibited in Abigbo music in the selection and naming of the drums is reflective of a more generic Igbo instrumental harmonic thought. "Igbo harmonic thought seems to have been derived from biosocial sources. Voice parts which constitute the foundation for chordal-harmonic constructs are theoretically rationalized in terms of male and female, Oke na nne. Oke na nne as conceived in Igbo musical harmony is not with regard to the sex of the singer or to the voice types, timbre or quality" (Nzewi 1991:125).

2.2.3 The Dance

Abigbo dance is a free medley dance in which everybody present is free to participate. A free medley dance type "encourages free, individualistic, choreographic elaboration on a given dance theme and motif during every dance occasion"(Nzewi1991: 111). The characterising motifs of Abigbo dance include supple hip/waist movement, alternate stepping forward or backward and vibrating of the body. Individual elaboration of these common motifs occurs. Abigbo dancers flick handkerchiefs in front of them while dancing.

Discussing the relationship between music and movement in folk dancing, Felix Hoerburger concludes that:

In the dance, movement and music are closely interwoven.

They are the visible and audible expression of temporal arts, which combine to form the two-fold art of the dance. If one is inclined to think an implicit parallel of movement and music

result from these relationship and mutual influences, this is palpably an erroneous idea. From observation of folk dances and primitive dances of various races, it seems more likely that from the very beginning there are attitudes, which they adopt towards the music: either he dances "in time", or he dances "against time". In the one case, the body sways so to speak with the music; the symmetry of the accents intensifies this, most of all when the dancer becomes a musician himself by means of his own audible action (clapping, stamping, pendant-bell). In the other case, the music does not set the time, but is only the stimulus. The dancer is excited to bodily movement by the music without so much as recognising its accents as obligatory for the movements. (1979:70)

Attention must be called to the fact that it is derogatory to refer to any human creative out put as primitive. This is because every work of art is a manifestation of the creative genius of a given time or place. Referring to such creative product as primitive from the start negates its creative merits. There are, therefore, no primitive dances of any races. Dancing in and out of time is not only found in folk dancing. It is found in ballet, waltz, quickstep etc. While accepting the distinction between the two responses of the dancer to musical stimulation, it should be pointed out that they apply in all dances that are not pre-choreographed. Dancing "in" and "against the time" is a personal response to the music in a free-medley dance.

In Abigbo, the psychosocial interpretation and appreciation of the music determine a dancer's response. Dancing "in" and "against the time" is a matter of specific expression in any dance type.

2.2.4 The Text

The text of Abigbo songs is generally poetic. The themes derive from the social and cultural lives of the Mbaise people specifically, and Igboland as well as Nigeria in general. The subject matters are generally topical. The textual style is essentially in the nature of satires/lampoons, invectives, derision and praises, as well as general commentaries on communal/societal events. The idiomatic style involves extensive use of proverbs, allusions and figurative expressions.

Abigbo music is text based. It communicates matters of interest to the audience. While Abigbo draws from social occurrences in the community, text is sometimes extemporized in the context of a performance. The presentational style often involves re-composition of known story or textual theme in different contexts to accommodate the interest of particular audiences. Abigbo music text is taken into consideration in the choice of performance venues. This is to ensure that the audience hears the text in a performance. Instrumental accompaniment does not submerge the text in a presentation. In general, Abigbo gives equal prominence to text and music.

2.2.5 Structural Features

"All sub-Saharan African songs conform with the principles guiding the relationship between speech-tone and melody.

The Igbo language, like those of so many other African tribes,

has tonal levels. These tonal levels are called low, mid and high". (Agu 1999:40-41).

A word could have many meanings depending on its intonation, application and, of course, its function in a sentence. For a melody to convey an intelligible message, therefore, it should as much as possible correlate with the speech-tone of its text. Although Igbo songs as much as possible assume motions similar to the tonal movement of the text, there is evidence that the tone tune relationship is not rigidly applied in Abigbo music.

Akpabot concludes that "one factor, and certainly nothing else, determines the exactness of a melody's leap in pitch melody: that of saying the sentence with a correct inflection". (1986:80). While Abigbo melodies in principle conform to this norm, analyses of the music show that the expediency of creativity occasionally determines melodic leaps. Agawu's (1988) study of Northern Ewe music supports this observation. His contribution recommends critical reassessment of the hitherto widely assumed inflexible tone-tune relationship in African music through research studies.

Abigbo melodies are sometimes declaimed and sometimes sung. In Abigbo music, the starting pitch is arbitrary. The singers generally use pitch levels that are convenient for particular songs. A song could be stopped and restarted if the pitch level is too high or too low for the singers. In order to perform in a pitch level, a simple technique is employed. The lead singer starts and establishes a pitch level for a song before the chorus joins. The pitch of the lead singer guides pitching of the chorus singers. The lead singer starts a performance in any context, and the chorus singers adjust to the tonality of the lead singer.

Syllabic text setting to melodies is a norm in Abigbo music. Syllabic text setting is the use of one sound for a syllable of a song text. Other text settings are neumatic and melismatic. Neumatic text setting is the use of two or three sounds to a syllable while melismatic text setting is the use of many sounds to a text syllable. While syllabic text setting is normatively used in Abigbo music, it is not rigidly applied. Neumatic and melismatic text settings occur in Abogbo songs.

Abigbo music employs a combination of heterophonic, polyphonic, and polyphonic textures. At any given time, horizontally conceived independent melodies and melorhythmic statements are heard together. The harmonic result features chords of varying number of notes in the vertical relationship of the chorus part. The chords have two, three, or more notes. Intervals of third, fourth, fifth and sixth are used in parallel motion. Nketia (1984: 161) describes this as homophonic polyphony.

The essential technique of homophonic polyphony is the vertical relationship between the parts. In some traditions, the possibility of choice of melodic direction in certain positions permits extensions of the vertical relations by a further step of a third above or below, yielding three- or four part clusters here and there. (Ibid: 165)

The view of the writer is that homophony best describes the harmonic structure of Abigbo music where chords feature. At the conceptual level, harmony in Abigbo music is guided by an idiomatic sensibility that is culturally intuitive.

Abigbo music is performed with a peculiar vocal style that reaches out to the chest voice. There are features of melodic and harmonic ornamentation. The extent of ornamentation in a given song depends on the mood of the singer or, otherwise, contextual emotion/elation.

The instrumental part of Abigbo music employs multilinear polyphonic structures also. This consists of a combination of independent rhythmic and melorhythmic themes or statements played by different instruments. The combination of the vocal and instrumental polyphony produces dense sound texture.

2.3 PERFORMANCE PRACTICE

2.3.1 performance Engagement

Abigbo performances are normally staged during appropriate personal as well as communal social and political ceremonies such as title taking ceremonies, traditional marriages, launching ceremonies, naming ceremonies, visit of prominent government officials, funerals and during the seasonal Christmas and Easter celebrations. The Abigbo group is normally contracted for a performance. The group may, however, stage free performances in the village, especially during festive occasions such as Iri ji (new yam festival) Ichu afo (ceremony to bid farewell to a passing year and usher in a new year) and Christmas and Easter in contemporary times.

The chairman and his executive have the responsibility to negotiate performances for the group. A client intending to contract Abigbo is expected, to first, present four Igbo kola nuts and two gallons of palm wine through the chairman of Abigbo. These would be consumed in the course of negotiating a performance. The cash equivalent of the items could however, be acceptable.

The writer presented the preliminary requirements before an interview was granted. The main fee for hiring the group for any social event is currently a minimum of five thousand naira (about 40 dollars). In addition, transport would be provided where necessary, and some refreshment would be given at the end of the performance. Once the Executive concludes an agreement for a performance, it becomes a contract binding on all the members. In general, Abigbo performances as well as negotiations are preceded with the ritual of Igbo kola nut presentation and breaking that prompt prayers to the supreme Deity (Chineke) as well as evoke reverence to Abigbo music ancestors. Occasionally too, libations are poured. Abigbo members call all these Igo Ofo (prayer for unity peace and justice). They say it is important for them to pay homage to God and to their ancestors, particularly the deceased Abigbo performers whom they believe are always immanent at Abigbo performance environments.

2.3.2 Performance Organisation

In Abigbo performance, there is a lead singer who is normally the chairman as well as the composer of new songs. One of the criteria for selecting a leader is expertise on composing Abigbo music. He assigns musical instruments and themes to members during rehearsals and performances. This is because most often more than one player of a given instrument could be present at any time. The lead singer starts Abigbo musical performances. He cues in the chorus and instrumentalists at the appropriate time in the course of the song. He performs within the semi circular space created by the formation of the instrumentalists. He is quite mobile and often dances while he sings. Quite often he moves between the

instrumentalists and the dancers. He uses the metal bell (mkpo) to signal to the performers changes to other songs. He also uses it to underline the pulse sense of the music while he sings. He interacts with the audience using textual expressions, movement gestures or dance sorties. The musical elaboration of a piece is guided by the contingencies of every specific context. Duration or content of a performance as such is not fixed.

Abigbo instrumentalists are eight in number. They form a semi-circle behind the lead singer. The drummers sit on low stools or on the log of the drum. The other instrumentalists may sit on chairs or stand. Except the three drummers, the other instrumentalists play light instruments. Some of such players sometimes stand and dance behind the lead singer as they play. All the instrumentalists join in singing the chorus. Age is no inhibition to participation in Abigbo music. The Igbo have a proverb drawing from this need for all to participate in music and dance. It says: Agadi nwanyi adighi aka nka n'egwu omara agba. "An aged woman is never too old to demonstrate a dance she does very well." The very elderly members of the group flank the instrumentalists on the right and left sides. They sing seated. They also join in the dance by swaying or nodding to the music. Abigbo dancers perform in front of the lead singer as well as participate in the singing of the chorus. There is normally no strict demarcation between the performers and the audience. The audience is free to join in the singing and dancing as the performance moves any member. At this juncture women are not excluded in the performance. Women are restricted in membership only.

2.3.3 Performance Education

Attendance at Abigbo performances is mandatory for all the members. Very young members are encouraged to participate actively, particularly in the playing of instruments even when adult players are available. This is an educational strategy that ensures continuity of practice: the young learn and take over from the old. Active participation enables the young to acquire intuitively, the theoretical, practical and philosophical underpinning of Abigbo music and dance.

In Igbo music practice, there are two methods of musical training: the participatory/observation method and the formal method of musical instruction. In the first method, a child is allowed to learn a music type in tradition by participating actively in the performance of such music. This gives him the opportunity to learn by observing other performers. Occasionally also, a role is assigned to him to enable him develop. This method is predominantly used. In the second method, a master musician would give periodic instructions to a learner on an instrument. This formal guidance instruction, which is aimed at individual and personal musical development, is often employed in very complex and event-music types such as Ese, Ukom, Mgba and Omabe music of Igbo people.

Nketia (1974:58-59) observes that:

Traditional instruction is not generally organised on a formal institutional basis, for it is believed that natural endowment and a person's ability to develop on his own are essentially what is needed--- the principle everywhere else seems to be that of learning through social experiences. Exposure to

musical situations and participation are emphasised more than formal teaching.

In Abigbo music, children learn to perform by participating in the music performances. Some corrective guidance is, however, given to the children during Abigbo rehearsals, or even in performance situations. Quite often, the strategy is to assign a phrasing referent instrument such as the wood block, metal bell, and shakers to a child. The leaders of the group say a child graduates to other instruments when he has acquired some musical discipline and concentration through sustaining a single musical idea. "The idea is to give confidence to the newcomer, child or adult, by assigning him/her a crucial ensemble responsibility...Sensibility for the phrasing-referent role becomes an inherent music factor of music thinking (phrasing sense) and composition as musicianship develops. (Nzewi 1998:459-60)

2.3.4 Venue

Elsewhere, the writer notes that "the Nigerian traditional music setting, usually promotes freedom of use of space in the expression of feelings generated by the music in most cases, in dance or drama or both, or in general movement or gesture. Suitable venues for musical performances are usually open spaces, Village Square or any level land that can accommodate uninhibited movement "explosions"(Onyeji 1999:128).

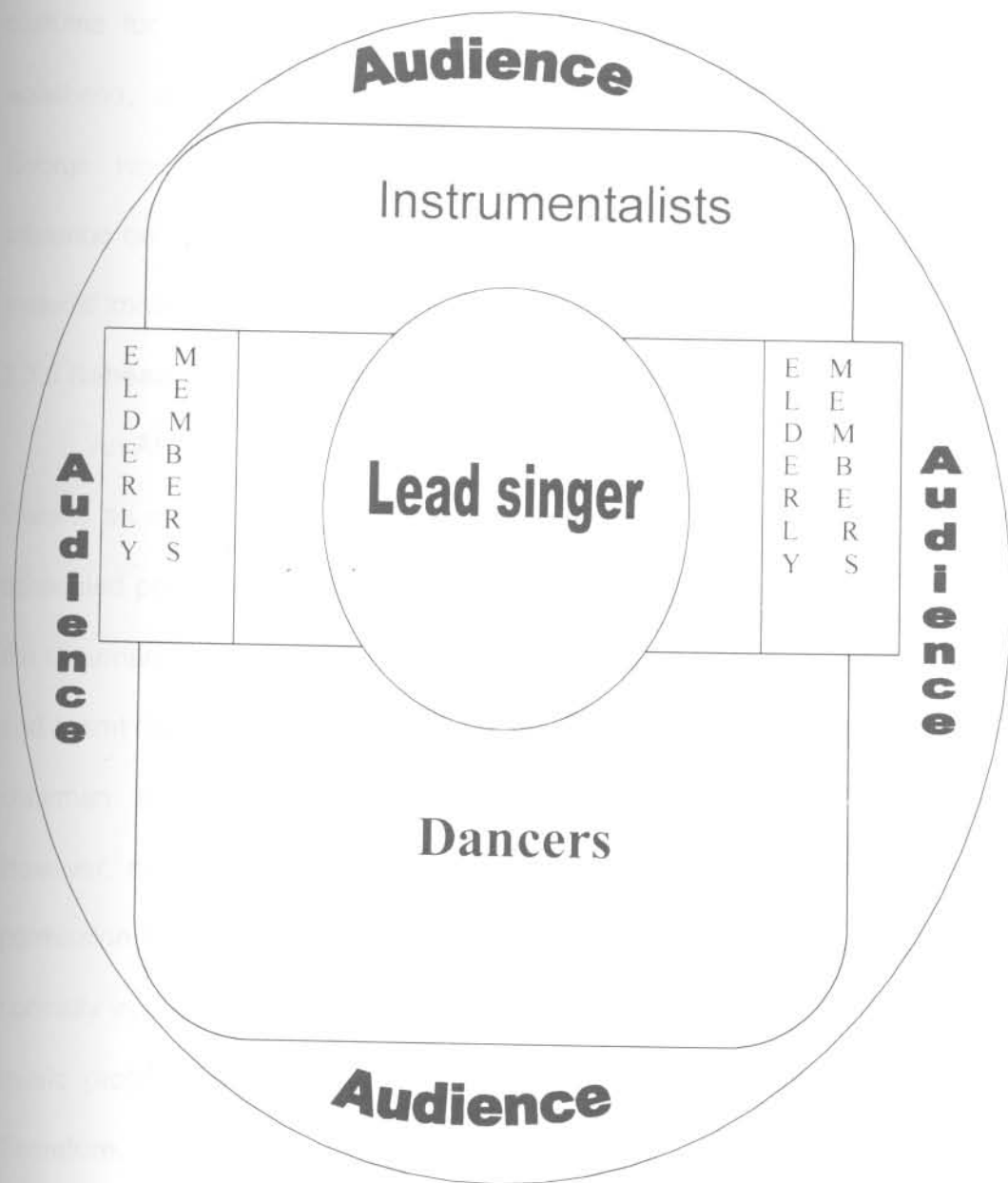
Outdoor performances are preferred for Abigbo presentations. The performances do not necessitate special staging properties. What is basic is an open space that can accommodate emotions expressed in dance. Home environments are preferable for performances because it is a text-based music that coerces keen listening. Nevertheless performances could be

staged in large open spaces such as village squares or school field in contemporary times.

When they perform in a large open space, the singers adjust to the acoustic nature of the venue by projecting their voices. In such venues, the audience draws closer to the performers to get the message of the songs. Abigbo performances are normally staged in the daytime. When it must be performed at night, the host must ensure artificial lighting. This is because the indices of Abigbo appreciation include visual theatrical aspects- dance and movements. These are integral artistic/aesthetic components of Abigbo presentations. As such, although text is central, a total appreciation of the artistic product mandates as well, critical attention to the audio and visual dimensions.

Figure 1

Diagram showing Abigbo presentational stage blocking



2.3.5 Costume

The Christian background of the performers as well as modern cultural changes has influenced the choice of contemporary Abigbo costume. The members belong to different Christian denominations. The contemporary costume for Abigbo performances is a white tee shirt, a red and black waistband, a white handkerchief and a Hollandaise textile locally called George wrapper. They perform bare-footed. Before the contemporary influence on Abigbo costume, members wore loincloth made of Igbo textile material known as Akwete material. They performed bare bodied.

2.3.6 Rehearsal

An Abigbo group rehearses regularly. Rehearsals are intensified when there is an engagement ahead, and become less frequent when there is no scheduled performance. Rehearsal venue is normally the home/compound of the chairman. It is during rehearsals that new songs are presented, approved and learnt for public performance while the old pieces get retouched. The chairman maintained that rehearsals are mandatory for all members. However, anybody with genuine reason is excused as long as he obtains permission from the leader of the group to be absent. Abigbo rehearsals are normally in the evenings. The reason given is that members are not full-time music professionals. Members engage in other subsistence occupations. Therefore, the fixture of rehearsal takes into consideration the various subsistence occupations of members. The duration of a rehearsal is influenced by the administrative business transacted during a rehearsal meeting, and/or the technical demands of a new song.

2.3.7 Discipline

There is a code of conduct for Abigbo members. Members stated that there is a very strong sense of discipline during performances and rehearsals. The leaders and elders are accorded respect. Proceeds from engagements are fairly shared among all the members. Any erring member is strongly reprimanded. Further acts of indiscipline would be punished with dismissal. This may also attract the use of the person as the subject of a new satirical song. The younger members of Abigbo music group have the responsibility of arranging a performance stage as well as the setting up of the instruments. The chairman is however, the curator of the instruments. Every Abigbo member is responsible for the safe keeping of his costume. Each member ensures the cleanliness of his costume. Levies, when necessary, are mandatory for all members. Such levies however, take the student members into account. Levies become necessary when new instruments are to be procured or when members pay obligatory social visit to a bereaved member or during the celebration of a new child by a member. Other reasons for levies are marriage ceremonies by members, or visit when a member is sick.

2.4 Artistic criticisms and Performance aesthetics in Abigbo music appreciation

The Igbo word for the sublime in creativity is "nka" hence, omenka or okwanka, meaning craftsman or creative genius. Abigbo music is a sublime art – nka. It is a manifestation of human craftsmanship in the musical arts. Hence, the need to study and use the musical features for modern art music.

To understand, appreciate and make appropriate value judgement on the creative output of any traditional art, a listener or analyst needs an unbiased mind. This stance must transcend the emic-etic syndrome in the artistic/aesthetic evaluation of the artistic product. When the musicians say: "Okwuato jiri Abigbo kporo ihe."(Okwuato places great value on Abigbo), "Abigbo j'adi anyi mma na mkpuru obi."(Abigbo is very pleasing to our hearts), they speak for themselves and on behalf of the whole community. Indigenes of Okwuato the researcher sought their opinions corroborated the views of the performers.

Abigbo musicians verbalise aesthetic approval or otherwise of their creative and performance out put -self criticism. For instance, a good performance (vocal or instrumental extemporisations) is approved with such expressions as o wu ya, "that is it, very good or excellent", n'ede "sing/play on", or iji ya "you have it". When the rendition falls below expectation, the expression is, similarly, on the contrary. Such as Owughi ya "It is not it, not good" or Mba "Wrong". Non-verbal gestures are also used to express approval or otherwise of the creative product. Nodding the head or raising the right thumb to show approval may do these. Shaking the head or waving the hands could be used to show disapproval. A good performance attracts joyous ending expressed in exchange of hilarities and handshakes. Abigbo musicians are well aware of the aesthetic expectations of the audience. Critical expressions, verbal or gestural, used to approve or disapprove any creative out put or performance derive from normative cultural indices for music appreciation and assessment of creative merit.

The performers and the community that owns the musical product jointly assess the creative integrity of Abigbo musicians. Accepting or rejecting a creative output depends a great deal on its fulfilment of expected social cum cultural intentions within the community. Therefore, Abigbo musicians do not create without a critical audience in view. They necessarily need the community to stimulate creative ideas as well as validate and celebrate the artistic presentations. On the other hand, the community needs Abigbo music for social and cultural fulfilment. The artistic and aesthetic assessment of Abigbo music is with respect to its social functions as much as its contemplative content. While the former is objective in nature, the latter is subjective and open as per individualistic preferences. The social functions derive from the socio-cultural environment, whereas the contemplative merits of the music derive from the sonic and textual content.

The characteristics of Abigbo music and dance already discussed distinguish Abigbo music. At the sonic level of cultural-artistic evaluation Abigbo music is psychically tolerated and appreciated by the community in purely musical terms. Proper aesthetic assessment and appreciation of Abigbo and any other Igbo music is possible when a listener understands the creative philosophies and principles. The understanding of the style, melodic and harmonic, textual meaning and implications, presentational manifestations, contextual form, textural features and developmental techniques as well as social-cultural implications of the ensemble music are prerequisite to the appreciation of the artistic and aesthetic qualities of Abigbo music.

The knowledge of an artistic product from the perspective of the community that owns it must guide artistic criticism. Criticism in African music

discourse must then avoid unguarded comparisons such as between African music and Western classical music.

Abigbo is a manifestation of the human creative genius of the indigenous Igbo music tradition. It is a developed choral genre that deserves the research attention of knowledgeable African music researchers and composers for its creative continuum in contemporary idioms.

In this chapter, the writer attempted to present the general characteristics of Abigbo music and dance as cultural and creative arts, that contribute immensely to the transaction of social life of the Mbaise sub group in particular, and Igboland in general. In the next chapter, transcription and analyses of selected Abigbo pieces will be made to elicit specific information on the musicological features of Abigbo music.

CHAPTER THREE TRANSCRIPTIONS AND ANALYSES OF IGBO TRADITIONAL MUSIC

3.1 Problems of transcription and analyses in Igbo Music

Transcription is "to record (something spoken or played) by writing it down". (Cambridge International Dictionary 1996:1549). Musical transcription therefore, is the specific application of literary tools to the documentation of a hitherto orally documented musical art. "Transcription has played a crucial role in the development of Africanist ethnomusicology, both as an analytical tool and as an emblem of professional competence". (Waterman 1993: 247) Before discussing possible problems that would or could be encountered in the process of transcribing Igbo music, it would be necessary to have a survey of some comments, observations and propositions on indigenous music transcription in Africa.

Writers on African music have variously drawn attention to some aspects of African music that they consider problematic for its transcription. The major problem is notating some peculiar rhythmic and tonal features of African music. Some of the writers call attention to some problems of transcribing African music without prescribing any new system of notation. They discuss the need for a new system of notation to be formulated for African music. Others discuss some perceived problems of transcribing some African music types and there from prescribe new notational systems.

The writer shall attempt a critical survey of the propositions made by some of the writers. Strong note is taken of Nzewi's (1977) contribution that has substantially critiqued attempts at notating African music. His contribution serves as a reference point for this study.

In a comparative survey of African and European music, Abiodun states that:

Nigerian traditional music structure and style are different from the European's. Its style features flexibility of its pitch system. Its pitch system is based on a relative rather than a fixed pitch system. Its scale comprises majorly five notes (pentatonic)...Its melody makes use of "off beat phrasing of melodic accents" with a limited range and "supposedly in the same key (tonal)." (2000:40)

Abiodun's observations are quite misleading. The conclusion that Nigerian music "style features flexibility of its pitch system" raises the question of whether Nigerian cultures do not have knowledge of pitch. Pitch is universal, though culturally ordered. As such Nigerian cultures have clear understanding and application of pitch. Nigerian's traditional music pitch system being culturally rationalized should not necessarily be compared with the equal temperament of Western classical music. The tuning of some instruments is based on culturally determined tonal/key system. Abiodun is perhaps, implying some sonic nuances of some instrumental tunings, which he discusses as flexibility of the pitch system.

Nigerian music does not comprise majorly of five notes (pentatonic) as Abiodun claims. Transcriptions have shown that Nigerian music features more of heptatonic scales, particularly the vocal music. Pentatonic scales are found but not as predominant as Abiodun states. Abiodun's conclusion that Nigerian melody makes use of "off beat phrasing of melodic accent" casts some doubt

on the extent of research informing the conclusion. Off beat phrasing, though encountered in Nigerian music, as in other cultural music types, does not characterize it. These conclusions seem to be based on assumptions. Abiodun betrayed the scholarly merit of his argument with the conclusion that Nigerian melody has "limited range and supposedly in the same key (tonal)". Nigerian traditional music is not rationalized along western classical key system, or we will also insist on modulations in Nigerian music. The concept of key in the Western sense should not be a basis for determining the formal features of Nigerian music. Although the Western key system applies to a variety of Nigerian music, its rationalization does not derive from Nigerian music. There is no discussion of the rationale for concluding that Nigerian melodies have limited range in the presentation.

Abiodun continues:

Western notation is inadequate for a representation of what a Nigerian music is and there has not been a generally accepted form of notation for Nigerian music. (Ibid: 42).

Abiodun gives the impression that Nigerian music is so complex and different from other world music that Western notation cannot be used for its transcription. His rejection of Western notation does not seem to be founded on convincing argument. For instance, pentatonic scale and off beat phrasing of melodic accents are representable on Western notation. Abiodun may have come across numerous transcriptions of Nigerian music using the Western notation. The easy performance reproduction of Nigerian music transcribed in Western notation system over the years belies his arguments.

Abiodun also suggests some developmental strategies for the 21st Century.

One of the strategies is:

By structured rehabilitation, (which means) putting in good condition; to put back to former position and fame. These can be done in the following ways: Formation of our symbols of notation... (Ibid: 43)

Abiodun is obviously advocating for a notation system to be formulated for Nigerian music without providing a sample that is adequate for representing Nigerian music. His argument does not therefore, present a basis for assessing the merit of his contributions.

The argument that the pitch system of Nigeria's traditional music culture is based on relative rather than on a fixed pitch system can only stand when considered in terms of the equal temperament of European classical music, which is an entirely different music tradition. Such a comparison is irrelevant when one is discussing a human product that is autonomous. In folk music, each cultural entity determines her own pitch system through sensory perception of sound vibrations in her ecosystem. Uzoigwe made similar observation in his discussion of some Igbo ensemble music. He says that:

There is no specific Igbo word for 'scale', although in Ukom, Ese and Mgba instrumental ensembles scale is synonymous with the folk term aria nkwa (drum row). This may be compared with Venda mutavha (Blacking 1970:12), which refers to a row of keys on a xylophone or hand piano as well as a set of divining dice, of metal amulets, and of reed pipes. In effect, Ukom musicians perceive an in-extricable

organisation of musical instruments and tonality to social organisation; they see and explain the order of both physical and tonal relationship between the drums that make up the aria nkwa drum row in terms of human qualities and behaviour rather than in the abstract. (1998:43).

Abiodun argues that Western notation is inadequate for the representation of Nigerian music, but does not define the uniqueness of Nigerian music from the world indigenous musics. He does not critique examples of transcriptions of Nigerian music using Western notation in order to demonstrate the extent to which his conclusions are justifiable. His call for a formation of a system of notation for Nigeria's music begs the question about whether every country will have to develop own system of notation. Some caution needs to be exercised in advocating for new notation system. There should be no arbitrariness, otherwise, scholars will then have to cope with countless notational systems in order to understand and perform or discuss the music of different cultures of the world. The issue that needs to be addressed is whether the intrinsic qualities of Nigeria's music bordering on pitch, scale, rhythm, form, texture, presentational styles etc. are sufficiently non conventional to warrant a new notational system. There is no gain saying, however, that where there exists a peculiar deviation from the conventional norms of elements of musical sounds, there would be need for a special mode of representing such peculiarities.

In his contribution to the idea of developing a notation system for African music, Hugh Tracey expresses some reservations. He argues:

In his contribution to the idea of developing a notation system for African music, Hugh Tracey expresses some reservations. He argues:

The danger of writing down African music as interpreted by a foreigner in conventional staff notation with plus and minus or other signs to indicate assumed discrepancies from the tempered scale is obvious, particularly as it tends to represent the local African gamut as an imperfection of a conventional foreign scale, whereas in reality, the indigenous one, if generally accepted by a contemporary community, has an integrity of its own. Only after a considerable period of empirical research we will be justified in suggesting or establishing a form or forms of notation in respect of pitch, which will adequately reflect African norms. This will not necessarily mean avoiding the use of a staff notation but rather the creation of suitable symbols or the use of tablatures, which will indicate to the reader a set of note pitches that have oral validity within their specific context of time and place. How this will be done is still an open question.

(1968:73)

Tracey's position is contradictory. He seems to fluctuate between proposing the application of caution in the formation of new notation for African music and proposing the development of it. He appears to recommend that new symbols and tablatures should be created for the transcription of African music but does not know how these would be done. His argument emphasizes the undertone of "imperfection" should a different system for

notating African music be devised. This evokes Alain Danielou's (1968: 19-21) discussion on cultural genocide.

Tracey's argument cautions African music writers not to be in a hurry to conclude that African music cannot fit into the conventional system of notation. He rejects the idea of adding plus or minus in the transcription of African music while using Western notation. He, rather, proposes a fusion of the conventional Western notational system and any developed system. The writer shares Tracey's objection to adding plus or minus on staff notes while transcribing African music. Such signs do not give much insight into the degree of minus or plus that would be applied to the notes in actual performance. It may make some technical or scholarly impression but serves no practical purpose. On the issue of practical (performance) reproduction of transcribed music using any system, the writer shares Nzewi's warning that:

Notational systems and the resulting transcriptions should be helpful devices to encourage meaningful performance reproductions, adaptations, as well as basic universal appreciation of music. Where notation misrepresents the essential features of a performance; and where transcription obscures or complicates the interpretative features of performance-composition such an exercise can constitute a disservice to the music tradition in question --- The more complex a notational device or the visual impression of a transcription is, the more inadequate it would be for understanding the music and its performance. (1977:873).

Also discussing notation, Sam Akpabot says:

It is the view of this author that many problems concerning African music have been exaggerated to such proportions as to make them appear insoluble. In fact the problems can be divided into two: (a) Those facing a Western scholar trying to understand the music of Africa, (b) Those facing anyone trying to transcribe and measure this music. (1986:51).

He continues:

Anyone trying to notate African rhythms must have come across certain parts that seemed to defy conventional notation. The tendency in these is either to try and employ elaborate western metric notations to solve the problem, or propound yet another dubious theory on African rhythms... Another notational problem commonly found in the transcription of African rhythms is that of bar lines. In any given ensemble where the instruments are playing strict rhythm, there should be no problem determining the meter of each instrumental pattern from the tactus. The problem comes when one tries to transcribe the free improvisations of a master drummer within a strict rhythmic framework; surely this is not more impossible than trying to notate the free improvisation of 'bop' chorus by Charlie Parker or Dizzy. (Ibid: 52-53).

It is evident from Akpabot's arguments that he is not opposed to the use of Western system of notation for the transcription of African music.

Rather, he is of the opinion that proper understanding of the cultural peculiarity of rhythm, melody etc, is needed for the representative transcription of an African music type. He is of the view that it is dubious to propound strange theories in order to wriggle out of problems of some unfamiliar cultural facts about African music. Similarly, he is opposed to prescribing new notation systems that complicate African music performance. He acknowledges some problems that are encountered in transcribing some African music types, especially those that are based on speech-tone and music performed in free time.

Moses Serwadda and Hewitt Pantaleoni prescribed a tablature system as a possible notation for African dance drumming, arguing that:

It has long been recognized that Western musical notation is less than a satisfactory vehicle for recording African dance drumming. The symbols impose a fairly standardized Western interpretation that cannot be avoided, and they are incapable of expressing the lifeblood of African drumming, which is its timbre. A new system is needed, one without Western connotations and capable of indicating the quality of the sound, at least approximately. (1967:47)

The authors recognize that timbre is central to understanding African drumming. However, there is always a combination of tonal and rhythmic essence in African drum music performance. Serwadda and Pantaleoni present a misleading argument about African drummers when they state that "We distinguish between 'technical virtuosity' and 'good tone'. The African drummer does not. He understands a drum pattern as a sequence of timbres,

and faulty timbre is not just unpleasant or not to one's personal taste, it is wrong" (Ibid: 47). Africans, at least the Igbo master musicians, are able to distinguish between technical virtuosity and good tone. This is why the Igbo music community is always able to distinguish a master musician with high interpretative dexterity on an instrument from a musician who merely plays out the same music on an instrument with technical (mechanical) virtuosity. The former performer is acclaimed as a master musician and his music is popular. Musical apprentices also graduate from technical virtuosity to performing with good tone.

The assertion that Western notation discriminates a stressed beat also suggests that African music does not implicate a stressed beat. The concept of beat is understood and applied globally. It is the regulating pulse of any music or the stressed and unstressed motion of sound in time. If beat implicates these, then African music has stressed beat. When the rhythmic pattern:



is reproduced, it would be discovered that inherent stressed beats occur in the configuration as follows: $\overset{12}{8} \cdot \cdot \cdot \cdot$

One technical problem of the tablature is that there are so many horizontal and vertical lines that inhibit easy reading of musical notes. This hampers its application in a performance situation. Relating the tablature to the Laban notation, as a justification for having the notation run from bottom upwards, brings to focus the issue of whether the tablature must be combined with Laban notation in performances. An independent system that captures

the essence of African drumming is needed. It is not really true that while the Westerner taps his foot to give himself a regular stress on which to hang his part; the African taps his foot to mime the motion of the dancers or any other part of the ensemble he wishes to add particularly strongly to his own. This is a misrepresentation. The African performer taps the foot to guide his regularity of stress points. The tablature does not appear to have achieved its aim of expressing the lifeblood of African drumming. The tablature could produce the same result if used for other non-African drums. The tablature has been discussed and similarly assessed as inadequate when Nzewi agrees that:

Nevertheless the Serwadda-Pantaleoni experiment represents a probable foundation for African drum music notation. With modification it has immediate possibilities for transcribing metronome and pulse patterns. For melo-rhythmic compositions on drum that play moving ensemble parts the rhythmic dimension of the system does not speak the fundamental truth about African drum music and is therefore inadequate. (1977:875)

Despite the shortcomings, Serwadda and Pantaleoni's contribution constitute a bold effort to address some technical aspects of notating African drum music.

Another attempt at African music notation is that of Pantaleoni and Ladzekpo (1970) for Takada drumming in the Anyako, Volta region of Ghana, which also appears to have demonstrated inadequate grasp of the musical tradition for which the system was prescribed. In the discussion of an example of Takada music written in Western notation, Pantaleoni argues:

communication yet to allow anyone tell in Western terms just what the role of stress is in drumming ensembles. It would seem to be something less than an organizing principle, since the organization of *takada* music is clear without any reference to it. It is perhaps something used more to style a line than to tie it to the ensemble, the way Westerners use grace notes. Since we feel hesitant to assign African stress a Western value, we can not employ Western notation.(1970: 11)

It is quite misleading for Pantaleoni to conclude that stress accent is an ancillary part of African drumming, akin to grace notes of the Western classical music. The hesitation to assign African stress a Western value suggests that African stress, although existing implies a different musical phenomenon. He fails to explain what African stress accents are in contrast to those of Western music. Again, the notation for *takada* drumming poses the problem of easy reading. There are so many vertical and horizontal lines that impede easy reading and performance reproduction. Also, the voice part is read from left to right while the drum and dance parts are read from bottom upwards. This suggests that a *takada* drummer cannot sing while playing his drums as is sometimes done in African music.

Pantaleoni-Ladzekpo conclusions on the use of 'stress' in African music has been viewed from a "culture-superior" stand point thus:

Pantaleoni feels hesitant about assigning to 'African stress a Western value' ---As if some values about the character of music are inviolably Western culture-specific and must be made to imply something

Pantaleoni feels hesitant about assigning to 'African stress a Western value' ---As if some values about the character of music are inviolably Western culture-specific and must be made to imply something different even if it is equally a musical fact in the music of a non Western culture. The fact that western music has developed a practical symbolic system of notation, some features and implications of which may have universal reference, does not make the musical facts represented by the symbols exclusive to western musical heritage. (Nzewi1977: 877)

Koetting's Time Unit Box System – TUBS (1970) which was "developed at University of California at Los Angeles in 1962, for didactic purposes in West African drumming,"(Shelemay 1998:157) TUBS use boxes of "equal length, put in horizontal sequence. Within each piece of music, each box represents one instance of the fastest pulse."(Ibid: 157) African musicians create music on the basic regular pulse. It is on the basic pulse motion that rhythmic progressions- slow or fast, are structured. The rigid squaring of sounds in the graphic boxes makes this system difficult for use in more free-flowing performance-composition of most African music. Also, Africans do not base their musical creativity on the principle of the fastest pulse as used in TUBS. African creative and performance style favours elastic approach to the basic regular pulse as against the regimented TUB system. Again, the arrangement of numerous boxes with dots inhibits easy reading for performance reproduction.

Andrew Tracey developed a notation for Matepe Mbira music of Rhodesia. Tracey (1970:51) says that he uses treble clef for the note names

of the Matepe Mbira notation. In the actual transcription however, treble clef was not included. There is no justification for the non-inclusion of the clef in the discussion of the notation system. One conclusion from this is that the Mbira tones do not have equivalents in the notes of the treble clef. Another possible conclusion is that he finds it necessary to make his notation complicated for some inexplicable scholarship reasons. However, apart from excluding time signature, clef sign and bar lines, the notation does not vary much from the Western staff notation.

Roderick Knight's (1971) notation and tablature for the Kora creates problems of readability with its arrangement of numerous digits, dashes and dots within a rectangular plane. Knight acknowledges the complexity of his tablature. He says: " this tablature, since it employs pitch numbers, does give some idea of the sound as well, but it is difficult to follow melodic movement since it shifts rapidly back and forth across the center line. For this reason it may often be desirable to add a horizontal line of ciphers or staff notation alongside the tablature, extracting the melody from the overall texture"(1971:32). If kora music would be less complex to reproduce from a staff notation, then his tablature is of no immediate need for the transcription and performance of kora music.

There is also a notation developed by Meki Nzewi for the Ese, an Igbo set of tuned drums. It was an attempt at combining some aspects of Western notation system with some culturally derived symbols. The notation system was necessitated by the need to capture the performance direction of Ese music that moves from the right to the left. The notation system for Ese captures the cultural essence of Ese music performance as well as other Igbo

membrane drums. Nzewi's notation is so far, the only attempt at developing a notation for Igbo drums that enables a practical performance reproduction of written music. Its rationalization is also culturally derived.

It is evident that some of these forays into African music notation, creditable as they may seem, have not provided the solutions they sought to provide. Most of them do not seem to present the performance-interpretation of the music/sound so that reproduction based on such notations would capture the aesthetic/artistic quality of the music. Almost all of them present complex formats that impede fast reading in performance situations. It is important to note that "transcription of a performance-composition is only representational of unfinished music and should be conceived as a reference, a guide to other compositions of the same music. It must not be proposed or represented as the absolute thing". (Nzewi 1977: 905).

In view of the fact that the Western system has not been adequately explored or adapted to African music, Tracey and Nzewi's cautioning for some restraint in the proposition of new notational systems are not to be ignored.

The main subject of this thesis is not to recount and asses all attempts by different music scholars to provide new systems of transcribing or notating African music. The attempt is also not to design or prescribe any notation system, rather, to put in perspective a critical issue in African music studies. Therefore, critical study of some contributions on the subject matter in order to note the merits and demerits as well as relevance to this work is presented. It is evident from the survey that there is no generally accepted system for transcribing African music.

Much of the prescriptions for African music notation are for African instruments. The writer is yet to come across a new notation for the transcription of African vocal music to be able to determine its merit or otherwise for this work. "For transcription and analysis of oral traditions, twentieth-century African scholars have preferred to use staff notation rather than alternative systems (Kyagambiddaya 1955; Nketia 1963; Ekwueme 1975-1976; Agawu 1987,1990)". (Shelemay 1988:159-160) Nearly all published transcriptions of African vocal music use conventional staff notation. The staff notation has been adapted to African choral music of different traditions. "Scholars often select it because of its ubiquity and easy readability"(Ibid: 157). It is also selected because African choral music is representable with the staff notation.

A representative transcription of Abigbo choral music for performance reproduction and study is possible using the Western staff notation. The formulation of new notational system for the transcription of Abigbo music is not necessary. This is because the pitches of the songs correspond with the pitches of the staff notation. Its elements (tonality, rhythm, harmony, texture) are representable on the staff notation.

In transcribing Igbo music and any indigenous music for that matter, a transcriber reckons with:

1. The tone/pitches (in horizontal relationship);
2. Harmony (the vertical impressions and relationships of notes in space);
3. Rhythm (intricate and simple, long and short durational values);
4. The form (prescribed or contextual), ornamental and dynamic elements of the music type.

There is no perceived problem of transcribing Igbo music. Igbo vocal music uses definite pitches, clear pulse and rhythmic organization most of the time. The writer does not observe any peculiar problem bordering on pitch or rhythm in Igbo vocal music totally different from other music cultures. Igbo instrumental music also features clear pulse sense, rhythmic organization as well as tonal distinctions on various instruments that enable the transcription of ensemble music. These guide the transcription of Igbo music. However, note should be taken of the following in the transcription of Igbo music and African music in general.

Igbo music must not be perceived as strange musical art that cannot be discussed in the conventions of European classical music, particularly the notation system. Any unique notation, as need be, must be derived from Igbo cultural rationalizations. The attempt by some writers to impose abstracted notational systems seems to demonstrate that African music is strange or undeveloped. It is the view of the writer that African music transcription should not be perceived as an outlet for intellectual exercises that merely dehumanize the art. Most Igbo musical instruments play melorhythm, not percussion. "Drum music is a process of deriving a rhythmic essence melodically, that is, a melorhythmic principle." (Nzewi 1997: 35) A representative transcription must take into account the various tonal properties of the instruments. There are at least two tones on Igbo membrane drum and slit drum.

Most Igbo choral music types are in the diatonic tonality (seven-note scale and its octaves). This conclusion is based on the practical field and analytical experiences of the writer. The writer has been involved in the

transcription of a wide range of Igbo choral music types totaling more than 300 folk songs and including Nkwa nwite, Ikorodo, Egwu Umunwanyi Ihiagwa, Egwu UmunwanyiAtani, Egwu Umuoji, Egwu Omugwo, Or'onu, etc. as well as having participated in the performance of a large number of Igbo songs in tradition.

Although a song type may make use of a selection of tones from the diatonic scale, seven-tone scale is prevalent. Jones observes that Swahili "melodies are nearly all diatonic, accidentals or change of key being rare. Yet it is by no means always diatonic in the European sense of being based on a key-note, with its dominant as the next note of importance."(1975/76:106) John Blacking also reports "the Venda traditional music makes extensive use of heptatonic and hexatonic modes."(1980:206) These are pointers that sub-Saharan Africa has heptatonic music tradition.

The rhythmic content of Igbo music could appear complex for a person that lacks adequate grasp of the sociology of Igbo rhythmic texture. Igbo music textures are constructed with varied and clearly marked rhythmic patterns contributed by individual musical instrument players and singers in a given ensemble. The rhythmic patterns of Igbo vocal music in isolation are not more complex than what is found in the vocal music of other world cultures. Correct transcription of the rhythmic patterns of a given song again depends on the skill and aural acuity of the transcriber. Note must however, be made of the problem that could be encountered while transcribing an Igbo vocal passage in free time.

Igbo music and African music in general, have "the basic form and the presentational form. The basic form is purely a musical rationalization, a

constant musical shape; while the presentational form takes into account the intention of the musical type/piece as well as the contingencies of a specific performance." (Nzewi 1997:42) Contextual forms are prescribed, and then negotiated in the performance situation.

Peculiar problems that may arise from the transcription of Igbo choral music will largely derive from the transcriber's musicality and cultural background rather than from the music itself.

3.2 SPECIFIC APPLICATION OF TRANSCRIPTION AND ANALYSIS TECHNIQUES TO ABIGBO MUSIC

3.2.1 Notes on transcriptions

The transcription of examples out of Abigbo music repertory recorded is guided by the need to choose examples that contain the stylistic distinctions of Abigbo music that would be incorporated in the modern composition. The transcribed examples capture the essence of Abigbo music without prejudice to the creative content of the untranscribed music items.

The treble staff has been preferred for transcribing the parts of some of the examples for easy reading. All the examples are transcribed in the key of C not only for ease of reading, but because the traditional musicians do not conceive music on specific keys. The diatonic key of C major is arbitrarily chosen to serve the purpose of the transcription.

In the transcription of the three drum passages, the different pitch levels derivable from each drum (low- high) as used by Abigbo musicians are shown on different lines. The lines do not assign pitch or tonal levels to the sounds. They also do not specify intervallic relationship of the tones on the drums. They merely assist in the perception of the distinct tonal levels

derivable from the drums. In other words, the lines distinguish the high and low tones of the drums without fixing the tones on any intervals. The sign (x) is used to represent the tones of the instruments in order to distinguish them from the definite pitches of the vocal part. The durational values are shown with corresponding staff note values. Voice drops in the vocal parts are shown with wavering lines down the affected notes:



Exp. 1 is a transcription of the whole song. Exp. 2 is a transcription of a major part of the song. Exp. 3 is a transcription of the whole song. Exp. 4 is a transcription of a part of the song. Exp. 5 is an extract of some variations of some of the drums in a fast instrumental section of Abigbo music. All the phrases of the examples are marked with alphabetical letters to distinguish them musically and textually. Variations on the musical themes or statements are shown with figures.

Tables showing the interrelationships of phrases as well as the chord structures in some examples are provided for analytical reference. The conventional representation of chord structures is used for this purpose. The musical transcription and textual translation of each example is presented before the analysis of the song. A summary on the analysis is presented to highlight the dominant features of the Abigbo music.

3.2.2 Transcriptions and Analyses of Musical Examples

Example I - H'OKARA (What he said)

mm = ♩. 56

Solo

U - mun - n'a - h'o - ka - ya wu ne - shi - o

Chorus

he e he e he

Solo

a h'o - ka - ra wu n'e - shi

Chorus

ei

e - - -

Solo

Chorus

-he

Note:  voice drop

Ex. i – ‘H’Okara (what he said) A Consensus Signifier

Call: Umunna' ho'kara wu ne'shi – o
My people what he said is the truth

Resp: he e he e he e I
Yes (agreement)

Call: A' hokara wu n'eshi
What he said is the truth

Resp: E – he
Yes (agreement)

Example I is a piece inspired by contextual occurrence. It was spontaneously composed in the context of the writer's initial interaction with the musicians in the field. The writer was explaining why he would be unable to pay the fee Abigbo members were demanding before they could give a performance of their music for a research recording. The lead singer extemporized the song when he became convinced about the sincerity of the writer. It is a typical example of performance–composition a contextual composition deriving from the contingencies of a performance. (Nzewi 1997:67-69)

It is significant of the potency of music in indigenous transaction of issues where what is validated in song is more binding and definitive than mere verbal agreements. Music signifies consensus, and what is stated in music has spiritual legality/endorsement, because music is an impersonal, non-

subjective agency for transacting socio-cultural relationships and contracts in African traditions.

The text of the sung affirmation is: "Brothers, what he has explained is believable." The chorus answers "he". "E" is a common one-syllable expletive in Igbo language for affirming a dictum, a pronouncement, an opinion a community consensus or interpersonal discourse. In normal language situation the expletive will be dropped with slight prolongation of vowel sound. Set to music it acquires melodic elongation that in the first statement b, has inconclusive cadence marked by a voice drop. In the chorus, second chorus response, b2, the melodically-harmonically varied repeat of the theme has a definitive cadence as per Igbo cadential idioms.

This example is five bars long. It is in compound quadruple meter (12/8) and is performed in a slow tempo. The structure is the call and response pattern. The lead singer raises the call that carries the message proper while the chorus responds with a melodic-harmonic setting of the signifier of consensual endorsement/affirmation. It begins with a quaver anacrusis. The anacrusis is necessitated by linguistic reasons. The "U" is a pick up vowel that gives stress to the mu in speech version. Hence it is given anacrusic musical setting that positions mu on a strong beat. The first solo-chorus setting of the textual statement (a, b,) constitutes an antecedent section pausing on the fifth of the scale sense. The second solo-chorus setting of the textual statement is a concluding sequence pausing on a normative restful cadence with the sixth in the root position. Whereas the first melodic statement of the chorus moves down a major second to establish a

non-restful cadence, the second statement moves up a major second to give a strong sense of finality.

A variant of the melodic theme is used for creative and aesthetic reason in the second chorus statement. The melody rises in stepwise motion and then slopes down to the final cadence. In order to articulate the melisma in "b" and prepare for the final cadence, the expletive "e" is used. With the consonant "h", added to the vowel "e", it accrues more emphasis that makes the final cadence more marked. The final chord of the chorus part is the sixth chord of the major scale in its second version.

In "a¹", a musical and textual variation of "a" occurs. In "a¹", the noun Umunna (brothers) is omitted. The composer beckoned on his kinsmen in "a". It would be unnecessary to repeat the beckoning since they have already responded. The normative omission necessitates melodic variation in "a¹". Therefore, "a¹" omits as many notes as would accommodate the text omitted, thereby creating suspense. The variation also results in slight textual adjustment. The noun, n'e-shi (the truth) which comes at a weak beat in "a" becomes more marked as it comes on the strong beat in "a¹". The syllable n'e becomes a pick up syllable. Thus, whereas the communicative textual-musical emphasis in "a" is on "umunna", calling attention, it shifts to "n'eshi" the truth of consensus in "a¹". This portrays how setting of text to music is not a casual affair, rather, guided by highlighting markers of meaning in a text. A melodic leap of a minor 6th down occurs in this example among others. There is judicious mixture of leaps and stepwise motions in the example.

Solo

U - mun - n'a - h'o - ka - ya wu ne - shi - o

Ex.1.1

Strict adherence to the overall pitch contour proper to the spoken version of the text is not maintained in this example. In "a", h'o kara wu n'e shi,

Solo

U - mun - n'a - h'o - ka - ya wu ne - shi - o

Solo

a h'o - ka - ra wu n'e - shi

Ex.1.2

is set to the following melodic intervals: Minor 6th down, unison, minor 3rd up, unison, unison. It acquires new melodic intervals in a1 thus: minor second down, major second up, major second up, unison, unison. This again contradicts the assumption that tonal language implies inflexible adherence to speech tones. Musical reasons govern melodic setting most of the time as long as meaning is not obscured. Marking devices for key words in a text ensures that this does not happen.

The difference in intervallic relationships of the call part is explained by the need for musical variations and melodic effect more than the need to have the melody adhere slavishly to the tonal inflections of the words. The argument is based on the consistency of linguistic meaning in "a" and "a¹". It would not be

aesthetic or creative to repeat “a” or merely transpose it up or down in order to maintain the same pitch intervals.

The relationship of tone and tune in this example is such that although the tune accommodates the tonal inflection of words, it does not rely entirely on it. Whereas the text is essential in the construction of melodies, there is evidence that melody has a level of independence from the tonal inflections of the text, except in the construction of a mediocre composer. Traditional aesthetics demands musical finesse in text setting.

Chord structures in “b” are as follows: minor chord, major chord without the 3rd and a major 7th chord. The chords are constructed on three degrees of the scale: A, G and F, (ACEA; GDG; FACE). The octave duplication of the bass notes of the chords generates parallel octave progressions. In “b” the chord structures are: major chords without the 3rd, but with a major 2nd added, last inversion of 7th chord on the 2nd degree of the scale, major chord without the 3rd, last inversion of a 7th chord on the 6th degree without the third and major chord with the 5th degree at the bass. These demonstrate sophisticated chordal procedures without need for accidentals to produce harmonic tensions and catharsis.

The harmonic structure of Ex.1 is characterized by the progression of parallel 4ths and 5ths between the highest chorus voice part and the voice part immediately below it. Parallel progression of 4ths is clearly manifested in “b”. Parallel 5ths are used by the lowest voice part and the middle voice also. In “b1”, parallel 4ths also dominate.

Cadential notes of the solo and chorus parts are distinguished by long durational note values. The prolongation of the notes is necessitated by

musical and linguistic reasons. They ensure proper structuring of the melodic and harmonic phrases. In Igbo language, the phrases of spoken passages end on slightly prolonged vowel sounds. In other instances, a short moment of silence separates phrases. The prolongation of the cadential notes articulate the prolongation of the vowel sounds in spoken versions.

The interrelationship of the phrases a=a1; b=b1; in Ex I is given below:

Phrase	Bar	Related Phrase	Bar	Musical Relationship	Textual Relationship
a	1	a'	3	melodic	textual
b	2 - 3	b'	4 - 5	harmonic	textual

Table 1

Example 2 - Ekele (Greeting)

Transcription of a major part of the song

A. In free time

Solo

U - n'a - yo - l'i - zu n'a - bu o - nu u - n'a - yo - l'i - zu n'a - bu o - nu

u - n'a - yo - l'i - zu n'a - bu - o - nu e he hei e a

heo - jo nna na jon - de wu ya nio - bia dun na mo gbo shi gi

je jue - vā - re - si, nwa d'a - go e - e - be

mu na gi ji r'a - wo me mu o - yi - m'a - bia - du - la mu o e - kwe - ke - r'a -

B. $mm = \text{♩} . 56$

Solo

-di di nu no - kun - b'a - m'a - gba - wa - la e - o N -

Ekere

Igbugbo

2 In strict time

13

Solo

g

d'a - bi - gboa - bia - duo - la

o - lu

Chorus

e - e - e ei

e he e ha ha e

15

g1

n'e kwu-k'u - n'a - bia - du - la

hie e e e e

hie e e e e

17

i

u - mu nna o - kwu l - gbo wui - lu - lu

he e he e he ei

he e he e he ei

n -

20

Solo

Chorus

Atani

- de chi - o - chia - ga - wa - la

hie e ei e e

hie e ei e e

Atani

22

Solo

Oyo

Ekere

Igbugbo

A 1

In free time

o bia-ri ch'o-bia-r'o-ji bia-ri nam ji

o bia-ri ch'o-bia-r'o-ji bia-ri nam ji

24

a - wu!

a - me - zu ko to ro ji bia ri nam ji

a - me - zu ko to ro ji bia ri nam ji

4

26

Solo
ti rie - e le pa numa l'e-ze ji nwo

Atani

Solo
e - E - kwua - to nw'e - zen - de nwe m'u -

Nkwa etiti

30

Solo
n'a bia - n'a - bi - gboe 'pe - ke - lea di - di nu - lo - kum ba m'a - gba - wa - la

Nkwa etiti

C *mm* = ♩.98

32 In strict time

Solo

o - nwa_ ka l'e - de rin - do le_____

Chorus

Atani

Oyo

Ekere

Nkwa
Ukwu

Nkwa
etiti

Nikelebe

Mkpo

Igbugbo

6

34

Solo

a - nyi

Chorus

nde - nw'a - la nw'e - zen - de nw'a - gwua bia dan na le

Atani

Oyo

Ekere

Nkwa
Ukwu

a l

Nkwa
etiti

Nkelebe

a

Mkpo

Igbugbo

36

Solo

ga n'i - po - tu - zo kw'e - ke - leu o - nyi - shie - ke - le

Chorus

ga n'i - po - tu - zo kw'e - ke - leu na - bian - na le

U-

Atani

Oyo

Ekere

Nkwa
Ukwu

Nkwa
etti

Nielebe

Mkpo

Igbuzbo

The musical score is written for a solo and a chorus. The solo part is in the treble clef and features a melodic line with a slur over the first two measures, marked with a 'q' (quarter note). The chorus part is also in the treble clef and features a similar melodic line with a slur over the first two measures, marked with a 'q1'. The instrumental parts are written in the bass clef and include Atani, Oyo, Ekere, Nkwa Ukwu, Nkwa etti, Nielebe, Mkpo, and Igbuzbo. The Atani part consists of a series of quarter notes. The Oyo, Ekere, and Nielebe parts consist of a series of quarter notes with a 'x' mark above each note. The Nkwa Ukwu and Nkwa etti parts consist of a series of quarter notes with a 'x' mark above each note. The Mkpo part consists of a series of quarter notes with a 'x' mark above each note. The Igbuzbo part consists of a series of quarter notes with a 'x' mark above each note. The score is divided into two measures by a vertical line.

8

38

Solo

Nwan - ne lei

Chorus

gban - ga bia ge - r'o - lua - yi e

-na bian na b'i - ge - r'o - lua - yi e

Atani

Oyo

Ekere

Nkwa Ukwu

Nkwa etiti

a l

Nkiebe

Mkpo

Igbugbo

40

Solo

Chorus

Atani

Oyo

Ekere

Nkwa
Ukwu

Nkwa
etiti

Nkwa
lebe

Mkpo

Igbugbo

a e

a2

The musical score is arranged in a vertical stack of staves. At the top, the 'Solo' part is written on a single treble clef staff, starting at measure 40. It contains a few notes, including a triplet and a phrase 'a e' with a slur. Below this is the 'Chorus' section, consisting of two empty staves (treble and bass clef). The lower section contains ten instrument parts: Atani (two staves), Oyo (two staves), Ekere (two staves), Nkwa Ukwu (two staves), Nkwa etiti (two staves), Nkwa lebe (two staves), Mkpo (one staff), and Igbugbo (two staves). The notation includes various rhythmic symbols like dots, crosses, and stems, as well as melodic lines and slurs. A measure number '40' is at the top left, and a page number '9' is at the top right. The letters 'a e' and 'a2' are placed near specific notes in the Solo and Nkwa etiti parts respectively.

10

Solo

42 u
hoai

Chorus

Atani

Oyo

Ekere

Nkwa
Ukwu

Nkwa
eti

a3

Nkalebe

Mkpo

Igbogbo

44

Solo

e - di - wo - do wo - zo

Chorus

Atani

Oyo

Ekere

Nkwa
Ukwu

Nkwa
diti

Nzilebe

Mkpo

Ihugbo

Note:  - voice drop

Exp. 2 - Ekele (Greeting) *Welcome song*

SECTION A. SOLO IN FREE TIME_

Line 1 – 3

Una yo lizu n'abu onu (3times)

You are all welcome to the gathering for the song of happiness

(3 times)

Line 4 E –he hei e – yes (affirmation).

Line 5 A he ojo nna na jonde wu ya ni obiadin na mogbo

Whatever bad thing a man does to his people is not expected around me.

Line 6 Shigi je ju'Evaresi nwa da'Agoe –

I said go and ask Everest the son of da'Agoo. ("Daa" is an appellation of respect while calling the name of an elder woman in southern Igbo area. Ago is the shortened form of the name of the woman.)

Line 7 Ebe mu na gi jir'awo me mu oyi m'abiadu la mu o –

Make some gift offerings to me my friend for I have come

Line 8 Epekel' a didi nokunba m'a gbawala

The clay pot has not yet heated up before the news started spreading.

(This is a proverb, which means that their music has not yet heated up but people are already talking good of it).

Line 9 E – o yes (affirmation)

SECTION B CALL – RESPONSE

Call: ndi"abigbo abiaduola
Abigbo people have come

Resp: E –e-e-ei – e –he –e – ha – hae –
Yes (affirmation)

Call - Olu n'ekwu k'una bia dula-
The voice that talks you are welcome.

Resp: Hie –e-e-e-e
Yes (affirmation)

Call: Unu nna O-kwu Igbo wu llulu-
My people Igbo language is proverb.

Resp: He – he he e he e – I
Yes (affirmation)

Call: Nde Chiochi agawala,
The Churchgoers have started going.

Resp: Hie – e e-i e-e
Yes (affirmation)

SECTION A1 SOLO IN FREE TIME

Line 1 Obiariche obiaroji biarinamji, Awu!
He who has come negatively for my kola nut came for my yam as well.
Exclamation

Line 2 Amezukotoroji biarinamji.
All the people who come negatively for my kola came for my yam as well.

Line 3 Tirie elpa no ma l'eze ji nwo.
Let there be something that would hold them.

SECTION C CALL- RESPONSE

Call: E-Ekwuato nweze nde nwe m'u-n'abia n'abigboe, 'Pekelea didi n'uloku
mbamagbawala. Onwa ka l'ederi ndo le-

Yes, Okwuato the descendants of the king you are welcome to Abigbo.
The clay pot has not heated up before the news started spreading.
The moon is brighter than the bush lantern.

Resp: Nde nwa ala nw'eze nde nw'egwu abia dan na le-
The owners of the land, descendants of the king and owners of the
music have come.

Call:/ Resp: Anyi ganipotuzo kw'ekele unn'abianna le –

We must first offer our greetings, welcome to you all.

Call: Onyishi ekele –
The leader greets you.

Resp: Gbanga bia ger'olu anyie-
Come here and listen to our voices

Unu biana bi ger'olu anyi e –
You are welcome to listen to our voices.

Call: Nwa nne lei
My brother/kinsmen
A e ho a-l
Exclamation
Ediwodo wozo
You expect one thing, another comes.

Ex.2 is a welcome song. The group performs it in any context to salute and welcome the audience. Among the Igbo, it is customary to welcome guests. Quite often, the ritual of welcome is performed with the symbolic Igbo kola nut. The kola has been accepted among the Igbo to signify warm reception, goodwill and happiness. The Igbo person attaches great importance to reception and hospitality in all circumstances. Therefore the

ritual of welcoming guests precedes any other business. Although the symbolic kola is not used in performance situations, the ritual of welcoming the audience as musical guests is nevertheless observed. It is presented in musical form. Abigbo musicians perform this song to simulate the ritual.

The song is also an example of the Abigbo chorus with instrumental accompaniment. It is performed in moderate tempo. The metric organization of the song is compound quadruple (12/8). Forty five measures of the song are transcribed. This musical example has three distinct sections marked A, B and C. A variant of section A is marked A¹. Structural features and presentational style distinguish these sections.

Section A is an unaccompanied solo prelude performed in free time by the lead singer. The text generally announces the presence of Abigbo music and musicians. It also welcomes the audience. The style of delivery is a combination of direct speech and proverbs. The section is rounded off with a proverb that alludes to the popularity of the music. Ekwekere adidi nunoku'ba m'agba wala literally is the "clay pot has not yet got hot but the news is already spreading". The earthen pot signifies the musical orchestra. This proverb means that Abigbo music is just beginning but people are already enjoying it. It implies that all the people enjoy Abigbo music all the time.

This section is twelve bars long. There are seven melodic and textual statements marked a to f. The first melodic statement is modified in a¹ and a² by starting a third higher than a. This variation is aimed at producing musical effect and variety to avoid the monotony of repeating the same text three times at the same level and with the same exact setting. The third statement

leads to a restful cadence that is melodically decorated in bar 4. Off beat entries characterize a , a^1 and a^2 . These articulate the position of \underline{u} as a pick up vowel in the spoken version. From c , anacrusic opening characterizes the melodic statement till the end of this section. The anacrusis articulate the unstressed positioning of the corresponding textual syllables in the spoken version.

Between a and a^2 , melodic variations occur using the same textual statement. While the melodic intervals vary, the text and rhythm do not. The intervallic relationships of a , a^1 , a^2 are as follows:

A	a^1	a^2
Unison	Unison	Unison
Major 2 nd down	Pft. 4 th down	Pft. 4 th down
Min. 3 rd down	Min. 3 rd down	Min. 3 rd down
Maj. 2 nd down	Maj. 2 nd down	Min. 3 rd down
Maj. 2 nd up	Maj. 2 nd up	Maj. 2 nd up
Aug. 4 th down	Pft. 5 th down	Pft. 4 th down
Unison	Unison	Unison
Unison	Unison	Unison

Table 2

From the intervallic relationships of the phrases, it is again evident that Abigbo melodic constructions are not bound by the tonal contour of the text. Musical interest is as important as clarity of text. There is a clear sense of phrasing in the song as shown with phrase marks. The expletives, e , he , and o , are used

to round off each sub-unit of the section either at a non-restful cadence (bar 8) or at a restful cadence (bar 4 and 12).

Section B of this song is solo-chorus performance in strict time. A variant of the thematic material of Ex. 1 is used. Abigbo musicians use this musical section for affirmation of group consensus as well as solidarity in different contexts. Section B starts with affirmation of the group's solidarity. The lead singer welcomes members to the music performance. The group responds to affirm solidarity. The lead singer then addresses the group figuratively. Instead of repeating Nd'Abigbo (Abigbo members) he uses Olu n'ekwuka (the voice that talks). This poetic device ensures variety and textual interest.

The melodic statement "g" changes a note to accommodate the text in g¹. The chorus responses have strong chordal interest featuring up to five note chord as the voice parts separate and combine. The chorus response "h" pauses on the fifth degree of the scale. Its variant "h¹", pauses on a restful cadence. A combination of e, he and ha are used in h. The third variant, h², accrues the double vowel sound ei. The i acting as a voice dropping figurai, gives a glissandi finish. In h¹ and h³, a combination of the consonant h and double vowel sounds ie being emphatic that makes the entry of the chorus more marked. In h², he is alternated three times with its consonantal ellipses. The third repeat is the preparation for the cadential note, a double vowel sound, ei which again features the voice-dropping figurai, i. The last chorus response of this section pauses on a restful cadence. The second inversion of the first note chord is used. Again the chorus features strong chordal progressions containing up to five notes. At measure 22, three instruments

(Oyo, Ekere and Igbugbo) structurally bring the section to a definitive ending in order to introduce the solo passage in free time.

Having affirmed the group solidarity, the lead singer prepares the ensemble for the main song in A¹. This is an unaccompanied interlude presented in free time. Vocal and instrumental interjections are used for effect. In the presentation, the melodic statement "k" is varied to accommodate textual variation in "k1". A leap of a minor 7th down occurs at k1. This leap is properly countered by a move to the opposite direction as per voice leading rules. A variation of "f" is introduced at f¹. In f¹, a transposition of the anacrusic beats a perfect 5th up is used.

At C, the music is performed in strict time. It employs the call and response technique. The call part at "o" creates suspense on a relatively high note. This is resolved in the chorus response as it slopes to a restful cadence at "p". At "q", the lead singer gives a cue and then joins the chorus to present the main textual message of the song: "we shall first offer greetings." The lead singer breaks off from the joint action to present greetings as the leader at "r". This produces a slight overlapping of parts at "r".

The musical score for Ex.2.1 is presented in three staves. The top staff is labeled 'Solo' and contains two measures of music. The first measure is marked with a 'q' above it and contains the lyrics 'ga n'i - po - tu - zo kw'e - ke - leu'. The second measure is marked with an 'r' above it and contains the lyrics 'o - nyi - shie - ke - le'. The middle staff is labeled 'Chorus' and contains two measures. The first measure is marked with a 'q1' above it and contains the lyrics 'ga n'i - po - tu - zo kw'e - ke - leu'. The second measure contains the lyrics 'na - bian - na le'. The bottom staff is a bass line with notes corresponding to the lyrics above. A 'U-' symbol is located at the bottom right of the score.

Ex.2.1

In "r", the lead singer explores the high tessitura of his voice in order to emphasize the text. The suspense created by the lead singer in "r" is resolved as the chorus response comes to a restful cadence. At "u" the lead singer uses the expletives, a, e, hoai, to heighten the mood of the performance.

The interrelationships of the melodic and textual phrases in Ex.2 are given below.

Phrase	Bar	Related phrase	Bar	Musical relationship	Textual relationship
a	1	a1	2	Melodic	Textual
		a2	3	Melodic	Textual
f	10-11	f1	30-31	Melodic	Textual
g	13	g ¹	14-15	Melodic	Textual
h	13-14	h1	15-16	Harmonic	Textual
		h2	17-18	Harmonic	Textual
		h3	19-20	Harmonic	Textual
k	23	k1	25	melodic	Textual

Table 3

This musical example is characterized by the undulating melodic contour. Chords of varying number of notes are used in the chorus part of this song. These range from dyads to 13th chords. Homophonic texture is dominant. Parallel 4th is predominantly used. This occurs between two high

voice parts at 'h', 'h¹', 'h²' and 'q¹'. It is evident in this example that even when not used in parallel progressions, harmonic intervals of 4th and 5th are predominant.

The chord structures cum progression per beat are tabulated below.

Phrase	Chord no	Type of chord	Degree of the scale	Special feature
h	1	9 th chord	6 th	-
	2	9 th chord	5 th	-
	3	minor triad	6 th	-
	4	major triad	5 th	without the 3 rd
	5	7 th chord	6 th	-
	6	9 th chord	5 th	-
h ¹	1	9 th chord	1 st	Without the 3 rd and 7 th
	2	minor triad	6 th	-
	3	9 th chord	1 st	without the 3 rd
	4	9 th chord	2 nd	without the 3 rd and 7 th
	5	9 th chord	5 th	without the 3 rd and 7 th
	6	9 th chord	1 st	2 nd inversion
h ²	1	Minor triad	2 nd	-
	2	9 th chord	1 st	without the 3 rd and 7 th
	3	minor triad	6 th	without the 5 th
	4	major triad	5 th	without the 3 rd
	5	major triad	4 th	-
	6	minor triad	6 th	without the 3 rd

h ³	1	13 th chord	5 th	Without the 7 th
	2	13 th chord	5 th	Without the 3 rd and 7 th
	3	13 th chord	5 th	Without the 3 rd and 7 th
	4	9 th chord	5 th	Without the 3 rd
	5	major triad	1 st	2 nd inversion
p	1	Minor triad	6 th	Without the 5 th
	2	Minor triad	6 th	Without the 5 th
	3	7 th chord	6 th	Without the 5 th
	4	7 th chord	6 th	Without the 5 th
	5-8	minor triad	6 th	-
q	1	9 th chord	5 th	Without the 3 rd and 7 th
	2-4	major triad	5 th	Without the 3 rd

Table 4

It is evident that some chord structures in this example are characterized by the omission of the 3rd. The dominance of the chords without the 3rd indicates that in Abigbo music, chords with open 4^{ths}, 5^{ths} and 6^{ths} are normative.

In bar 31, the instruments come in to accompany the vocal part. Nkwa etiti makes the first entry, establishing a strict time frame before the other instruments join. The entry of the instruments playing rhythmic and melorythmic themes mark the continuation of the music in strict tempo.

Each instrument plays an identifiable rhythmic or melorythmic theme. The membrane drums play melorythmic statements while the other instruments play rhythmic theme. The thematic statements of the instruments

are marked "a", while the variations on the themes are shown with numbers after the letters.

Nkwaetiti has four variations on its theme in the example, while nkwaukwu has one variation. They are internal modifications of the rhythmic and meloythmic contents of the themes. All the other instruments maintain their respective thematic statements throughout.

Atani and igbugbo duplicate the same rhythmic theme on different instrumental timbres while oyo and ekere do the same with a different rhythmic theme. In his discussion of the theoretical content of African music, Nzewi identified and discussed the ensemble roles of African instruments as Master/Principal instrument (most freedom to develop theme and interpret actions phonically), Obligato instrument (aesthetic compliment for an ensemble), Action motivation instrument (could develop sections of theme), Phrasing-referent (reiterates theme without variation) and pulse (marks pulse without variations) instruments. (1997:35-57) Some of these roles are used in Abigbo music and are used for the analytical discussions on the instrumental part of the music. The phrasing referent pattern played on the ekere is re-enforced on the oyo. Atani and Igbugbo combine to mark the beats of the music. Nkwa etiti and nkwaukwu play similar melorythmic themes. There is interstructural relationship between Nkwaukwu and Nkwa etiti.

The image shows two staves of musical notation. The top staff is labeled 'Nkwa Ukwu' and the bottom staff is labeled 'Nkwa etiti'. Both staves have a vertical line on the left side. The Nkwa Ukwu staff contains a series of notes and rests. A bracket above the first four notes is labeled 'a1'. An asterisk symbol is placed above the fifth note. The Nkwa etiti staff contains a series of 'x' marks, indicating pulse points, with some notes interspersed.

Ex.2.2

The thematic statements played by nkwa etiti and nkwa ukwu make a complete melorhythmic statement when isolated. Although the two drums in the ensemble share the statement, a single drummer would play it as a single drum line. The three drums play the action motivator role (Nzewi 1997:50). The interplay of the various thematic statements of the instruments generates multilinear polyphony.

Example 3 - Ndiamumauga (False prophets)

Transcription of full song

Solo

Chorus

lbugbo

O - kea - mu - ma chio - chia - ka - ria - la ni U - nu

Yes

3

kpa - cha - ra - d'a - nya o - kea - mu - ma chio - chia - ka - ria - la

5

O - nwa ka - ri - r'e - de - rin - do o - kwu o O -

o -

7 *mm = ♩. 72*

kea - mu - ma - chio - chia - ka - ria - la o - nye n'i - be bi - lim - kpu - ghu

- ka - mu - ma chio - chia - ka - ria - la ni a - e o -

9

o - nwa - ka - rie - de - rin - do da da di

kea - mu ma cho - chia - ka - ria - la ni a - nyi -

2

11

ha sh'a - nyi meo - ji
 nwe - ru chi - le - ke n'i - shim - bu

13

an - de k'a - nyie -
 O - nwa ka - ri - r'e - de - rin - do - gu o

15

U - mun - kwa m'a - bia - la
 we - r'u - lo cho - chi je ma - chi - e

17

'hu - la n'i - be e - bi - le nne
 we - te - le cha - du - le - ti a - nyie - kpe - we - le

19

U - mun - kwa m'a - bia - la
 we - te - le se - men - si a - nyie - kpe - we - le

21

e - nyi de - de - le
 che - ne ma cho - chi m'o - yua - hia

o -

23

na ga - duo

- na wue - be - le - b'a - hu - ru n'a - ga - la - ba

25

we - r'u - lo cho - chi we ma - chi - e

O - nye n'i - be - bi le n - neo

27

lu - wa

pu - a - kwa la n'u - zo je kpo di - bia shi hu bia - wo - kpe - re a

29

O - tu nwa - ta' - da mne le

31

ye wuo - le cho - chi n'a - ka - la - ba

O - nw'a - ka - le - de - rim - ba - du nwa le

nwe - ru - lo cho - chi shi - me di

33

shi gi je ju E - va - re si o - gu - o

nwe - ru - lo cho - chi s'i - ria - nu

4

35

O - nye n'i - be - bi - le n - neo

nwe - ru - lo cho - chi soa - fi - me a - nyi

37

O - nwa - ka - rie - de - rin - do e

ga n'i - jue - l'u - wa a - ju - ju a - nyi

Atani

39

gi ka - ram chi - le - ke - n'e - kwen - sun -

ga - n'i - jue - l'u - wa a - ju - ju chi - le - ke n'e - kwen - sun -

41

-di ke nwe cho - chi soa - fi - me e o e

-di ke nwe cho - chi soa - fi - me e o e

Note:  Voice drop

EXP. 3 Ndi Amuma Ugha (False Prophets)

Call: Oke amuma chochi akaria la ni,
The prophesies of the church are too much now – Yes! (affirmation)

Unu kpachara d'anya Okeamuma Chochi' a karia la-
Be very careful, the prophesies of the church are too much

Onwa kariri ederindo – Okwu O-
The moon is brighter than the bush lantern – the word (affirmation)

Call/Resp: Oke amuma chochi akariala ni-

Call/ Onye n'ibe bilimkpughu-
Everybody with his kins should be on the alert

Resp: a-e Oke amuma chochi akariala ni-

Yes (affirmation) The prophesies of the church are too much now

Call: Onw'a kariederindo da da di-
The moon is brighter than the bush lantern (affirmation)

Resp: Anyi nweru Chileke n'ishimbu ni
We have God right form the start

Call: Ha shanyi me oji-
They said we should change

Resp: A nde k'anyi ewer'ulo chiochi je machie-
Our people immediately built churches around

Call: Onwa ka ririederind'ogu o –

The moon is brighter than the bush lantern – justice

Resp: Ewetele chapuleti anyiekpewe ni –
They brought chaplet and we started worshipping

Call Umu nkwa m'abia la-

My musicians have arrived

Resp: Ewetele Semensi a-nyi ekpeweke ni-
They brought C.M.S and we started worshipping

Call: 'Hula ni be bile nne –

Make your kin to be at alert

Resp: Ewetele Katoliki any'ekpeweke ni-
They brought Catholic and we started worshipping

Call: Umu nkwa m'abiala-

My musicians have come

Resp: A ndulo anyi echenie ma cho chi m'ovuahia-
Our people thought the church has some wares for sale

Call: Enyi de de le-
My good friend

Resp: Ona wu ebeleb'ahuru n'agala ba.
It is now a matter of wherever they find space in any community

Call: Ha ga duo-
When they get there

Resp: Nwa nda mum'ashi ewer'ulo
Chiochi we machie (Luwa)
The false prophets will build a church

Call: Onye n'ibebile nneo-
Let your kin to be at alert

Resp: Apuakwa la n'uzo jekpo di bia shi hu bia wokpere a ye wuole chochi
n'akalaba –
They go to the roads and call the traditional doctors, telling them to
come to church that they have built churches in the community

Call: Otu nwat'ada nne le-
Any child, a daughter (an expression)

Resp: Onwer'ulo chochi sh'ime di-
There are churches that abort pregnancy

Call: Onw'aka lederi maba du nwale –
The moon is brighter than the bush lantern my people

Resp: Onwerulo chochi s'iri anu -
There are churches that prohibit the eating of meat

Call: Shigi je ju Evaresi Ogu – o -
I said go and ask Everest Ogu

Resp: Onwe dirulo chochi soaf'ime –
There are churches that prohibits pregnancy

Call: Onye n'ibe bile nne o –
Let your kin be at alert

Resp: Anyi ga n'iju el'uwa ajuju-
We will ask the world a question

Call: Onwa ka rie de rin doe –
The moon is brighter than the bush lantern

Resp: Anyi ga n'iju el'uwa ajuju -
We will ask the world a question

Call/Resp: Gi ka ram Chileke n'ekwensu ndike nwe Chochi soafime e-o-e-
Tell me is it God or Satan that owns the church that prohibits pregnancy.

EX. 3 illustrates the unaccompanied Abigbo choral music style. Forty two bars of the song are transcribed for this study. The song is a satire that queries the activities of the different Christian denominations in Igbo land. The text cautions people to beware of false prophets. It draws attention to the

hypocritical activities of Christians and the existing conflict between the Christian churches and traditional religion. Of particular interest is the view of the musicians that God has been known and worshipped in Igbo land before the Christians came with their own God. The song also mocks the conflict among Christian denominations resulting from the scramble for membership. It portrays the extent the Christians have gone to destabilize traditional practices in "m" and "n" to the extent of inviting traditional doctors to join the churches. The musicians present a vivid example of the hypocrisy of contemporary Christians. According to them, the traditional doctor merely needs to pretend to be a Christian by attending church services but is allowed to carry on with spiritual activities and healing practices embedded in traditional religious observances. Abigbo musicians thereby satirize the contradictions of modern religions.

The linguistic style involves direct statements as in "a", as well as proverbs as in "b". These are given poetic form in order to synchronize with the musical presentation in strict time. The setting of the text lines inter-structures solo statements (a, a¹), independent chorus passages (k, m, g¹, n) and solo prompted chorus responses (b, c, e, etc). Occasional variations on the same text occur without conflict of meaning. There are instances of this at "b", "b¹", and "b³". The variations result from semantic modifications normative in Igbo language.

The song starts on a quaver anacrusic beat. This ensures proper positioning of o, a pick up spoken syllable that enables the accented ke to also fall on accented musical beat. The melodic theme in "a" is repeated at bar 7, and varied at "a¹". In "a¹", the extension of the melodic statement is

necessitated by the addition of more words. The phrase "a" acquires different intervallic structure in "a¹". The same text is used without conflict of meaning. Similar melodic variations containing intervallic modification on the same text occur at "f¹" and "f²"; "i¹" and "i⁴".

Musical notation for f¹. The melody is on a single staff with a treble clef and a 7/8 time signature. The notes are G4, A4, B4, C5, B4, A4, G4. The lyrics are "U - mun - kwa m'a - bia - la". The bass line consists of a single note G3. A bracket above the melody is labeled "f1".

Musical notation for f². The melody is on a single staff with a treble clef and a 7/8 time signature. The notes are G4, A4, B4, C5, B4, A4, G4. The lyrics are "U - mun - kwa m'a - bia - la". The bass line consists of a single note G3. A bracket above the melody is labeled "f2".

Musical notation for i¹. The melody is on a single staff with a treble clef and a 7/8 time signature. The notes are G4, A4, B4, C5, B4, A4, G4. The lyrics are "O - nye n'i - be - bi - le n - neo". The bass line consists of a single note G3. A bracket above the melody is labeled "i1".

Musical notation for i⁴. The melody is on a single staff with a treble clef and a 7/8 time signature. The notes are G4, A4, B4, C5, B4, A4, G4. The lyrics are "O - nye n'i - be - bi - le n - neo". The bass line consists of a single note G3. A bracket above the melody is labeled "i4".

Ex.3.1

In these instances, melodic intervals are not bound to the tonal leaps of the spoken text. This further demonstrates that melodic interest occasionally overrides textual interest in Igbo vocal music.

A characterizing feature of this song is the use of voice drop on the syllable ni. In the spoken version, the syllable would end on a short voice drop, depending on its contextual application. In the contexts of use in this song it is correct to use it with a short drop. Set to music, it acquires rhythmic emphasis as it comes on the accented beat. The "i" is the figurai that gives a gissandi finish to the voice drop. The voice drop concludes melodic statements at a, e, "h" and "h1", and can be regarded as a cadence indicator.

The melodic and textual theme "b" occurs five times in this exmple. It also occurs at section C of Ex. 2 at phrase "o".

5

O - nwa_ ka - ni - r'e - de - rin - do o - kwu o O -

C

32 In strict time

Solo

o - nwa_ ka l'e - de rin - do le_____

5

Ex.3.2

It is, perhaps, a catch phrase of Abigbo music. In Ex. 3, it is used to emphasize a major text message in the manner of exclamation (as in b², b³, b⁴) or to brighten the mood of the performance (as in b). At bar 7, the solo

and chorus join to emphasize the textual theme of this song. This results in two-part heterophony that breaks off to parallel 4ths. In "g", the chorus part alternates duple rhythmic pattern within triple rhythm sense.

This is a creative feature that ensures rhythmic variety within a metric framework.

There are instances of overlapping of parts between the solo and chorus parts. These occur at "b", "b¹", "b²", "b³", "b⁴", "f²", "i³", and "i⁴". Overlapping of the parts is structurally required to properly position some of the affected textual syllables as pick-up to the accented syllables within the metric organization. In all these instances, fleeting polyphonic texture results. The alternation of solo calls and chorus responses ends on non-restful and restful cadences, respectively. The solo and chorus come together to mark the three bars ending the song, in which the last bar is further marked with two long notes linked with double quaver embellishment. The crochet and quaver beats are predominantly used to carry the speech rhythm of the text. Longer beats are then used to mark cadential pauses.

The chorus part is primarily heterophonic. It, however, occasionally breaks off into two-part polyphony and three-part polyphony. These produce chords of two notes and three notes. In the instances where two-part polyphony occurs, six different harmonic intervals are used. These are major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th and minor 7th. A statistics of the harmonic intervals from bar 9 where two-part polyphony starts in the chorus part, till the end of the music shows that while major 2nd occurs five times, major 3rd occurs twenty two times. Minor 3rd occurs twelve times while perfect 4th occurs sixty two times. Minor 7th occurs two times, and perfect 5th occurs

once. The statistics recommend that although the interval of 4th is dominant in this example, harmonic 2nds, 3rds, and 7ths are normative in the culture. The structures of the chords that occur in the chorus part are given in the table below. These range from dyads to 11th chords. Dyads are two note chords that appear in different harmonic intervals. They are normative harmonic structures in traditional music. Although dyads bear underlying sense of chords, they are not presented in this table. Only chords with three or more notes are presented. This is because they present clearer chord structures in the example.

Phrase	Chord no	Chord type	Degree of scale	Special feature
g ²	1-3	Minor triad	6 th	1 st inversion
n	1-2	Minor triad	2 nd	Without the 3 rd
	3	Minor triad	6 th	-
	4-7	Minor triad	2 nd	without the 3 rd
	8	7 th chord	6 th	without the 5 th
	9-10	11 th chord	2 nd	without the 3 rd and 9 th
	11-15	minor triad	6 th	-
O ²	1-2	7 th chord	6 th	Without the 5 th
i ⁴	1-2	7 th chord	2 nd	Without the 3 rd
p	1	7 th chord	6 th	Without the 5 th

Table 5

It is evident from this chord chart that chords occur on the 6th and 2nd degree of the scale only. More chords occur on the 6th degree than on the 2nd degree. Chords without the 3rd are common in this example.

The interrelationships of the phrases in EX.3 are given below:

Phrase	Bar	Relates phrase	Bar	Musical relationship	Textual relationship
a	1	a ¹	3	Melodic	Textual
		a ²	9	Melodic	Textual
b	6	b ¹	10	Melodic	Textual
		b ²	14	Melodic	Textual
		b ³	32	Melodic	Textual
		b ⁴	38	Melodic	Textual
f	12	f ¹	16	Melodic	Textual
		f ²	20	Melodic	Textual
g	13	g ¹	21	Harmonic	Textual
		g ²	25	Harmonic	Textual
h	15	h ¹	17	Harmonic	Textual
		h ²	19	Harmonic	Textual
					Harmonic
i1	18	i ¹	26	Melodic	Textual
		i ²	30	Melodic	Textual
		i ³	34	Melodic	Textual
		i ⁴	36	Melodic	Textual
o	31	o ¹	33	Harmonic	Textual
		o ²	35	Harmonic	Textual
p	37	p ¹	39	Harmonic	Textual

Table 6

The interrelationships of the phrases occur in the form of internal rhythmic variation, tonal variations, harmonic variations and sequential use of them. Textual variations occur in the form of semantic modifications entailing addition of more words or syllables as well as substitution of certain words in order to modify or amplify the message of the text. In some instances ("l" and "i3"), melodic phrases are adapted to different textual phrases.

This musical example features primarily, two chords at non-restful and restful cadences. The non-restful cadences pause on a 5th note chord. While the restful cadences pause on the 6th note chord. The 5th note chord is generally approached with the 6th note chord while the 6th note chord is approached with the 5th note chord.

39


gi ka - ram chi - le - ke - n'e - kwen - sun-

ga - n'i - jue - l'u - wa a - ju - ju chi - le - ke n'e - kwen - sun-

41

-di ke nwe cho - chi soa - f'i - me e o - e

-di ke nwe cho - chi soa - f'i - me e o - e

Note:  Voice drop

Ex.3.3

This cadential progression pervades Abigbo musical examples.

Although the call and response pattern is used, the melodic and harmonic themes are developed by the solo and chorus parts according to the continuously varying text.

Example 4 - Ekwe Chochi (The church bell)

Transcription of part of the song

mm = ♩.72

Solo

E - kwe cho - chi n'a - ku n'o h'a - nyi le

Chorus

o - yi - m'a - bia - wa - la - mu

Solo

U - mu n - ne le

Chorus

o - yi - m'a - bia - wa - la - mu

Solo

o o e - he - e eh

Solo

lu - lui - du - m'i - je le m'i - be a - ma - ra - na ma a - gba e - pe - ke - lea

Solo

di - li nu - ro kum - ba - m'a - gba la

cue cantor

o - we - le wu - le - je - du - wa da e o -

chorus

2

11

Solo

U - mun - ne le

Chorus

- yi - m'a - bia - wa - la - mu o o e ei o -

Atan

Oyo

Ekeru

Nkwa
Ukwu

Nkwa
etiti

Nkelebo

Mkpofu

Igbugbo

The musical score is written on ten staves. The top two staves are for vocal parts: 'Solo' and 'Chorus'. The Solo part begins at measure 11 with a rest, followed by a melodic line with a 'cl' (crescendo) marking. The Chorus part has a 'f' (forte) marking and lyrics: '- yi - m'a - bia - wa - la - mu o o e ei o -'. Below the vocal staves are seven instrumental staves: 'Atan', 'Oyo', 'Ekeru', 'Nkwa Ukwu', 'Nkwa etiti', 'Nkelebo', and 'Mkpofu'. The 'Oyo', 'Ekeru', and 'Nkwa etiti' staves feature a long 'a' (accents) marking over their respective parts. The 'Igbugbo' staff at the bottom shows a rhythmic accompaniment with eighth notes. The score is in a single system with a repeat sign at the end.

13

Solo

Chorus

- yi - m'a - bia - wa - la - mu o o e e

Alari

Oyo

Eare

Nkwa
Ukwu

Nkwa
nti

Nlebe

Mkpo

Izugbo

Note:  Voice drop

Exp. 4. Ekwe Chochi (The Church bell)

Call: Ekwe chochi n'aku n'ohanyi le –
The church bell is tolling in our neighborhood

Resp: Oyi ma biwalamu o – ei-
My friend I am coming (affirmation)

Call: Umunna le –
My kinsmen

Resp: Oyi m'abiawala mu o – o – ehe –eh –
My friend I am coming (affirmation)

Call A lului du m'ije lem i be a marana ma agba –
The urge to follow my kins has griped me

Epekere adili nur'okum b'am'agbala –

The earthen pot has not yet heated up and the news has started spreading

Call: Owele wule je duwa da e

Where is the world going my dear?

Resp: Oyimabiawala mu o-o e ei

My friend I am coming (affirmation)

Call: Umunne le

My kinsmen

Resp: Oyimabiawala mu o-o-e-e

My friend I am coming (affirmation)

Ex. 4 is an Abigbo music in which the chorus uses distinct melodic settings of the same textual statement in response to the call part. Fourteen measures of the song are transcribed. The measures transcribed capture the essence of the music without prejudice to the creative variations in the untranscribed sections.

This song again satirizes the activity of the church in Igbo land. The style of delivery of the textual message is metaphorical. Ekwe Chochi (church

bell) is a figurative presentation of the conflict of beliefs between Kinsmen and women that are separated by the different church denominations. The tolling of the different denominational church bells in contemporary Igbo societies symbolizes division of belief. The Christians are divided among the denominations as well as against Igbo traditional beliefs and practices.

The song is performed at a moderate tempo in strict time. The first eight measures constitute an unaccompanied choral introduction. The first melodic phrase "a" starts off the main beat. This has been constantly encountered as idiomatic in positioning the strong vocal syllable on the accented beat according to the rhythm of the spoken version. The melodic phrase contains a leap of a minor 7th between n'o and ha which is appropriately contrasted with movements in the opposite directions before and after the leap.

The image shows a musical score for two parts: Solo and Chorus. Both are in 12/8 time. The Solo part begins with a melodic phrase marked 'a' that includes a leap between the syllables 'n'o' and 'h'a'. The Chorus part follows with a steady melodic line. The lyrics for the Solo part are 'E-kwe cho - chi n'a - ku n'o h'a - nyi le' and for the Chorus part are 'o - yi - m'a - bia - wa - la - mu'.

Ex. 4.1

This demonstrates voice-leading procedures in Igbo music illustrated in Abigbo music. Whereas the tonal inflection for the text n'o-ha is low low, the

leap gives low and high tones to it. This places rhythmic and tonal stress on ha without compromising the textual meaning in the context of use.

The leap prioritizes the musical interests over spoken tones. Similar example occurs at measure 9: li nu.

Phrase "a" pauses on a non-restful cadence, prompting the chorus response "b". The response brings the thematic statement to another non-restful cadence on the 5th note chord that finishes with a voice drop. Another call by the soloist prompts a response that brings the thematic statement to a restful cadence.

The chorus presents variations of the thematic statements as the song progresses. The melodic theme is answered with a harmonic variation of b. The opening chorus theme "b" acquires more notes and chords at b¹. The call and response structure is interrupted with a three measure solo statement (bars 7-9). A solo statement by a cue cantor overlaps the soloist's statement and brings in the chorus. The chorus response at "f" is followed by the soloist's transposition of "c" a 4th down at c¹.

The image displays two systems of musical notation. The first system, starting at measure 3, features a Solo part on a treble clef staff and a Chorus part on a bass clef staff. The Solo part has a melodic line with a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The Chorus part provides a harmonic accompaniment with chords. The lyrics 'U - mu n - ne le' are written below the Solo staff. A bracket labeled 'c' spans the final two notes of the Solo line. The second system, starting at measure 11, shows the Solo part transposing the melody down a fourth. The Chorus part continues with a similar harmonic accompaniment. The lyrics 'U - mun - ne le' are written below the Solo staff. A bracket labeled 'c1' spans the final two notes of the Solo line. The Chorus part has a bracket labeled 'f' above it.

Ex. 4.2

The chorus response here demonstrates a possible result of basing the intervallic structure of tunes on the tonal speech levels of words. A melody must be transposed up or down without intervallic alterations in order to retain the tonal inflections of spoken text. On the contrary, a new melody must be composed for the same text each time it is used. The exact transposition of *c* is normative but does not appear to be a deliberate attempt to adhere to the tonal flow of the text. This is because the technique is not dominant in the examples. Phrase "b" occurs four times in the transcription with four different melodic and harmonic variations.

Overlapping of parts occurs in this song between the cue cantor and lead singer at measure 9. The overlap produces two-part polyphony. Harmonic Intervals of 5th, 2nd and 3rd result. The interval of perfect 4th is dominant in the song (bar 2,3,4,11,etc). It occurs twenty one times, while the 3rd occurs three times. The harmonic interval of a 5th occurs three times in the song. Chord types range from dyads to 9th chords.

The chord structures are given below. Dyads are not included.

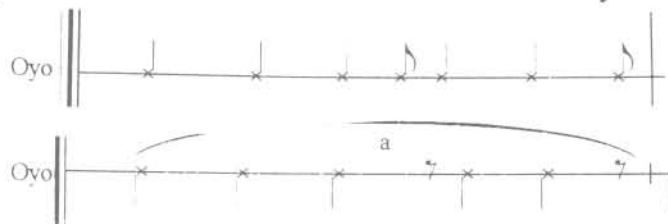
Phrase	Chord no	Chord type	Degree of the scale	Special feature
Bb	1	Minor triad	6 th	-
b ¹	1-2	Minor triad	6 th	Without the 3 rd
	3	Minor triad	6 th	Without the 3 rd
	4	Minor triad	6 th	-
	5	Minor triad	5 th	-
b ³	1-2	7 th chord	6 th	Without the 3 rd
	3	Minor triad	6 th	-
	4-6	9 th chord	5 th	without the 3 rd and 7 th
	7	Minor triad	1 st	-
	8	9 th chord	2 nd	without the 3 rd and 7 th

Table 7

It is evident from these chord structures that the use of chords without the third is normative. Chord structures that feature harmonic 4ths and 5ths are predominant. The 6th note chord is again used more often than the other scale notes.

The instruments start accompanying the voice after a cue given by nkwa etiti at bar 10. The instruments play the same thematic statements as in Ex. 2. However, oyo plays a variation of the thematic statement by dropping some pulses thus:

Ex.4.3



The instruments maintain the various ensemble roles performed in Ex. 2. This demonstrates that Abigbo musicians have predetermined roles for instruments in the ensemble irrespective of the song accompanied.

Example 5 - Instrumental themes and extemporisations on Nkwaetiti and Nkwaukwu in an intensive dance section

mm = ♩.136

The musical score is written for eight instruments, each on a five-line staff with a 12/8 time signature. The tempo is marked as *mm = ♩.136*. The score is divided into two measures. In the first measure, all instruments have a whole rest. In the second measure, the instruments play rhythmic patterns:

- Atani:** Four dotted quarter notes, marked with a slur and 'a'.
- Oyo:** Four dotted quarter notes, marked with a slur and 'a'. The second and fourth notes have a '7' below them.
- Ekeye:** Four dotted quarter notes, marked with a slur and 'a'. The second and fourth notes have a '7' below them.
- Nkwaukwu:** Four dotted quarter notes, marked with a slur and 'a'.
- Nkwaetiti:** The first measure contains a rhythmic pattern marked 'a'. The second measure contains a more complex pattern marked 'b', consisting of eighth notes and dotted eighth notes.
- Nkelebe:** A rhythmic pattern of eighth notes and dotted eighth notes, marked with a slur and 'a'.
- Mkpo:** Four dotted quarter notes, marked with a slur and 'a'.
- Igbugbo:** Four dotted quarter notes, marked with a slur and 'a'.

3

Atani

Oyo

Ekere

Nkwaukwu

Nkwaetiti

Nkelebe

Mkpo

Igbugbo

a

a

a

a

a

c

bl

a

a

a

a

a

a

a

5

Atani

Oyo

Ekere

Nkwaukwu

Nkwaetiti

Nkelebe

Mkpo

Igbugbo

a

a

a

a

a

b1

c1

a

a

a

a

7

Atani

Oyo

Ekere

Nkwaukwu

Nkwaetiti

Nkelebe

Mkpo

Igbugbo

a

a

a

a

d

a

a

a

8

Atani

Oyo

Ekere

Nkwaukwu

Nkwaetiti

Nkelebe

Mkpo

Igbugbo

a

a

a

a

a

d

b2

a

a

a

a

Extemporizations on Nkwaukwu on the above music background

The image shows three staves of handwritten musical notation. The first staff begins with a treble clef and a 12/8 time signature. It contains a sequence of notes and rests, with a slur over the first six measures labeled 'a'. The second staff starts with a measure number '4' and contains two phrases: the first is slurred and labeled 'a1', and the second is slurred and labeled 'b'. The third staff starts with a measure number '6' and contains a single long phrase slurred across all measures, labeled 'c'. The notation includes various note values, rests, and slurs, typical of a musical score for a specific instrument or voice.

Ex .5 demonstrates extemporizations on two instruments (Nkwa etiti and Nkwaukwu) in a primarily instrumental section of Abigbo music. This is transcribed from an instrumental section that is performed in fast tempo after a chain of songs in moderate tempo. The example illustrates formal orchestral design. Normally intense instrumental variations are avoided in the choral sections of Abigbo music while being highlighted in the instrumental sections. Although extemporizations are allowed in such sections, it is nevertheless properly sequenced as instruments take turn to extemporize. Singing is not dominant in the instrumental movements.

Nkwa etiti presents the first extemporization in Ex.5. The other instruments retain unvaried themes. There are four thematic statements presented by nkwa etiti. These are marked a, b, c, d. Two variations of b occur. In "b¹", the thematic statement "b" is presented on a single tone level while the same motivic pattern is compressed into two dotted crotchet beats in "b²". A rhythmic variation of "c" occurs in "c¹". The motivic pattern is a rhythmic counterpoint of nkwaetiti theme.

The musical notation consists of two staves. The top staff is labeled 'Nkwaukwu' and the bottom staff is labeled 'Nkwaetiti'. A vertical double bar line is on the left. A vertical single bar line divides the music into two measures. In the first measure, the Nkwaukwu staff has a melodic line with four notes, each with a downward stem, and a rhythmic accompaniment of 'x' marks. A slur is above the notes, and the letter 'a' is centered above the staff. The Nkwaetiti staff has a rhythmic pattern of 'x' marks. A slur is above the staff, and the label 'b1' is centered above it. In the second measure, the Nkwaukwu staff has a melodic line with four notes, each with a downward stem, and a rhythmic accompaniment of 'x' marks. A slur is above the notes, and the letter 'a' is centered above the staff. The Nkwaetiti staff has a rhythmic pattern of 'x' marks. A slur is above the staff, and the label 'c1' is centered above it.

Ex.5.1

Nkelebe plays the inversion of the rhythmic cell of nkwa etiti in b. Nkwaetiti cadences the extemporizations with long notes at "b2" (bar 9) enabling a return to the motivic pattern.

Extemporizations on nkukwu are performed on the same instrumental accompaniment background used for nkwaetiti. Three thematic statements are presented. The first thematic statement "a", is varied at "a¹" with a slight rhythmic adjustment by adding more notes that restructures the accents.

It is evident in this example that logic in Abigbo music orchestration assigns lead roles to some instruments while others perform accompaniment roles.

Extemporizations and variations are normative, but structurally controlled.

The analyses of the examples presented in this work do not pretend to cover all the details of the music analyzed. Such in-depth analysis would belong to a different research approach to the nature of Abigbo music. The attempt in this work is to discover the basic features of Abigbo music that would inform the modern art music composition. All theoretical conclusions that have been directly or indirectly drawn in the course of this analysis form the background for further studies on Abigbo music, Igbo music and African music in general.

3.2.3 Summary of the Analyses

Interrelationships of the examples

All the examples feature basic antiphonal structure. This is applied according to the textual content of each song. The occurrence of melodic/textual statement "o" used in Ex. 2, in Ex. 3, indicates that Abigbo musicians aspire for unifying features in their songs by retaining appropriate musical statements in different songs. In all the examples, stylistic

consistency pervades the songs in the nature of undulating melodic contour, chord structures that are dominated by intervals of 4ths, consistent cadential idiom, and instrumental accompaniment characterized by cyclic thematic materials.

Two chord structures are normative at restful cadences: that ending on 1st note chord and that ending on the 6th note chord. Voice drop is also normative in Abigbo songs especially to signify cadences. Abigbo melodies employ judicious mixture of conjunct and disjunct motions. There is conformity to voice leading norms. Wide melodic leaps are contrasted with movement in the opposite direction.

Form

Antiphonal structure is basic in abigbo music. The presentation features solo statements and chorus statements. Solo statements occur in Ex. 2(bar 1-12) and Ex. 4(27-29). Abigbo music maintains clear sense of phrasing. Although the lengths of phrases vary from song to song, two-bar phrases are preponderant.

Setting of texts to melodies

The languages of most sub-Saharan African societies are tonal. The Igbo language, also tonal, influences the pitch and rhythm elements of songs to a degree. There are three primary levels of tone in Igbo language: low, mid and high. "A word could have many meanings depending on it's intonation, application and of course, it's function in a sentence"(Agu 1984:194) Correlation of speech tone and melodic leaps in tonal languages retains as much as possible the linguistic implications or meaning of the text. While this

is a norm, it does not appear to be a rule. In Abigbo songs, there is a balance between musical interest and textual tones. While correlation between speech tones of text and melodic leaps occur, the expediency of aesthetics warrants deviations. Instances of tonal violations for musical interest without obscuring the linguistic meanings of the texts have been observed.

The Abigbo example furnishes evidence that African melodies are not slavishly dependent on the tonal inflections of the texts. It would also be possible to debunk the underlying notion from such tone-text relationship that the tonal contour of text suggests melodic motion for traditional composers, implying that African composers are not capable of original melodic inventions.

Syllabic setting of text is a norm in Abigbo music but not a rule. Therefore, in addition to syllabic text setting, there are instances of one syllable sung to two or more pitches as in bar 4 of Ex. 1 and bar 5, 8, 9 and 10 of Ex. 3. This is evidence that Abigbo music and perhaps, most African music, are not rigidly structured on one syllable per note fashion. Text setting appears to be free and music determined in Abigbo music.

Tonality

Abigbo musicians maintain distinct tonal system. The songs are constructed on heptatonic scale. The diatonic seven-note scale and its octaves are used. Abigbo music is, however, not constructed on specific keys. Songs are performed on pitch levels that are convenient to the singers. A song may be stopped and re-started on a convenient pitch level if the initial pitching is higher or lower than the singers can manage. In general, Abigbo

chorus singers take tonal cue from the lead singer who normally starts Abigbo songs.

Harmony and Texture

The chorus part of Abigbo is often sung in more than one voice part, ranging from two to four or more parts. Each voice part is conceived to have independent existence while matching the others as per traditional harmonic idiom of vertical intervallic concord. Each part is conceptually linear but supports the vertical unity of the parts. The linear harmonic idiom in Abigbo derives from the Igbo harmonic culture, which is intuitively acquired. In the linear harmonic thought, each part is an identifiable melody. Such melodies are called harmonic melodies in this work. From the vertical thought, the parts produce chords of varying number of notes and structural qualities. Therefore, harmonic conceptualization is gestaltic. A whole melodic statement is taken as a unit in horizontal thought to match another melody. The apparently incidental harmonic result conforms to cultural idioms, otherwise it would be rejected. In an earlier study, Nzewi agrees that: "Every ensemble theme for a piece played by any member of an ensemble constitutes a component of the ensemble harmonic length and block. When its tonal/ pitch or timbre implications are matched with corresponding lengths of other ensemble themes, harmony perceived in horizontal affect, results." (1997:54)

Abigbo music features a wide range of chordal results. The following chord structures are identified in the examples: dyads, triads, 7^{ths}, 9^{ths}, 11^{ths} and 13^{ths} chords. These appear in different qualities on different degrees of the scale. A feature of the chords is the omission of the 3rd. Harmonic interval

of a fourth is frequently used in the dyads, and more often, between two adjacent parts. The chord on the 6th degree of the scale is more frequently used than other chords types. Often, it occurs at restful pauses. At such instances, the chords on the 2nd degree or 5th degree are used to approach it. In other words a progression of II - VI or V – VI occurs. A second inversion of the major chord on the first degree also occurs at restful pauses. It is often approached with a chord on the 5th degree. It is evident from the chordal structures that Abigbo music has consistent features of highly developed harmonic idiom.

Abigbo music features a combination of heterophonic, polyphonic and homophonic textures. However, these do not appear evenly, in each song. While Ex. 1 is essentially homophonic in the chorus part, EX. 2, 3 and 4 combine the three textures.

The instrumental section features cyclic presentation of thematic materials. Each instrument plays an identifiable theme that combines with the other instrumental themes to produce dense rhythmic polyphony.

The writer presented a critique on the contributions of some writers on the notation of African music in this chapter. The observation of the writer is that there has not been a universally accepted system of notating African music other than those that combine aspects of Western notation. In view of the inchoate state of some of the prescriptions, and the adaptability of African

music to the Western notation, the writer has used the Western notation for this work. It is also argued in this chapter that the transcription of Igbo music does not pose any special problem. Analyses of transcribed Abigbo music have been undertaken in the chapter. The analyses, which aim at revealing specific features of Abigbo music, also led to some theoretical conclusions. In the next chapter, Abigbo musical features are applied in the composition of Abigbo for symphony orchestra.

3.3 PLATES



The chairman's compound. The researcher at the compound before the arrival of Abigbo members.



Abigbo musical instruments and some members of Abigbo.



Abigbo leaders in Okwuato, Mbaise.



The researcher and some members of Abigbo listen attentively to some explanations by a member.



The researcher and Abigbo members listen to Mr. A. Akwuruaha as he answers some questions.



Abigbo members in the performance formation.



Abigbo costume displayed by Mr. Aguogbuo, the chairman and lead singer in Okwuato.



The lead singer leads the group into a musical performance.



A child playing the knocker during a performance. Note the younger brother's involvement.



An Abigbo dancer demonstrates Abigbo dance. Note the vibration of the whole body.



Abigbo instrumentalists in action.



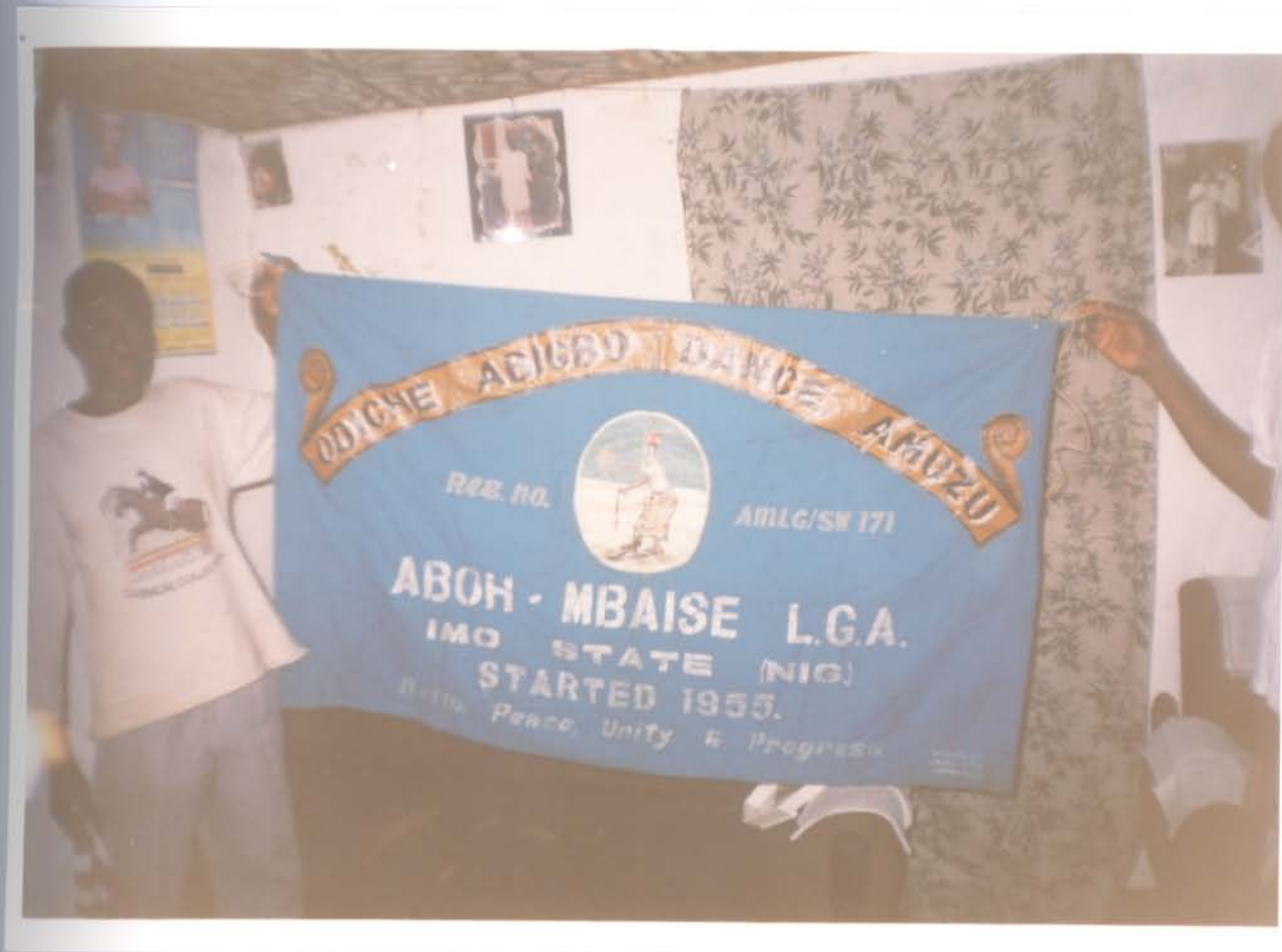
Abigbo drummer in action.



Abigbo drummers in complimentary extemporatory performance.



The researcher and Abigbo members dance to Abigbo music.



Abigbo music banner in Amuzo, Ezinihite.



Mr. Nwala Ejenyoku and Mr. Daniel O.C Onwuka, the past and present chairmen of Abigbo in Amuzu, Ezinihite, Mbaise, where Abigbo has its origin.



The researcher with Abigbo leaders in Amuzu Ezinihite, where Abigbo originated.

PART

TWO

CHAPTER FOUR

ABIGBO

FOR

ORCHESTRA

4.1 ABIGBO FOR ORCHESTRA: RATIONALIZATION OF THE COMPOSITION

The aim of Abigbo for Orchestra is to capture, in totality, the idiomatic and stylistic distinctions of Abigbo traditional choral-dance music and recombine them with some Western classical compositional procedures in order to achieve a continuum of the traditional Abigbo music in modern art music form. There are deliberate attempts to evoke the essence of the traditional Abigbo music in the work. Unity and variety are maintained in the modern orchestral composition by creating a musical link with the traditional Abigbo music and at the same time, creating points of departure from it. A combination of Western and African musical instruments, compositional theories and principles sustains the intercultural thrust of the modern composition.

In order to maintain a link with the traditional Abigbo music, the following are done:

- > There is use of Abigbo harmonic idiom. This features chords used in more or less parallel motions. These chords use harmonic intervals of 4^{ths}, 5^{ths} 6^{ths} and occasionally 3^{rds}. Western functional harmony based on triads is not favoured in this work. This is because the work is not approached as an imitation of Western classical harmony based on the diatonic scale chord progressions.

- > Some Abigbo vocal melodies and melorhythms of the instruments are transformed for the orchestral instruments, while attempts are made to

compose original melodies that capture the stylistic distinctions of Abigbo melodies. In this wise, some of the instrumental melodies in the orchestral work bear close affinity with vocal melodies of Abigbo songs.

> The principle of performance composition is employed in the orchestral work in order to ensure that this work offers fresh listening experience at any performance. This creative principle of Igbo music affords performance creative experiences and inputs in the out come of every performance.

The principle of extemporization and improvisation are thus used in the orchestral work. These distinguish Abigbo traditional music.

> The ensemble roles of Abigbo traditional instruments (phrasing referent, pulse maker, action rhythm-instruments and lead singer role) are employed in the orchestral work differently. For instance the role of the phrasing referent instrument, though normatively constant in traditional Abigbo music, is occasionally interrupted in the orchestral work. Also, this role is occasionally given to a string instrument for aesthetic reasons and musical variety. In Abigbo traditional music, the lead singer, and occasionally the cue cantor, takes the call part in all the songs. While this role is maintained in Abigbo for orchestra, deliberate attempt is made to decentralize this role in order to capture the melodic or melorythmic essence of the instruments, create musical variety based on the varying tone colour of such instruments and also maintain structural unity.

> The pervading melodic structures of Abigbo music (call and response, solo statement and chorus statement) are employed in the orchestral work.

> Some Abigbo musical instruments are included in the orchestral work in order to maintain direct link with the traditional music.

> Abigbo performance environment is evoked in the orchestral work. There are deliberate attempts to simulate the visual and aesthetic aspects of Abigbo music presentation in a controlled form.

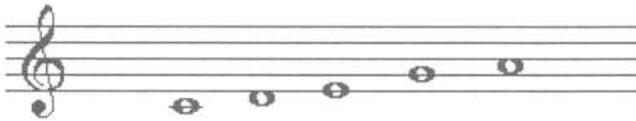
> There is deliberate attempt not to use the Western orchestral musical instruments in the purely classical conventions. The intention is not to explore the classical potentials of these instruments, but to apply them from the intercultural perspective of the work.

> There is a section of the music for male chorus. This section is intended to be a further direct link with the traditional Abigbo music at the same time as it courts the aesthetic appreciation of modern vocal composition in Abigbo style.

> Element of dance is evoked in the modern orchestral Abigbo.

As a departure from Abigbo traditional music, the modern composition for the orchestra shall:

>Use a pentatonic scale. Although Abigbo choral music makes use of diatonic heptatonic scale, pentatonic scale is used in order not to have direct leaning to Western classical diatonic scale and its functional harmony. This is also aimed at creating compositional challenge to the writer. In other words, it is of more compositional challenge and musical interest to use only five notes for orchestral work in three movements. The scale has the following notes.



>The formal structures (Rondo and Ternary) are employed in the work. While rondo and ternary forms are the main forms for the movements, parts of the movements have internal forms.

>The use of Western classical orchestral instruments imposes some Western influences on the work, such as the tone colour as well as the melodic and harmonic outcome of the work.

>The first movement of the work constitutes the exposition, while the third movement employs development of the first movement. In this case, certain features of the first movement are deliberately introduced and modified in the third movement. For instance the third movement is a musical transformation of the first movement in a new meter.

'ABIGBO' FOR ORCHESTRA

First Movement

Moderately fast

Christian Onyeji

The musical score is written for a large orchestra and includes a vocal part for Baritone. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Moderately fast'. The score is divided into two systems. The first system includes Piccolo, Flute I, Flute II, Clarinet in Bb, Horn in F, Trumpet in Bb I, Trumpet in Bb II, Trombone, Timpani, Membrane drum, Knocker, Rattle, Twin bells, Single bell, and Brass bell. The second system includes Baritone, Violin I, Violin II, Viola, Violoncello, and Double bass. The Baritone part has the lyrics 'f O wu - ya'. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). There are also performance instructions like 'Rhythm and pitch for the voice are not absolute' and 'Stamping and clapping by all singers'.

Rhythm and pitch for the voice are not absolute

f O wu - ya

- voice drop
- clap hands
- stamp foot

Copyright Christian Onyeji

Stamping and clapping by all singers

3

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I *Rubato*

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Via

Vc.

Db.

n'a - ga

5

Picc.

Fl. I

Fl. II

Cl.

Hn.

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla.

Ve.

Db.

I - je

7

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knick.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

na - ga

Strict time

mf

mf

strict time

mf

strict time

mf

A a

9

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knuck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Ve.

Db.

mp

p

i - je

13

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Mymb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

15

Picc.

Fl. I

Fl. II

Cl.

Hn.

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla.

Vc.

Db.

17

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

19

Score for measures 19-21. The tempo is marked *piu mosso*. Dynamics include *mf*.

Instrument parts shown:

- Picc.
- Fl. I
- Fl. II
- Cl.
- Hn
- Tpt I
- Tpt II
- Tbn.
- Timp.
- Memb. drum
- Knck.
- Ratt.
- Twin bell
- Single bell
- Brass bell
- Bar.
- Vln I
- Vln II
- Vla
- Vc.
- Db.

21

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Ve.
Db.

23

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

25

The musical score for page 13, measures 25-26, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with slurs.
- Fl. I**: First Flute, playing a melodic line.
- Fl. II**: Second Flute, playing a melodic line.
- Cl.**: Clarinet, playing a melodic line.
- Hn**: Horn, playing a melodic line.
- Tpt I**: Trumpet I, playing a melodic line.
- Tpt II**: Trumpet II, playing a melodic line.
- Tbn.**: Trombone, playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Memb. drum**: Membranophone, playing a rhythmic pattern.
- Knck.**: Kettledrum, playing a rhythmic pattern.
- Ratt.**: Rattle, playing a rhythmic pattern.
- Twin bell**: Twin bell, playing a rhythmic pattern.
- Single bell**: Single bell, playing a rhythmic pattern.
- Brass bell**: Brass bell, playing a rhythmic pattern.
- Bar.**: Bass drum, playing a rhythmic pattern.
- Vln I**: Violin I, playing a melodic line.
- Vln II**: Violin II, playing a melodic line.
- Vla**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Db.**: Double Bass, playing a melodic line.

27

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

Detailed description: This is a page of a musical score for measures 27 and 28. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn.), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), Tympani (Timp.), Membranophone (Memb. drum), Snare (Knck.), Rattle (Ratt.), Twin bell, Single bell, Brass bell, Baritone (Bar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score shows melodic lines for the woodwinds and strings, and rhythmic patterns for the percussion. The measures are numbered 27 and 28 at the top left of the first staff.

29 **B**

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Snare drum
Kettledrum
Snare drum
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Via
Vc.
Db.

31

The musical score for page 31 includes the following parts and their content:

- Picc.**: Piccolo flute, rests throughout.
- Fl. I**: First flute, rests throughout.
- Fl. II**: Second flute, rests throughout.
- Cl.**: Clarinet, rests throughout.
- Hn**: Horn, rests in the first measure, then plays a half note in the second measure.
- Tpt I**: Trumpet I, rests in the first measure, then plays a rhythmic pattern in the second measure.
- Tpt II**: Trumpet II, rests in the first measure, then plays a rhythmic pattern in the second measure.
- Tbn.**: Trombone, rests in the first measure, then plays a half note in the second measure.
- Timp.**: Timpani, rests throughout.
- Memb. drum**: Membrane drum, plays a rhythmic pattern of eighth notes.
- Knck.**: Kettledrum, plays a rhythmic pattern of eighth notes.
- Raft.**: Snare drum, plays a rhythmic pattern of eighth notes.
- Twin bell**: Twin bells, play a rhythmic pattern of eighth notes.
- Single bell**: Single bell, play a rhythmic pattern of eighth notes.
- Brass bell**: Brass bell, rests throughout.
- Bar.**: Baritone, rests throughout.
- Vln I**: Violin I, starts with a trill (*tr*) on the first note, followed by a melodic line with a slur.
- Vln II**: Violin II, plays a melodic line with a slur.
- Vla**: Viola, plays a melodic line with a slur, including trills (*tr*) on the second and fourth measures.
- Vc.**: Violoncello, plays a rhythmic pattern of eighth notes.
- Db.**: Double bass, plays a rhythmic pattern of eighth notes.

33 **a'**

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes I and II, Clarinet, and Horn. The brass section includes Trumpets I and II, Trombone, and Baritone. The percussion section includes Timpani, Membrane Drum, Kettles, Snare Drum, Cymbals, Twin Bells, Single Bell, Brass Bell, and Bass Drum. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked *piu mosso*. The dynamics are marked *mp* (mezzo-piano) and *mf* (mezzo-forte).

35

The musical score for page 35 is arranged in a standard orchestral format. It begins with a Piccolo (Picc.) and Flute I (Fl. I) part, both in treble clef with a key signature of one sharp (F#). The Flute II (Fl. II) part is also in treble clef with the same key signature. The Clarinet (Cl.) part is in treble clef with a key signature of two sharps (F# and C#). The Horn (Hn.) part is in treble clef with a key signature of two sharps. The Trumpet I (Tpt I) and Trumpet II (Tpt II) parts are in treble clef with a key signature of two sharps. The Trombone (Tbn.) part is in bass clef with a key signature of two sharps. The Timpani (Timp.) part is in bass clef. The Percussion section includes Membranophone (Memb. drum), Snare drum (Knck.), Rattle (Ratt.), Twin bell, Single bell, and Brass bell, all in common time. The Baritone (Bar.) part is in bass clef. The Violin I (Vln I) and Violin II (Vln II) parts are in treble clef with a key signature of one sharp. The Viola (Vla.) part is in alto clef with a key signature of one sharp. The Violoncello (Vc.) part is in bass clef with a key signature of one sharp. The Double Bass (Db.) part is in bass clef with a key signature of one sharp. The score consists of two measures of music, with various rhythmic patterns and dynamics indicated throughout.

37

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

39

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

The musical score for measures 39 and 40 is presented in a standard orchestral layout. The woodwind section includes Piccolo, Flute I and II, Clarinet, Horn, Trumpet I and II, and Trombone. The percussion section includes Timpani, Membrane Drum, Snare Drum, Rattles, Twin Bells, Single Bell, Brass Bell, and Bass Drum. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score shows various musical notations such as notes, rests, and articulation marks across two measures.

41

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

43 **Ba**

Picc. a tempo
Fl. I a tempo
Fl. II a tempo
Cl. a tempo
Hn. a tempo
Tpt I a tempo
Tpt II a tempo
Tbn. a tempo
Timp. a tempo
Memb. drum a tempo
Knck. a tempo
Ratt. a tempo
Twin bell a tempo
Single bell a tempo
Brass bell a tempo
Bar. a tempo
Vln I a tempo
Vln II a tempo
Vla. a tempo
Vc. a tempo
Db. a tempo

All performers are to sway their bodies from left to right

45

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

47

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Mymb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This is a page of a musical score, page 47. It contains 21 staves for various instruments. The Piccolo (Picc.) and Trombone (Tbn.) staves are mostly silent. The Flutes (Fl. I and II) play a melodic line starting with a half note G4, followed by eighth notes. The Clarinet (Cl.) is silent. The Horn (Hn) plays a rhythmic pattern of quarter notes. The Trumpets (Tpt I and II) play a rhythmic pattern of quarter notes. The Timpani (Timp.) is silent. The Mymb. drum, Knck., Ratt., Twin bell, Single bell, and Brass bell staves show various rhythmic patterns using 'x' marks for notes. The Baritone (Bar.) is silent. The Violins (Vln I and II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.) staves play a melodic line starting with a half note G2, followed by eighth notes.

49

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Membr. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

51

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Mymb drum

Knoch.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This is a page of a musical score, page 51. It features a variety of instruments. The woodwinds (Piccolo, Flutes I and II, Clarinet) and strings (Violins I and II, Viola, Violoncello, Double Bass) are mostly silent, indicated by horizontal lines. The brass section (Horn, Trumpets I and II, Trombone) has some activity, with notes and rests. The percussion section is highly active, including Mymb drum, Knoch, Ratt, Twin bell, Single bell, Brass bell, and Baritone. The Mymb drum part shows a complex rhythmic pattern with many 'x' marks. The Knoch part has a steady eighth-note pattern. The Ratt part has a similar pattern. The Twin bell and Single bell parts have patterns of 'x' marks. The Brass bell part is mostly silent. The Baritone part is also mostly silent. The Violoncello and Double Bass parts have a rhythmic pattern of eighth notes.

53

Musical score for page 53, measures 1-2. The score includes parts for Piccolo, Flutes I and II, Clarinet, Horn, Trumpets I and II, Trombone, Timpani, Mymb. drum, Knck., Ratt., Twin bell, Single bell, Brass bell, Baritone, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The first two measures show the beginning of the piece, with various instruments playing their respective parts. The Piccolo, Flutes I and II, and Clarinet parts are mostly rests. The Horn, Trumpets I and II, and Trombone parts play a rhythmic pattern. The Timpani part plays a rhythmic pattern. The Mymb. drum, Knck., Ratt., Twin bell, Single bell, and Brass bell parts play a rhythmic pattern. The Baritone part is a rest. The Violins I and II parts are rests. The Viola part is a rest. The Violoncello and Double Bass parts play a rhythmic pattern.

55

b

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

na - ga

Stop swaying the body

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57

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Membr. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

59

Picc.

Fl. I

Fl. II

Cl.

Hn.

Tpt. I

Tpt. II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla.

Vc.

Db.

61

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

The musical score for page 61 is arranged in a standard orchestral format. It begins with a measure rest for all instruments. In the second measure, the Tpt I part enters with a melodic line, while the Tbn. part provides a rhythmic accompaniment. The Bar. part has a series of downward strokes with dynamic markings *f* and *pp*. The Vc. and Db. parts play a rhythmic pattern in the second measure, which then transitions into a sustained chord in the third measure. The rest of the instruments remain silent throughout the page.

63

Musical score for measures 63 and 64. The score is arranged in two systems. The first system includes Picc., Fl. I, Fl. II, Cl., Hn, Tpt I, Tpt II, Tbn., and Timp. The second system includes Memb. drum, Knck., Ratt., Twin bell, Single bell, Brass bell, Bar., Vln I, Vln II, Vla., Vc., and Db. The key signature is one sharp (F#). The time signature is 4/4. The score shows various musical notations including rests, eighth notes, quarter notes, and half notes, as well as dynamic markings and articulation symbols.

65

Picc. Fl. I Fl. II Cl. Hn. Tpt I Tpt II Tbn. Timp. Memb. drum Knck. Ratt. Twin bell Single bell Brass bell Bar. Vln I Vln II Vla. Vc. Db.

O - wi - ya ni

C

67

The musical score for measures 67 and 68 includes the following parts:

- Picc.**: Piccolo flute, rests in measure 67, plays eighth notes in measure 68.
- Fl. I**: Flute I, rests in measure 67, plays eighth notes in measure 68.
- Fl. II**: Flute II, rests in measure 67, plays eighth notes in measure 68.
- Cl.**: Clarinet, plays eighth notes in measure 67, rests in measure 68.
- Hn.**: Horn, plays eighth notes in measure 67, rests in measure 68.
- Tpt I**: Trumpet I, rests in both measures.
- Tpt II**: Trumpet II, rests in both measures.
- Tbn.**: Trombone, plays eighth notes in measure 67, rests in measure 68.
- Timp.**: Timpani, rests in measure 67, plays a sustained note in measure 68.
- Memb. drum**: Membrane drum, rests in measure 67, plays a rhythmic pattern in measure 68.
- Knck.**: Kettledrum, rests in measure 67, plays a rhythmic pattern in measure 68.
- Ratt.**: Rattle, rests in measure 67, plays a rhythmic pattern in measure 68.
- Twin bell**: Twin bell, rests in measure 67, plays a rhythmic pattern in measure 68.
- Single bell**: Single bell, rests in measure 67, plays a rhythmic pattern in measure 68.
- Brass bell**: Brass bell, rests in measure 67, plays a rhythmic pattern in measure 68.
- Bar.**: Baritone drum, rests in measure 67, plays a rhythmic pattern in measure 68.
- Vln I**: Violin I, rests in measure 67, plays eighth notes in measure 68 with a trill.
- Vln II**: Violin II, rests in measure 67, plays eighth notes in measure 68.
- Vla.**: Viola, rests in measure 67, plays eighth notes in measure 68.
- Vc.**: Violoncello, plays eighth notes in measure 67, rests in measure 68.
- Db.**: Double bass, plays eighth notes in measure 67, rests in measure 68.

Sway the body from left to right

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69

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Mymb. drum
Knuck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

6

71

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
emb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

73

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Lemb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

75

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Ve.

Db.

77

Picc.

Fl. I

Fl. II

Cl.

Hn.

Tpt I

Tpt II

Tbn.

Timp.

mb. drum

Knck.

Ratt.

Twin bell

ingle bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

79

Picc.

Fl. I

Fl. II

Cl.

Hn.

Tpt. I

Tpt. II

Tbn.

Timp.

Membr. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla.

Vc.

Db.

n'a - ga

81 **A**

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

mp

p

i - je

83

The musical score for page 83 includes the following parts and dynamics:

- Picc.: *mp*
- Fl. I: *mp*
- Fl. II: *mp*
- Cl.: *mp*
- Hn: *mp*
- Tpt I: *mp*
- Tpt II: *mp*
- Tbn.: *mp*
- Timp.: *mp*
- Memb. drum: *mp*
- Knck.: *mp*
- Ratt.: *mp*
- Twin bell: *mp*
- Single bell: *mp*
- Brass bell: *mp*
- Bar.: *mp*
- Vln I: *mp*
- Vln II: *mp*
- Vla: *mp*
- Vc.: *mp*
- Db.: *mp*

85

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Mymb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

87

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

The musical score for measures 87 and 88 is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute I and II, Clarinet, and Horn. The brass section includes Trumpet I and II, Trombone, and Timpani. The percussion section includes Membranophone (Memb. drum), Snare (Knck.), Cymbal (Ratt.), Twin bell, Single bell, and Brass bell. The string section includes Baritone, Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score is in 2/4 time with a key signature of one sharp (F#). Measure 87 shows the Piccolo playing a melodic line, while the Flutes, Clarinet, and Horns play sustained notes. The brass section provides harmonic support with rhythmic patterns. The percussion section features a complex rhythmic pattern with various instruments. The string section provides a steady accompaniment.

89

Musical score for page 89, measures 89-90. The score includes parts for Piccolo, Flutes I and II, Clarinet, Horn, Trumpets I and II, Trombone, Timpani, Mymb. drum, Knck., Ratt., Twin bell, Single bell, Brass bell, Baritone, Violin I and II, Viola, Violoncello, and Double Bass.

91

piu mosso

Picc.

Fl. I

Fl. II

Cl.

Hn

mf Tpt I

mf Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

mf Vln I

mf Vln II

mf Vla

Vc.

Db.

piu mosso

93

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Memh. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

95

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

The musical score for page 95 is arranged in a standard orchestral format. It begins with a Piccolo (Picc.) and Flute I (Fl. I) part, both featuring a melodic line with a slur over the first two measures. The Flute II (Fl. II) and Clarinet (Cl.) parts follow with similar melodic patterns. The Horn (Hn.), Trumpet I (Tpt I), and Trumpet II (Tpt II) parts provide harmonic support with sustained notes and rhythmic patterns. The Trombone (Tbn.) part has a more active role with eighth-note patterns. The Timpani (Timp.) part features a prominent, sustained note in the first measure. The Percussion section includes Membranophone (Memb. drum), Kettledrums (Knck.), Snare (Ratt.), Twin bells, Single bell, and Brass bell, all contributing to the rhythmic texture. The Baritone (Bar.) part has a simple, rhythmic accompaniment. The String section (Vln I, Vln II, Vla., Vc., Db.) provides a steady harmonic and rhythmic foundation with eighth-note patterns.

97

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Mymb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

99

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

Detailed description: This page of a musical score covers measures 99 and 100. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn), Trumpet I (Tpt I), Trumpet II (Tpt II), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Membrane Drum (Memb. drum), Kettledrum (Knck.), Snare Drum (Ratt.), Twin Bells (Twin bell), Single Bell (Single bell), Brass Bell (Brass bell), and Bass Drum (Bar.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

101

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
b. drum
Knck.
Ratt.
win bell
gle bell
ass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

Detailed description of the musical score: The score is for page 101 of a piece. It features a variety of instruments. The woodwinds include Piccolo, Flute I, Flute II, and Clarinet in C. The brass section consists of Horns, Trumpet I, Trumpet II, and Trombone. The percussion section includes Timpani, Snare Drum, Cymbal, Triangle, Gong, and Bass Drum. The strings include Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key with one sharp (F#) and a common time signature. The music is divided into two measures. The Piccolo and Flute I parts have a melodic line with a slur over the first measure. The Flute II part has a rhythmic pattern. The Clarinet part has a melodic line. The Horns, Trumpets, and Trombone parts have a rhythmic pattern. The Timpani part has a rhythmic pattern. The Snare Drum, Cymbal, Triangle, Gong, and Bass Drum parts have a rhythmic pattern. The Baritone part has a rhythmic pattern. The Violin I and Violin II parts have a melodic line. The Viola part has a rhythmic pattern. The Violoncello and Double Bass parts have a rhythmic pattern.

103

The musical score for page 103 is arranged in a standard orchestral format. The instruments are listed on the left side of the page, and their respective staves are shown. The score is divided into two measures. The Piccolo, Flutes I and II, Clarinet, Horn, and Timpani parts are mostly silent in this section. The Trumpets I and II, Trombone, and Baritone parts have specific melodic lines. The Membranophone section includes Membranophone, Kettledrums, Rattles, Twin bell, Single bell, and Brass bell, with rhythmic patterns indicated by 'x' marks. The String section includes Violin I, Violin II, Viola, Violoncello, and Double Bass, with various melodic and harmonic parts. The score is written in a key signature of one sharp (F#) and a common time signature (C).

105

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

piu mosso *piu mosso* *piu mosso* *piu mosso* *piu mosso* *piu mosso* *piu mosso* *piu mosso* *piu mosso* *piu mosso* *piu mosso*

9

107

Musical score for measures 107-108. The score is arranged in two systems of staves. The first system includes Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn.), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), and Timpani (Timp.). The second system includes Snare drum (snb. drum), Kettledrum (Knck.), Rattle (Ratt.), Twin bell, Single bell, Brass bell, Bass drum (Bar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The Piccolo part has a melodic line with a slur over the first two measures. The woodwinds and brass parts provide harmonic support with various rhythmic figures. The percussion section includes a complex pattern of snare, kettledrum, rattle, and bells.

109

The musical score for measures 109 and 110 includes the following parts:

- Picc.**: Piccolo, playing a melodic line with slurs.
- Fl. I**: Flute I, playing a melodic line.
- Fl. II**: Flute II, playing a melodic line.
- Cl.**: Clarinet, playing a melodic line.
- Hn**: Horn, playing a melodic line.
- Tpt I**: Trumpet I, playing a melodic line.
- Tpt II**: Trumpet II, playing a melodic line.
- Tbn.**: Trombone, playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Memb. drum**: Membranophone, playing a rhythmic pattern.
- Knck.**: Kettledrums, playing a rhythmic pattern.
- Ratt.**: Rattles, playing a rhythmic pattern.
- Twin bell**: Twin bell, playing a rhythmic pattern.
- Single bell**: Single bell, playing a rhythmic pattern.
- Brass bell**: Brass bell, playing a rhythmic pattern.
- Bar.**: Baritone, playing a rhythmic pattern.
- Vln I**: Violin I, playing a melodic line.
- Vln II**: Violin II, playing a melodic line.
- Vla**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Db.**: Double Bass, playing a melodic line.

111

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Mymb. drum
Kneck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

113

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Membr. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

115 **Ca**

The musical score is arranged in a standard orchestral format. It includes parts for Piccolo, Flute I and II, Clarinet, Horn, Trumpet I and II, Trombone, Timpani, Membrane drum, Kettledrum, Snare drum, Cymbals, Triangle, Bell, Brass bell, Bassoon, Violin I and II, Viola, Violoncello, and Double Bass. The score is divided into two measures. The first measure shows the initial notes for each instrument. The second measure shows the continuation of the music. The bassoon part has a long note with a slur and a fermata. The violin parts have some notes with accents. The viola part has a 'piu mosso' marking. The double bass part has a steady eighth-note pattern.

Stop swaying the body

117

The musical score for page 59, measures 117-118, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a rhythmic pattern of eighth notes.
- Fl. I** and **Fl. II**: Flutes I and II, playing a rhythmic pattern of eighth notes.
- Cl.**: Clarinet, playing a rhythmic pattern of eighth notes.
- Hn.**: Horn, playing a rhythmic pattern of eighth notes, with a *8^{va}* marking above the staff in measure 118.
- Tpt I** and **Tpt II**: Trumpets I and II, playing a rhythmic pattern of eighth notes.
- Tbn.**: Trombone, playing a rhythmic pattern of eighth notes.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes.
- Membr. drum**: Membranophone, playing a rhythmic pattern of eighth notes.
- Knck.**: Kettledrum, playing a rhythmic pattern of eighth notes.
- Ratt.**: Snare, playing a rhythmic pattern of eighth notes.
- Twin bell**: Twin bell, playing a rhythmic pattern of eighth notes.
- Single bell**: Single bell, playing a rhythmic pattern of eighth notes.
- Brass bell**: Brass bell, playing a rhythmic pattern of eighth notes.
- Bar.**: Baritone, playing a rhythmic pattern of eighth notes.
- Vln I** and **Vln II**: Violin I and II, playing a rhythmic pattern of eighth notes, with a *8^{va}* marking above the staff in measure 118.
- Vla.**: Viola, playing a rhythmic pattern of eighth notes.
- Vc.**: Violoncello, playing a rhythmic pattern of eighth notes.
- Db.**: Double Bass, playing a rhythmic pattern of eighth notes.

119

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Mem. drum
Knick.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

121 **b**

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Snare drum

Knck.

Ratt.

Twin bell

Triangle bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

Trumpet players clap hands

62

123

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Membr drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

Horn players clap hands

125

Picc.

Fl. I

Fl. II

Cl.

Hn.

Tpt I

Tpt II

Tbn.

Timp.

emb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla.

Vc.

Db.

127

Picc.

Fl. I

Fl. II

Cl.

Hn.

Tpt I

Tpt II

Tbn.

Timp.

Snare drum

Kick

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score for measures 127 and 128. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute I, Flute II, and Clarinet. The brass section includes Horn, Trumpet I, Trumpet II, and Trombone. The percussion section includes Timpani, Snare drum, Kick, Ratt., Twin bell, Single bell, and Brass bell. The string section includes Baritone, Violin I, Violin II, Viola, Cello, and Double Bass. The score shows various musical notations such as rests, notes, and accidentals across two measures.

129

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Membr. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

131

This musical score page contains measures 131 and 132. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in both measures.
- Fl. I**: Flute I, rests in both measures.
- Fl. II**: Flute II, rests in both measures.
- Cl.**: Clarinet, rests in both measures.
- Hn.**: Horn, plays a rhythmic pattern of eighth notes in both measures.
- Tpt I**: Trumpet I, rests in both measures.
- Tpt II**: Trumpet II, rests in both measures.
- Tbn.**: Trombone, rests in both measures.
- Timp.**: Timpani, plays a single note in measure 131 and rests in measure 132.
- b. drum**: Snare drum, plays a rhythmic pattern of eighth notes in both measures.
- Knck.**: Kettledrum, plays a rhythmic pattern of eighth notes in both measures.
- Ratt.**: Rattle, plays a rhythmic pattern of eighth notes in both measures.
- win bell**: Wind bell, plays a rhythmic pattern of eighth notes in both measures.
- ngle bell**: Triangle bell, plays a rhythmic pattern of eighth notes in both measures.
- ass bell**: Bass bell, plays a rhythmic pattern of eighth notes in both measures.
- Bar.**: Baritone, rests in both measures.
- Vln I**: Violin I, plays a melodic line with slurs in both measures.
- Vln II**: Violin II, plays a melodic line in both measures.
- Vla**: Viola, plays a melodic line in both measures.
- Vc.**: Violoncello, rests in both measures.
- Db.**: Double bass, rests in both measures.

133 **a'**

Picc.

Fl. I

Fl. II

Cl.

Hn.

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

135

The image shows a page of a musical score for measures 135 and 136. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Picc., Fl. I, Fl. II, Cl., Hn., Tpt I, Tpt II, Tbn., Timp., Memb. drum, Knck., Ratt., Twin bell, Single bell, Brass bell, Bar., Vln I, Vln II, Vla., Vc., and Db. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into two measures, with measure 135 on the left and measure 136 on the right. The percussion section includes a variety of instruments like snare drum, cymbals, and bells, with specific rhythmic patterns indicated by stems and flags.

137 **C**

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Membr. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

70

139

The musical score for measures 139 and 140 includes the following instruments and parts:

- Picc.**: Piccolo, rests in both measures.
- Fl. I**: Flute I, rests in both measures.
- Fl. II**: Flute II, rests in both measures.
- Cl.**: Clarinet, rests in both measures.
- Hn**: Horn, rests in both measures.
- Tpt I**: Trumpet I, rests in both measures.
- Tpt II**: Trumpet II, rests in both measures.
- Tbn.**: Trombone, rests in both measures.
- Timp.**: Timpani, plays a rhythmic pattern of eighth notes in both measures.
- Memb. drum**: Membrane drum, rests in both measures.
- Knck.**: Snare drum, rests in both measures.
- Ratt.**: Rattle, rests in both measures.
- Twin bell**: Twin bell, rests in both measures.
- Single bell**: Single bell, rests in both measures.
- Brass bell**: Brass bell, rests in both measures.
- Bar.**: Baritone, rests in both measures.
- Vln I**: Violin I, plays a melodic line in both measures.
- Vln II**: Violin II, plays a melodic line in both measures.
- Vla**: Viola, plays a melodic line in both measures.
- Vc.**: Violoncello, plays a melodic line in both measures.
- Db.**: Double Bass, plays a melodic line in both measures.

141

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Sn. drum

Knck.

Ratt.

Cym bell

Tringle bell

Gong bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

sfz

sfz

sfz

sfz

143 a'

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt. I
Tpt. II
Tbn.
Timp.
Mymb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

145

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Mymb drum
Kneck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

Detailed description: This page of a musical score covers measures 145 and 146. The score is for a large ensemble. Measures 145 and 146 are marked with a '7' above the staff, indicating a seven-measure rest. The instruments and their parts are as follows: Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn.), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), Timpani (Timp.), Mymb drum, Kneck, Ratt, Twin bell, Single bell, Brass bell, Baritone (Bar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#), and the time signature is 4/4. The woodwinds and strings play rhythmic patterns, while the brass instruments play a more active melodic line.

149

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Snare drum
Kettledrum
Snare drum
Rattal
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

151

The musical score is arranged in a standard orchestral format. The top section contains woodwinds: Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn.), Trumpet I (Tpt I), Trumpet II (Tpt II), and Trombone (Tbn.). Below these are the percussion instruments: Timpani (Timp.), Mymb. drum, Kndck., Ratt., Twin bell, Single bell, Brass bell, and Baritone (Bar.). The bottom section contains the strings: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first two measures are shown, with measure numbers 151 and 152 indicated at the beginning of the first staff.

153

Picc. Fl. I Fl. II Cl. Hn Tpt I Tpt II Tbn. Timp. Mymb. drum Knck. Ratt. Twin bell Single bell Brass bell Bar. Vln I Vln II Vla. Vc. Db.

155

The musical score for page 155 is divided into three systems. The first system includes the woodwind section: Piccolo, Flute I, Flute II, Clarinet, Horn, Trumpet I, Trumpet II, Trombone, and Tympani. The second system includes the percussion section: Membrane drum, Snare, Rattle, Twin bell, Single bell, Brass bell, and Baritone. The third system includes the string section: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind parts feature melodic lines with some phrasing slurs. The percussion parts consist of rhythmic patterns using various instruments. The string parts provide harmonic support with steady rhythmic patterns.

157

Musical score for page 79, measures 157-159. The score includes parts for Piccolo, Flutes I and II, Clarinet, Horn, Trumpets I and II, Trombone, Timpani, Mymb. drum, Knck., Ratt., Twin bell, Single bell, Brass bell, Baritone, Violin I and II, Viola, Violoncello, and Double Bass.

159

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

sn. drum

Cymb.

Tri.

Gong

Bass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

trm

trm

trm

trm

161 81

The musical score is divided into two measures, 161 and 162. Measure 161 shows the initial dynamics and performance instructions for each instrument. Measure 162 shows the continuation of the music with a tempo change to *piu mosso* and a dynamic change to *mp* for the woodwinds. The strings continue with *mf* dynamics.

Instrument parts and dynamics:

- Picc.: *mp*, *piu mosso*
- Fl. I: *mp*
- Fl. II: *mp*
- Cl.: *mp*
- Hn.: *mp*, *piu mosso*
- Tpt I: *mp*
- Tpt II: *mp*
- Tbn.: *mp*
- Timp.: *mp*
- Mamb. drum: *mp*
- Knck.: *mp*
- Ratt.: *mp*
- Twin bell: *mp*
- Single bell: *mp*
- Brass bell: *mp*
- Bar.: *mp*
- Vln I: *mf*, *piu mosso*
- Vln II: *mf*, *piu mosso*
- Vla.: *mf*, *piu mosso*
- Vc.: *mf*, *piu mosso*
- Db.: *mf*, *piu mosso*

163

This musical score page contains two measures of music, numbered 163 and 164. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, playing a melodic line with a slur over the first two notes.
- Fl. I** (Flute I): Treble clef, playing a melodic line.
- Fl. II** (Flute II): Treble clef, playing a melodic line.
- Cl.** (Clarinet): Treble clef, playing a melodic line.
- Hrn** (Horn): Treble clef, playing a melodic line.
- Tpt I** (Trumpet I): Treble clef, playing a melodic line.
- Tpt II** (Trumpet II): Treble clef, playing a melodic line.
- Tbn.** (Trombone): Bass clef, playing a melodic line.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern.
- Mimb. drum** (Mimbal drum): Percussion, playing a rhythmic pattern.
- Kndk.** (Kndk.): Percussion, playing a rhythmic pattern.
- Ratt.** (Ratt.): Percussion, playing a rhythmic pattern.
- Twin bell** (Twin bell): Percussion, playing a rhythmic pattern.
- Single bell** (Single bell): Percussion, playing a rhythmic pattern.
- Brass bell** (Brass bell): Percussion, playing a rhythmic pattern.
- Bar.** (Baritone): Bass clef, playing a melodic line.
- Vln I** (Violin I): Treble clef, playing a melodic line.
- Vln II** (Violin II): Treble clef, playing a melodic line.
- Vla** (Viola): Bass clef, playing a melodic line.
- Vc.** (Violoncello): Bass clef, playing a melodic line.
- Db.** (Double Bass): Bass clef, playing a melodic line.

165

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Smb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

167

Musical score for measures 167 and 168. The score is arranged in two systems. The first system includes Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn.), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), and Timpani (Timp.). The second system includes Membranophone (Membr. drum), Snare drum (Knck.), Rattle (Ratt.), Twin bell, Single bell, Brass bell, and Baritone (Bar.). The third system includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time with a key signature of one sharp (F#). The Piccolo part features a melodic line with slurs and accents. The woodwinds and brass parts provide harmonic support with various rhythmic patterns. The percussion section includes a complex drum pattern with snare, rattle, and bells. The strings play a steady accompaniment.

169

Musical score for measures 169-170. The score includes parts for Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), Timpani (Timp.), Snare drum (Smb. drum), Snare drum (Knck.), Rattle (Ratt.), Twin bell, Single bell, Brass bell, Bass drum (Bar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time with a key signature of one sharp (F#). The woodwinds and strings play melodic lines, while the percussion section provides a rhythmic accompaniment.

Da

171

A tempo

Picc. *mp*

Fl. I *mp*

Fl. II *mp*

Cl. *mp*

Hn

Tpt I

Tpt II

Tbn.

Tymp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I A tempo

Vln II

Vla

Vc.

Db.

173

Musical score for measures 173-174. The score includes parts for Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn.), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), Timpani (Timp.), Drum, Snare drum (Knck.), Rattle (Ratt.), Gong (Gn bell), Cymbal (C bell), and Bass drum (Bs bell). The woodwinds and strings are active, while the brass instruments are silent. The percussion section features a complex rhythmic pattern.

175

The musical score for measures 175 and 176 includes the following parts:

- Picc.**: Piccolo flute, playing eighth notes.
- Fl. I**: First flute, playing eighth notes.
- Fl. II**: Second flute, playing eighth notes.
- Cl.**: Clarinet, playing eighth notes.
- Hn**: Horn, silent.
- Tpt I**: Trumpet I, silent.
- Tpt II**: Trumpet II, silent.
- Tbn.**: Trombone, silent.
- Timp.**: Timpani, silent.
- Memb. drum**: Membrane drum, silent.
- Knck.**: Snare drum, playing a rhythmic pattern of eighth notes.
- Ratt.**: Cymbal, silent.
- Twin bell**: Two bells, silent.
- Single bell**: Single bell, silent.
- Brass bell**: Brass bell, silent.
- Bar.**: Baritone, silent.
- Vln I**: Violin I, playing eighth notes.
- Vln II**: Violin II, playing eighth notes, marked *P*.
- Vla**: Viola, playing eighth notes, marked *P*.
- Vc.**: Violoncello, playing eighth notes, marked *P*.
- Db.**: Double bass, silent.

177

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

p

p

p

p

p

p

p

p

p

p

p

179

The musical score for measures 179 and 180 includes the following parts:

- Picc.**: Piccolo flute, playing eighth notes in a descending pattern.
- Fl. I**: First flute, playing eighth notes in a descending pattern.
- Fl. II**: Second flute, playing eighth notes in a descending pattern.
- Cl.**: Clarinet, playing eighth notes in a descending pattern.
- Hn**: Horn, resting.
- Tpt I**: Trumpet I, resting.
- Tpt II**: Trumpet II, resting.
- Tbn.**: Trombone, resting.
- Timp.**: Timpani, resting.
- Memb. drum**: Membrane drum, resting.
- Knck.**: Snare drum, playing a rhythmic pattern of eighth notes.
- Ratt.**: Rattle, resting.
- Twin bell**: Twin bell, resting.
- Single bell**: Single bell, resting.
- Brass bell**: Brass bell, resting.
- Bar.**: Baritone, resting.
- Vln I**: Violin I, playing eighth notes in a descending pattern.
- Vln II**: Violin II, playing eighth notes in a descending pattern.
- Vla**: Viola, playing eighth notes in a descending pattern.
- Vc.**: Violoncello, playing eighth notes in a descending pattern.
- Db.**: Double bass, playing eighth notes in a descending pattern.

181

The musical score for page 91, measures 181-182, features the following instruments and parts:

- Picc.**: Piccolo, playing eighth-note patterns.
- Fl. I**: Flute I, playing eighth-note patterns.
- Fl. II**: Flute II, playing eighth-note patterns.
- Cl.**: Clarinet, playing eighth-note patterns.
- Hn**: Horn, silent.
- Tpt I**: Trumpet I, silent.
- Tpt II**: Trumpet II, silent.
- Tbn.**: Trombone, silent.
- Timp.**: Timpani, silent.
- Mem. drum**: Membranophone, silent.
- Knck.**: Snare, playing a rhythmic pattern of eighth notes.
- Ratt.**: Rattle, silent.
- Trin bell**: Triangle bell, silent.
- Brass bell**: Brass bell, silent.
- Bar.**: Baritone, silent.
- Vln I**: Violin I, playing eighth-note patterns.
- Vln II**: Violin II, playing eighth-note patterns.
- Vla**: Viola, playing eighth-note patterns.
- Vc.**: Cello, playing eighth-note patterns with double stops.
- Db.**: Double Bass, playing eighth-note patterns.

183 **B**

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

185

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Membr. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla.

Vc.

Db.

187

The musical score for measures 187 and 188 includes the following parts:

- Picc.**: Piccolo, rests in both measures.
- Fl. I**: Flute I, rests in both measures.
- Fl. II**: Flute II, rests in both measures.
- Cl.**: Clarinet, rests in both measures.
- Hn**: Horn, rests in both measures.
- Tpt I**: Trumpet I, plays a melodic line in both measures.
- Tpt II**: Trumpet II, rests in both measures.
- Tbn.**: Trombone, plays a rhythmic line in both measures.
- Timp.**: Timpani, rests in both measures.
- Membr. drum**: Membranophone, rests in both measures.
- Knck.**: Kettledrums, plays a rhythmic pattern in both measures.
- Ratt.**: Rattles, rests in both measures.
- Twin bell**: Twin bell, rests in both measures.
- Single bell**: Single bell, rests in both measures.
- Brass bell**: Brass bell, rests in both measures.
- Bar.**: Baritone, rests in both measures.
- Vln I**: Violin I, rests in both measures.
- Vln II**: Violin II, plays a melodic line in both measures.
- Vla**: Viola, plays a rhythmic line in both measures.
- Ve.**: Cello, plays a rhythmic line in both measures.
- Db.**: Double Bass, rests in both measures.

189

Musical score for measures 189-190. The score includes staves for Piccolo, Flute I and II, Clarinet, Horn, Trumpet I and II, Trombone, Timpani, Membranophone, Kettledrums, Rattles, Twin bell, Single bell, Brass bell, Baritone, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score shows various musical notations including rests, eighth notes, quarter notes, and sixteenth notes.

191

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Mymb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

193

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla.

Vc.

Db.

trill

195 **E a**

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Mymb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

197

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

mb. drum

Knck.

Ratt.

Twin bell

ingle bell

Grass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

199

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

mf

mf

mf

p

p

mp

201

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Sn. drum

Cymb.

Ratt.

Triangle bell

Gong bell

Bass bell

Bar.

Vln I

Vln II

Vla.

Vc.

Db.

203

Musical score for measures 203-204. The score includes staves for Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), Timpani (Timp.), Membranophone (Memb. drum), Kettledrum (Knck.), Ratt., Twin bell, Single bell, Brass bell, Baritone (Bar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 203: Picc., Fl. I, Fl. II, Hn, Tpt I, Tpt II, and Timp. are silent. Cl. has a whole rest. Tbn. plays a rhythmic pattern of eighth notes. Memb. drum, Knck., Ratt., Twin bell, Single bell, Brass bell, and Bar. are silent. Vln I and Vln II play a rhythmic pattern of eighth notes. Vla. has a whole rest. Vc. and Db. play a rhythmic pattern of eighth notes.

Measure 204: Picc., Fl. I, Fl. II, Hn, Tpt I, Tpt II, and Timp. are silent. Cl. has a whole rest. Tbn. has a whole rest. Memb. drum, Knck., Ratt., Twin bell, Single bell, Brass bell, and Bar. are silent. Vln I and Vln II play a rhythmic pattern of eighth notes. Vla. has a whole rest. Vc. and Db. have a whole rest.

205

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Membr. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

207 **b**

Picc.

Fl. I

Fl. II

Cl.

mf

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

209

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Mymb. drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

211

Musical score for measures 211-212. The score includes staves for Picc., Fl. I, Fl. II, Cl., Hn., Tpt I, Tpt II, Tbn., Timp., Memb. drum, Kuck., Ratt., Twin bell, Single bell, Brass bell, Bar., Vln I, Vln II, Vla., Vc., and Db. The woodwind and brass sections are mostly silent, with a few notes in the Clarinet part in measure 212. The string section (Vln I, Vln II, Vla., Vc., Db.) has active parts, with Vln I and Vln II marked *mf* and *trm*. The Vc. part has a 7-measure rest in measure 211.

213

Picc.

Fl. I

Fl. II

Cl.

Hn.

Tpt I

Tpt II

Tbn.

Timp.

Snare drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla.

Vc.

Db.

p

(8)

215

Picc.

Fl. I

Fl. II

Cl.

Hn.

Tpt I

Tpt II

Tbn.

Timp.

Drum

Snare

Ratt.

Gong

Cymbal

Bass

Bar.

Vln I

Vln II

Vla.

Vc.

Db.

mf

217

Musical score for measures 217-218. The score includes staves for Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), Tympani (Timp.), Membrane drum (Mem. drum), Kettledrum (Knck.), Rattle (Ratt.), Twin bell, Single bell, Brass bell, Baritone (Bar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measures 217 and 218 are mostly empty, with rests. The Viola, Violoncello, and Double Bass parts have musical notation starting in measure 218, marked with a forte (*f*) dynamic.

110

219 **A**

Picc.

Fl. I

Fl. II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Snare drum

Knck.

Ratt.

Twin bell

Single bell

Brass bell

Bar.

Vln I

Vln II

Vla

Vc.

Db.

P

1 - je

221

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt. I
Tpt. II
Tbn.
Timp.
snare drum
Knick.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

mp

223

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Mem. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

225

Musical score for measures 225-226. The score includes parts for Piccolo, Flutes I and II, Clarinet, Horn, Trumpets I and II, Trombone, Timpani, Snare drum, Kettledrum, Cymbals, Triangle bell, Brass bell, Baritone, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score shows a variety of rhythmic patterns and melodic lines across the instruments.

227

Musical score for measures 227-228. The score includes parts for Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), Timpani (Timp.), Membranophone (Memb. drum), Kettle drum (Knck.), Rattle (Ratt.), Twin bell, Single bell, Brass bell, Baritone (Bar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

229

piu mosso

Musical score for page 115, measures 229-230. The score includes parts for Piccolo, Flutes I and II, Clarinet, Horn, Trumpets I and II, Trombone, Timpani, Membranophone, Kettledrums, Snare, Triangle, Bells (Twin, Single, Brass), Baritone, Violins I and II, Viola, Violoncello, and Double Bass. Dynamics include *mf* and *piu mosso*.

231

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Sn. drum
Cymb.
Ratt.
Triangle bell
Gong bell
Bass bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

Detailed description: This is a page of a musical score for measures 231 and 232. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Piccolo, Flute I, Flute II, Clarinet, Horn, Trumpet I, Trumpet II, Trombone, Timpani, Snare drum, Cymbals, Triangle bell, Gong bell, Bass drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#), and the time signature is 4/4. The Piccolo part features a melodic line with slurs and accents. The woodwinds and brass parts provide harmonic support with various rhythmic patterns. The percussion section includes snare drum, cymbals, triangle bell, gong bell, and bass drum, all with specific rhythmic markings. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass, playing a steady accompaniment.

233

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Snb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Ve.
Db.

This musical score page contains two measures of music for a full orchestra and percussion. The instruments are arranged as follows from top to bottom:

- Picc. (Piccolo)
- Fl. I (Flute I)
- Fl. II (Flute II)
- Cl. (Clarinet)
- Hn. (Horn)
- Tpt I (Trumpet I)
- Tpt II (Trumpet II)
- Tbn. (Tuba)
- Timp. (Timpani)
- drum (Snare Drum)
- Knck. (Kettledrum)
- Ratt. (Rattles)
- tin bell (Triangle)
- gle bell (Gong)
- ss bell (Cymbal)
- Bar. (Bass Drum)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

The score is written in a key signature of one sharp (F#) and a common time signature (C). The first measure (235) features a Piccolo part with a melodic line, followed by Flutes I and II, Clarinet, Horns, Trumpets I and II, and Tuba. The percussion section includes Snare Drum, Kettledrum, Rattles, Triangle, Gong, and Cymbal. The second measure (236) continues the orchestral textures, with the Piccolo and Flutes I and II playing a similar melodic line. The string section (Viola, Violoncello, and Double Bass) provides a steady accompaniment.

237

The musical score for measures 237 and 238 includes the following parts:

- Picc.**: Piccolo flute, playing a melodic line with slurs.
- Fl. I**: First flute, playing a sustained note.
- Fl. II**: Second flute, playing a melodic line.
- Cl.**: Clarinet, playing a melodic line.
- Hn**: Horn, playing a melodic line.
- Tpt I**: Trumpet I, playing a melodic line.
- Tpt II**: Trumpet II, playing a melodic line.
- Tbn.**: Trombone, playing a melodic line.
- Timp.**: Timpani, with rests.
- Hmb. drum**: Hand drum, playing a rhythmic pattern.
- Knck.**: Kettle drum, playing a rhythmic pattern.
- Ratt.**: Rattle, playing a rhythmic pattern.
- Twin bell**: Twin bell, playing a rhythmic pattern.
- Single bell**: Single bell, playing a rhythmic pattern.
- Brass bell**: Brass bell, playing a rhythmic pattern.
- Bar.**: Baritone, playing a rhythmic pattern.
- Vln I**: Violin I, playing a melodic line.
- Vln II**: Violin II, playing a melodic line.
- Vla**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Db.**: Double bass, playing a melodic line.

Picc. Fl. I Fl. II Cl. Hn. Tpt I Tpt II Tbn. Timp. drum Knck. Ratt. tin bell je bell ss bell Bar. Vln I Vln II Vla. Vc. Db.

This musical score page contains measures 239, 240, and 241. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn.), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), Timpani (Timp.), Drum (drum), Snare Drum (Knck.), Cymbal (Ratt.), Tin Bell (tin bell), Jangle Bell (je bell), Steel Bell (ss bell), Baritone (Bar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines, while the percussion section provides a rhythmic accompaniment with various patterns.

241

Musical score for page 121, measures 241-242. The score includes staves for Piccolo, Flutes I and II, Clarinet, Horns, Trumpets I and II, Trombone, Tympani, Membranophone, Snare, Rattle, Twin bell, Single bell, Brass bell, Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 2/4 time and features a variety of instruments and percussion. The key signature has two sharps (F# and C#). The score is divided into two measures, 241 and 242. The Piccolo, Flutes I and II, Clarinet, and Trombone parts are mostly silent in measure 241. The Horns, Trumpets I and II, and Tympani parts have notes in measure 241. The Membranophone, Snare, Rattle, Twin bell, and Single bell parts have rhythmic patterns in measure 241. The Baritone part is silent in measure 241. The Violin I, Violin II, and Viola parts have notes in measure 241. The Violoncello and Double Bass parts have notes in measure 241. In measure 242, the Piccolo, Flutes I and II, Clarinet, and Trombone parts are silent. The Horns, Trumpets I and II, and Tympani parts have notes. The Membranophone, Snare, Rattle, Twin bell, and Single bell parts have rhythmic patterns. The Baritone part is silent. The Violin I, Violin II, and Viola parts have notes. The Violoncello and Double Bass parts have notes. The score is written in a standard musical notation style with a variety of instruments and percussion.

243

mp *piu mosso*

mp *piu mosso*

mp *piu mosso*

mp *piu mosso*

mp *piu mosso*

mf *piu mosso*

mf *piu mosso*

mf *piu mosso*

mf *piu mosso*

mf *piu mosso*

245

Picc.
Fl. I
Fl. II
Cl.
Hn
Tpt I
Tpt II
Tbn.
Timp.
Memb. drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Vla
Vc.
Db.

247

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt. I
Tpt. II
Tbn.
Timp.
Drum
Snck.
Ratt.
Bell
bell
bell
Bar.
Vln I
Vln II
Vla.
Vc.
Db.

The musical score for measures 247 and 248 is presented in a standard orchestral layout. The Piccolo part features a melodic line with a slur over the first two measures. The Flutes I and II, Clarinet, and Horn parts provide harmonic support with various rhythmic patterns. The Trumpets I and II, Trombone, and Baritone parts play a steady, rhythmic accompaniment. The Timpani part has a prominent role with a long, sustained note in the first measure. The Percussion section, including Drum, Snare, Rattle, and Bells, provides a complex rhythmic texture. The String section, including Violins I and II, Viola, Violoncello, and Double Bass, plays a melodic and harmonic accompaniment.

249

The musical score for page 125, measures 249-250, is arranged in a standard orchestral format. The top section contains woodwinds and brass: Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Horn (Hn.), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), and Timpani (Timp.). The middle section contains percussion: Membranophone (Memb. drum), Snare drum (Knck.), Rattle (Ratt.), Twin bell, Single bell, Brass bell, and Baritone (Bar.). The bottom section contains strings: Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

251

Picc.
Fl. I
Fl. II
Cl.
Hn.
Tpt I
Tpt II
Tbn.
Timp.
Snare drum
Knck.
Ratt.
Twin bell
Single bell
Brass bell
Bar.
Vln I
Vln II
Via
Vc.
Db.

Hei-i

"ABIGBO" Second movement

Christian Onyeji

A *Andante*

Violone I
Violone II
Bass

mf Ha - ee
mf Ha - ee
mf ki li jam ki li jam ki li jam ki li jam l-jam

Baritone I
Baritone II
Bass

Ha - ee
Ha - ee
ki li jam ki li jam ki li jam ki li jam l-jam

Baritone I
Baritone II
Bass

Ha - ee
Ha - ee
ja ki li ja ki li ja ja ja ki li ja ki li ja ja ja l-yo

Baritone I
Baritone II
Bass

Ha - ee he
Ha - ee he
ki li jam l-yo he *fine* m-mam-ma he he a

- voice drop
- clap hands
- stamp foot

Stamping and clapping by all singers

Copyright Christian Onyeji

13

Soprano II

Bass

m - mam - ma m - mam - ma e

m - mam - ma o le i yo - o m - mam - ma he he a

15

Soprano I

Soprano II

Bass

m - mam - ma a ya i yo o m - mam - ma m - mam - ma e

m - mam - ma o le i yo o m - mam - ma he he a

17

Soprano I

Soprano II

Bass

m - mam - ma a ya i yo o He

m - mam - ma a ya i yo o m - mam - ma m - mam - ma e

m - mam - ma o le i yo o m - mam - ma he he a

19

Soprano I

Soprano II

Bass

m-mam - ma a ya i yo o He

m-mam - ma a ya i yo o m-mam - ma m-mam - ma e

m-mam - ma o le i yo o m-mam - ma he he a

21

Baritone I
m - mam - ma a ya i yo o He

Baritone II
m - mam - ma a ya i yo o m-mam - ma m-mam - ma e

Bass
m - mam - ma o le i yo o m-mam - ma he he a

23

Baritone I
mmam ma a ya i yo o jim jim jim jim

Baritone II
mmam ma a ya i yo o jim jim jim jim

Bass
mmam ma o le i yo o jim jim le

26

Baritone I
le i le o la lo lo o

Baritone II
le i le o la lo lo o

Bass
i ye le m ho m a ga la ba o le i le o la lo lo

29

Baritone I
le i le i le i ha le le o

Baritone II
le i le i le i ha le le o

Bass
le i le i le o

31

Soprano I
le i le i le i ha le le o

Soprano II
le i le i le i ha le le o

Bass
o le i le o la lo lo

33

Soprano I
le i le i le i ha le le o le i le i le i ha le le

Soprano II
le i le i le i ha le le o le i le i le i ha le le

Bass
la lo lo la lo lo o le i le i le i ha le le

D.C. al fine

36 **Ba**

Picc.

Fl I

Fl II

Cl.

Hn.

Tpt I

Tpt II

Tbn.

Timp.

Membr. drum

Knck.

Ratt.

win bell

tle bell

Vln I

Vln II

Vla

Vc.

Db.

mf

p

p

p

38

Picc.

Fl I

Fl II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Snare drum

Kettledrum

Cymbals

Triangle

Vln I

Vln II

Vla

Vc.

Db.

40

Picc.

Fl I

Fl II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

sn bell

gde bell

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This is a page of a musical score, page 40. It features a variety of instruments. The woodwinds (Piccolo, Flutes I and II, Clarinet, Horn, Trumpets I and II, Trombone) and strings (Violins I and II, Viola, Violoncello, Double Bass) are mostly silent, indicated by horizontal lines. The percussion section is active, including Timpani (Timp.), Membrane Drum (Memb. drum), Kettles (Knck.), Rattles (Ratt.), Snare Cymbal (sn bell), and Gong Cymbal (gde bell). The Membrane Drum, Rattles, Snare Cymbal, and Gong Cymbal parts feature rhythmic patterns of 'x' marks. The Violoncello (Vc.) part has a melodic line in the bass clef. The page number '40' is at the top left, and '7' is at the top right.

42 **b**

Picc. *mf*

Fl I *mf*

Fl II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Wemb. drum

Kack.

Ratt.

Sn bell

Tr bell

Vln I

Vln II

Vla.

Vc.

Db.

44

Picc.

Fl I

Fl II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt

Twin bell

Tingle bell

Vln I

Vln II

Vla

Vc.

Db.

46

Picc.

Fl I

Fl II

Cl.

Hn.

Tpt I

Tpt II

Tbn.

Timp. *p*

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Vln I

Vln II

Vla.

Vc.

Db. *p*

48

Picc.

Fl I *mf* *sforz* *trw*

Fl II

Cl. *mf*

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt

Twin bell

Single bell

Bass

Vln I *mf* *sforz* *trw*

Vln II

Vla *mf* *sforz*

Vc. *mf*

Db.

12

50

Picc.

Fl I

Fl II

mf

Cl.

Hn.

Trp I

Trp II

Tbn.

mp.

mb.

mm.

ck.

att.

cell.

cell.

va. I

va. II

mf

mf

52

Picc.

Fl I

Fl II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt.

Tom bell

Gg bell

Vln I

Vln II

Vla

Vc.

Db.

54 C

Picc.

Fl I

Fl II

Cl.

Hn

Tpt I

Tpt II

Tbn.

Timp.

Memb. drum

Knck.

Ratt

ym bell

ge bell

Vln I

Vln II

Vla

Vc.

Db.

Improvise

EXTEMPORIZE

Repeat bar 54 to 57 three times for trumpet improvisations and three times for drum extemporizations

on bar 54 themes

56

Musical score for page 56, featuring various instruments and a drum part. The instruments listed are Picc., Fl I, Fl II, Cl., Hn, Tpt I, Tpt II, Tbn., Timp., Memb. drum, Knck., Ratt., Trin bell, Single bell, Vln I, Vln II, Vla, Vc., and Db. The score is divided into two measures. The drum part includes the word "EXTEMPORIZE" written across the staff. The percussion parts (Knck., Ratt., Trin bell, Single bell) show rhythmic patterns with 'x' marks indicating hits. The other instruments have rests.

16

58

Musical score for page 16, starting at measure 58. The score includes staves for Piccolo, Flute I, Flute II, Clarinet, Horn, Trumpet I, Trumpet II, Trombone, Timpani, Snare Drum, Cymbal, Toms, Conga, Rattle, Triangle, Violin I, Violin II, Viola, Cello, and Double Bass. The Flute II, Trombone, and Cello parts feature melodic lines with a mezzo-forte (*mf*) dynamic marking.

60

The musical score for page 17, measures 60-61, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in both measures.
- Fl I**: Flute I, rests in both measures.
- Fl II**: Flute II, rests in both measures.
- Cl.**: Clarinet, rests in both measures.
- Hn**: Horn, plays a rhythmic pattern of quarter notes in measure 60 and eighth notes in measure 61.
- Tpt I**: Trumpet I, plays a rhythmic pattern of quarter notes in measure 60 and eighth notes in measure 61.
- Tpt II**: Trumpet II, plays a rhythmic pattern of quarter notes in measure 60 and eighth notes in measure 61.
- Tbn.**: Trombone, plays a rhythmic pattern of quarter notes in measure 60 and eighth notes in measure 61.
- Timp.**: Timpani, rests in both measures.
- Memb. drum**: Membrane Drum, plays a rhythmic pattern of quarter notes in measure 60 and eighth notes in measure 61.
- Knck.**: Kettle Drum, plays a rhythmic pattern of quarter notes in measure 60 and eighth notes in measure 61.
- Ratt**: Rattle, rests in both measures.
- Twin bell**: Twin Bell, rests in both measures.
- Single bell**: Single Bell, rests in both measures.
- Vln I**: Violin I, rests in both measures.
- Vln II**: Violin II, rests in both measures.
- Vla**: Viola, rests in both measures.
- Vc.**: Violoncello, plays a rhythmic pattern of quarter notes in measure 60 and eighth notes in measure 61.
- Db.**: Double Bass, plays a rhythmic pattern of quarter notes in measure 60 and eighth notes in measure 61.

62 **A'** **a**

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Baritone I

Baritone II

Bass

m-mam - ma he he a m-mam - ma o le i yo o

64

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Baritone I

Baritone II

Bass

m-mam - ma m-mam - ma e m mam - ma a ya i yo o

m-mam - ma he he a m mam - ma o le i yo o

66

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Baritone I

Baritone II

Bass

He - - - m-mam - ma a ya i yo o

m-mam - ma m-mam - ma e m-mam - ma a ya i yo o

m-mam - ma he he a m-mam - ma o le i yo o

68

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Baritone I

Baritone II

Bass

He - - - m mam - ma a ya i yo o

m mam - ma m - mam - ma e m mam - ma a ya i yo o

m mam - ma he he a m mam - ma o le i yo o

70

Memb. drum

Knck.

Ratt

Twin bell

Single bell

Stomone I

He - - - m-mam - ma a ya i yo o

Stomone II

mmam - ma mmam - ma e m-mam - ma a ya i yo o

Bass

mmam - ma he he a m-mam - ma o le i yo o

72

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Baritone I

Baritone II

Bass

He - - - m-mam - ma a ya i yo o

m-mam - ma mmam - ma e m-mam - ma a ya i yo o

m-mam - ma he he a m-mam - ma o le i yo o

74 **b**

Tpt I

Tpt II

Timp.

Memb. drum

Baritone I

Baritone II

Bass

jim jim jim jim

jim jim jim jim

jim jim jim jim le

76

Cl.

Tpt I

Tpt II

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Baritone I

Baritone II

Bass

Vln I

Vln II

Vla

Vc.

Db.

le i le o la lo lo

le i le o la lo lo

i ye le m ho m a ga la ba

78

Cl.

Tpt I

Tpt II

Timp.

Memb. drum

Knck.

Ratt

win bell

ngle bell

Tbone I

Tbone II

Bass

Vln I

Vln II

Vla.

Vc.

Db.

le i le i le i na le le

o le i le i le i na le le

le i le o la lo lo

8^{va}

80

Cl.

Tpt I

Tpt II

Timp.

Memb. drum

Knck.

Ratt.

Twin bell

Single bell

Saxitone I

Saxitone II

Bass

Vln I

Vln II

Vla

Vc.

Db.

o le i le i le i na le le

le i le i le i na le le

le i le i le o

26

82

Cl.

Tpt I

Tpt II

Timp.

Membr. drum

Kack.

Ratt.

Cym bell

Bass bell

Tromb. I

Tromb. II

Bass

Vln I

Vln II

Vla.

Vc.

Db.

o le i le i le i ha le le

o le i le i le i ha le le

le i le o la lo lo

g^{ua}

84

Cl.

Tpt I

Tpt II

Timp.

Memb. drum

Knck.

Ratt

Twin bell

Single bell

Baritone I
le i le i le i ha le le

Baritone II
le i le i le i ha le le

Bass
la lo lo la lo lo o le i le i le i ha le le

Vln I

Vln II

Vla

Vc.

Db.

gtr

"ABIGBO" Third movement

Fast

Christian Onyeji

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute I & II, Clarinet in B \flat), brass (Trumpet in B \flat I & II, Trombone, Horn in F), and Timpani. Below these is the Membrane drum ensemble, which includes Knocker, Rattle, Twin Bell, Single Bell, and Brass Bell. The bottom section features strings (Violin I & II, Viola, Violoncello, Double bass). The score is divided into two measures. The Membrane drum ensemble and the Violoncello/Double bass parts have musical notation, while the other instruments have rests. Dynamics include *mp* for the Membrane drum ensemble and *mf* for the strings.

3

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Membr. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

Aa

5

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

emb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mf

mf

p

7

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mf

mf

9 *p*

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

11

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

13

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II *mf*

Tbn.

Hn *f*

Timp. *f*

Membr. drum *pp*

Knck.

Rattle *mp*

Twin bell *mp*

Single bell *mp*

Brass bell

Vln I

Vln II *pp*

Vla

Vc.

Db.

15

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

p

17

This musical score page, numbered 17, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Trumpet I (Tpt I), and Trumpet II (Tpt II). The brass section consists of Trombone (Tbn.), Horn (Hn.), and Timpani (Timp.). The percussion section is detailed with Membranophone (Memb. drum), Kettle drum (Knck.), Rattle, Twin bell, Single bell, and Brass bell. The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings are mostly silent, while the brass and percussion are active, providing rhythmic and melodic support.

19

Picc.
Fl. I
Fl. II
Cl.
Tpt I
Tpt II
Tbn.
Hn
Timp.
Memb. drum
Knck.
Rattle
Twin bell
Single bell
Brass bell
Vln I
Vln II
Vla
Vc.
Db.

21 **b**

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Piccolo, Flutes I and II, Clarinet, Trumpets I and II, Trombone, Horn) and Percussion (Timpani, Snare drum, Kettledrums, Rattles, Cymbals, Gong, Triangle, Brass bells). The bottom section includes strings (Violins I and II, Viola, Violoncello, Double Bass). The score is divided into two measures. In the first measure, the Piccolo and Flute I parts have a trill marked *p*. The Snare drum, Kettledrums, Rattles, Cymbals, Gong, and Triangle parts have a rhythmic pattern of quarter notes. The Violoncello and Double Bass parts have a melodic line marked *mf*. In the second measure, the Piccolo and Flute I parts have a trill marked *p*. The Snare drum, Kettledrums, Rattles, Cymbals, Gong, and Triangle parts are silent. The Violoncello and Double Bass parts continue with their melodic line marked *mf*. A rehearsal mark 'b' is enclosed in a box above the Piccolo staff.

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Sn. drum

Knck.

Rattle

Cym bell

Tringle bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

p

mf

23

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mp

mp

Detailed description: This is a page of a musical score, page 23. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute I, Flute II, and Clarinet. The brass section includes Trumpet I, Trumpet II, Trombone, and Horn. The percussion section includes Timpani, Membranophone (with specific rhythmic notation), Kettledrums, Rattles, Twin bell, Single bell, and Brass bell. The string section includes Violin I, Violin II (both marked *mp*), Viola, Violoncello, and Double Bass. The score is written in a key with one sharp (F#) and a common time signature. The first measure shows rests for most instruments, while the Membranophone and Timpani have specific rhythmic patterns. The Violin I and II parts have melodic lines starting in the first measure.

25

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mp

Detailed description: This is a page of a musical score, page 25. It features a variety of instruments. The woodwind section includes Piccolo, Flute I and II, Clarinet, Trumpet I and II, Trombone, and Horn. The percussion section includes Timpani, Membranophone, Kettledrums (Knck.), Rattle, Twin bell, Single bell, and Brass bell. The string section includes Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The Kettledrums part has a specific rhythmic pattern marked *mp*. The strings play a melodic line with slurs. The woodwinds and brass are mostly silent, indicated by horizontal lines.

27

Musical score for page 27, featuring woodwinds, brass, percussion, and strings. The score is divided into two measures. The woodwind section includes Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), and Horn (Hn). The percussion section includes Timpani (Timp.), Membranophone (Memb. drum), Kettledrum (Knck.), Rattle, Twin bell, Single bell, and Brass bell. The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.).

Dynamic markings: *mf* (mezzo-forte) and *p* (piano).

Performance instructions: *mf* > > and *p*.

String articulation: *8va* (octave up) indicated by a dashed line above the Vln I staff.

29

Musical score for page 29, measures 29-30. The score includes parts for Piccolo, Flutes I and II, Clarinet, Trumpets I and II, Trombone, Horn, Timpani, Membranophone, Kettledrums, Rattle, Twin bell, Single bell, Brass bell, Violins I and II, Viola, Violoncello, and Double Bass. Dynamics include *mf* and *f*.

31

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

emb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

33 **B**

Picc. *mf*

Fl. I *mf*

Fl. II *mf*

Cl. *mf*

Tpt I *mp*

Tpt II

Tbn.

Hn

Timp.

emb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc. *p*

Db.

35

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

mb. drum

Knek.

Rattle

Twin bell

ngle bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

37

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

39

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Tomb. drum

Knick.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

41

Picc. *mf*

Fl. I *mf*

Fl. II *mf*

Cl.

Tpt I

Tpt II

Tbn.

Hn.

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I *mp*

Vln II

Vla.

Vc. *p*

Db.

43

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

45

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

f

p

mf

8va

47

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn.

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla.

Vc.

Db.

p

49

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Kneck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

51

Musical score for page 51, featuring the following instruments and parts:

- Picc.
- Fl. I
- Fl. II
- Cl.
- Tpt I
- Tpt II
- Tbn.
- Hn
- Timp.
- Memb. drum
- Knck.
- Rattle
- Twin bell
- Single bell
- Brass bell
- Vln I
- Vln II
- Vla
- Vc.
- Db.

53

Picc. *mf*

Fl. I *mf*

Fl. II *mf*

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I *mp*

Vln II

Vla

Vc. *p*

Db.

55

Picc.
 Fl. I
 Fl. II
 Cl.
 Tpt I
 Tpt II
 Tbn.
 Hn
 Timp.
 Memb. drum
 Knck.
 Rattle
 Twin bell
 Single bell
 Brass bell
 Vln I
 Vln II
 Vla
 Vc.
 Db.

The score shows two measures of music. The Piccolo, Flute I, Flute II, and Violin I parts have active melodic lines. The Clarinet part has a more complex, flowing line. The rest of the ensemble, including the brass and percussion sections, is marked with a whole rest, indicating they are silent for these measures.

57 **A**

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

59

Picc.

Fl. I *mf*

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I *mf*

Vln II

Vla *mf*

Vc.

Db. *p*

Detailed description: This is a page of a musical score for a symphony orchestra, page 59. The score is arranged in a standard orchestral layout. The top section includes woodwinds: Piccolo, Flute I (marked *mf*), Flute II, Clarinet, Trumpet I, Trumpet II, Trombone, and Horn. The middle section includes percussion: Timpani, Membranophone (Memb. drum), Kettledrums (Knck.), Rattles, Twin bell, Single bell, and Brass bell. The bottom section includes strings: Violin I (marked *mf*), Violin II, Viola (marked *mf*), Violoncello (Vc.), and Double Bass (Db., marked *p*). The music is written in a key with two sharps (D major or F# minor) and a common time signature. The score shows two measures of music, with the first measure being mostly rests for the woodwinds and strings, and the second measure containing the main melodic and rhythmic material for the woodwinds and strings.

61

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mf

mf

The musical score for page 61 is arranged in a standard orchestral format. It begins with a Piccolo (Picc.) part, followed by Flute I (Fl. I) and Flute II (Fl. II). The Clarinet (Cl.) and Trumpet I (Tpt I) parts enter in the second measure with a mezzo-forte (mf) dynamic. The Trompet II (Tpt II) part remains silent. The Trombone (Tbn.) and Horn (Hn) parts are also silent. The Timpani (Timp.) part features a rhythmic pattern of eighth notes. The Percussion section includes Membranophone (Memb. drum), Kettledrums (Knck.), Rattle, Twin bell, Single bell, and Brass bell. The String section consists of Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The Vln I and Vln II parts play a melodic line with a mf dynamic. The Vla part plays a similar melodic line. The Vc. and Db. parts play a rhythmic pattern of eighth notes.

63 *p*

Picc.
Fl. I
Fl. II
Cl.
Tpt I
Tpt II
Tbn.
Hn
Timp.
Memb. drum
Knck.
Rattle
Twin bell
Single bell
Brass bell
Vln I
Vln II
Vla
Vc.
Db.

Detailed description: This page of a musical score covers measures 63 and 64. Measure 63 begins with a dynamic marking of *p* (piano). The Piccolo part has a melodic line of eighth notes. The woodwind and brass sections are mostly silent, indicated by rests. The percussion section is active, with the Membranophone playing a rhythmic pattern of eighth notes, and the Kettle Drum, Rattle, Twin Bell, and Single Bell providing specific rhythmic accents. The string section includes Violins I and II with melodic lines, Viola with sustained chords, and Violoncello and Double Bass with simple harmonic accompaniment.

65

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

67

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mf

f

pp

p

mp

pp

69

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Cymb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

p

Detailed description: This is a page of a musical score, page 69, numbered 35 in the top right. The score is for a full orchestra and includes percussion. The instruments listed on the left are Piccolo, Flute I, Flute II, Clarinet, Trumpet I, Trumpet II, Trombone, Horn, Timpani, Cymbal drum, Snare drum, Rattle, Twin bell, Single bell, Brass bell, Violin I, Violin II, Viola, Cello, and Double Bass. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into two measures. The first measure shows the beginning of the piece with various instruments playing. The second measure continues the music, with a dynamic marking of *p* (piano) appearing in the Viola part. The percussion parts include cymbal, snare, rattle, and various bells.

71

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

73

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn.

Timp.

emb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

pp

75

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

p

mf

p

mf

The musical score for page 75 is divided into two measures. The Piccolo part has rests in both measures. Flute I plays a tremolo on a whole note in the first measure, marked *p*, and a tremolo on a half note in the second measure, also marked *p*. Flute II, Clarinet, Trumpets I and II, Trombone, and Horn all have rests in both measures. Timpani plays a whole note chord in the first measure, marked *p*, and a half note chord in the second measure, marked *p*. The Membrane Drum, Kettledrum, Rattle, Twin bell, and Single bell parts have a rhythmic pattern of a quarter note followed by two eighth notes in the first measure, and a quarter note followed by two eighth notes in the second measure. Brass bell has a rest in both measures. Violins I and II, and Viola have rests in both measures. Violoncello and Double Bass play a rhythmic pattern of a quarter note followed by two eighth notes in the first measure, marked *mf*, and a quarter note followed by two eighth notes in the second measure, also marked *mf*.

77

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mp

mp

79

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

mb. drum

Knck.

Rattle

Twin bell

ingle bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mp

Detailed description: This is a page of a musical score, page 79. It features a variety of instruments. The woodwind section includes Piccolo, Flute I, Flute II, Clarinet, Trumpet I, Trumpet II, Trombone, and Horn. The percussion section includes Timpani, Snare Drum, Kettledrums (Knck.), Rattles, Twin Bells, Single Bells, and Brass Bells. The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score shows two measures of music. The woodwinds and strings are mostly silent, indicated by horizontal lines. The percussion instruments have specific rhythmic patterns. The Kettledrums part has a dynamic marking of *mp*. The Timpani part has notes on the 2nd and 4th lines of the staff.

81

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

emb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mf

p

mf

gtr

The musical score for page 81 is arranged in a standard orchestral format. It begins with a rehearsal mark '81' at the top left. The score is divided into two systems. The first system includes Piccolo, Flute I and II, Clarinet, Trumpet I and II, Trombone, Horn, Timpani, Emb. drum, Knck., Rattle, Twin bell, Single bell, and Brass bell. The second system includes Violin I and II, Viola, Violoncello, and Double Bass. The Piccolo, Flutes, Clarinet, Trumpets, Trombone, Horn, Emb. drum, Rattle, Twin bell, Single bell, and Brass bell parts are mostly silent, indicated by horizontal lines. The Timpani part has two measures of music, starting with a *mf* dynamic and ending with a *p* dynamic. The Knck. part has two measures of music, starting with a *mf* dynamic. The Violin I and II parts have two measures of music, starting with a *mf* dynamic. The Viola part has two measures of music, starting with a *mf* dynamic. The Violoncello and Double Bass parts have two measures of music, starting with a *mf* dynamic. The Knck. part has a *gtr* marking above it. The Violin I and II parts have a *gtr* marking above them. The Viola part has a *gtr* marking above it. The Violoncello and Double Bass parts have a *gtr* marking above them.

Picc. Fl. I Fl. II Cl. Tpt I Tpt II Tbn. Hn. Timp. Memb. drum Knck. Rattle Twin bell Single bell Brass bell Vln I Vln II Vla. Vc. Db.

Musical score for page 83, featuring woodwinds, brass, percussion, and strings. The score is in 2/4 time and includes dynamic markings such as *mf* and *f*. The woodwind section (Piccolo, Flutes I & II, Clarinet) is mostly silent. The brass section (Trumpets I & II, Trombone, Horn) plays a melodic line with *mf* dynamics. The percussion section includes Membranophone (Memb. drum), Kettledrums (Knck.), Rattle, Twin bell, Single bell, and Brass bell. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment, with the Double Bass playing a prominent *f* (forte) line.

85

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

87 **Cl**

Musical score for measures 87 and 88. The score includes parts for Piccolo, Flute I and II, Clarinet, Trumpets I and II, Trombone, Horn, Timpani, Membranophone (Memb. drum), Kettledrums (Knck.), Rattle, Twin bell, Single bell, Brass bell, Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.).

Measure 87: Picc., Fl. I, Fl. II, Cl., Tpt I, Tpt II, Tbn., Hn., and Memb. drum are silent. Knck., Rattle, Twin bell, and Single bell play a rhythmic pattern of eighth notes. Vln I, Vln II, Vla, Vc., and Db. play a rhythmic pattern of eighth notes. Dynamics include *mp* for Hn. and *mf* for Tbn.

Measure 88: Picc., Fl. I, Fl. II, Cl., Timp., and Memb. drum are silent. Knck., Rattle, Twin bell, and Single bell play a rhythmic pattern of eighth notes. Vln I, Vln II, Vla, Vc., and Db. play a rhythmic pattern of eighth notes. Dynamics include *mf* for Tpt I, Tpt II, and Tbn.

89

Picc. *f*

Fl. I *f*

Fl. II *f*

Cl. *f*

Tpt I *f*

Tpt II *f*

Tbn. *mf* *f*

Hn. *mf* *f*

Timp. *mf* *p*

Memb. drum *mf* *p*

Knck. *mf* *p*

Rattle *mf* *mp*

Twin bell *mf* *mp*

Single bell *mf* *mp*

Brass bell

Vln I *mf* *p*

Vln II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

91

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn.

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla.

Vc.

Db.

mf

f

p

93

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This is a page of a musical score, page 93. It features a variety of instruments. The woodwinds include Piccolo, Flute I, Flute II, Clarinet, Trumpet I, Trumpet II, Trombone, and Horn. The percussion section includes Timpani, Membranes (drum), Knocks, Rattles, Twin bells, Single bells, and Brass bells. The strings consist of Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key with one sharp (F#) and a common time signature. The first two measures of the page show the beginning of the piece, with various instruments entering and playing specific rhythmic patterns. The Piccolo and Flute I parts have a distinct melodic line, while the other instruments provide harmonic support and rhythmic accompaniment.

95

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This is a page of a musical score, page 95. It features a full orchestral ensemble. The woodwind section includes Piccolo, Flute I, Flute II, Clarinet, Trumpet I, Trumpet II, Trombone, and Horn. The percussion section includes Timpani, Membrane drum, Kettledrum, Rattle, Twin bell, Single bell, and Brass bell. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion are mostly silent or play simple accompaniment. The page number '95' is written at the top left of the staff.

97

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

emb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This is a page of a musical score, page 97. It features a variety of instruments. The woodwinds include Piccolo, Flute I, Flute II, Clarinet, Trumpet I, Trumpet II, Trombone, and Horn. The percussion section includes Timpani, Embodied drum, Knuck, Rattle, Twin bell, Single bell, and Brass bell. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key with one sharp (F#) and a common time signature. The music is arranged in two systems of staves. The first system contains the woodwinds and percussion. The second system contains the strings. The notation includes notes, rests, and dynamic markings.

0

99 **b**

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn.

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla.

Vc.

Db.

mp

101

The musical score for page 101 is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score is divided into two measures. The Piccolo, Flutes I & II, Trumpets I & II, Trombone, Horn, and Timpani parts are mostly silent, indicated by a horizontal line with a dash. The Clarinet part has a melodic line starting in the first measure. The Membranophone section includes parts for Membranophone, Kettle Drum, Rattle, Twin bell, Single bell, and Brass bell, with rhythmic patterns indicated by 'x' marks and stems. The String section includes Violins I & II, Viola, Violoncello, and Double Bass, with various melodic and harmonic lines. A dynamic marking of *mp* is present in the first measure of the Clarinet part.

103

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck. *mf*

Rattle *mf*

Twin bell *mf*

Single bell *mf*

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

105

The musical score is arranged in a standard orchestral format. It includes staves for Piccolo (Picc.), Flutes I and II (Fl. I, Fl. II), Clarinet (Cl.), Trumpets I and II (Tpt I, Tpt II), Trombone (Tbn.), Horns (Hn), Timpani (Timp.), Membrane drums (Memb. drum), Kettles (Knck.), Rattles, Twin bells, Single bell, Brass bell, Violins I and II (Vln I, Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time and includes various musical notations such as beams, slurs, and dynamic markings. The key signature has one sharp (F#).

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

107

Picc.
Fl. I
Fl. II
Cl.
Tpt I
Tpt II
Tbn.
Hn
Timp.

mp

This section of the score covers measures 107 to 110. It includes staves for Piccolo, Flute I, Flute II, Clarinet, Trumpet I, Trumpet II, Trombone, Horn, and Timpani. The Clarinet part begins with a melodic line marked *mp* in measure 107. The other instruments are marked with a whole rest, indicating they are silent during this passage.

Memb. drum
Knck.
Rattle
Twin bell
Single bell
Brass bell

mp

This section covers measures 107 to 110 for the percussion ensemble. It includes staves for Membranophone, Snare drum, Rattle, Twin bell, Single bell, and Brass bell. All instruments play a rhythmic pattern marked *mp*. The pattern consists of eighth and sixteenth notes with 'x' marks above them, indicating specific drum techniques or effects.

Vln I
Vln II
Vla.
Vc.
Db.

f
mp
mp
mp

This section covers measures 107 to 110 for the string ensemble. It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I plays a melodic line with a forte (*f*) dynamic. Violin II, Viola, and Violoncello play a rhythmic accompaniment marked *mp*. The Double Bass part also features a melodic line marked *mp*.

mp

109

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mp

mp

mp

mp

mp

mp

f

mp

mp

mp

111 **A**

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

113

Picc.

Fl. I *mf*

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn.

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I *mf*

Vln II

Vla. *mf*

Vc.

Db. *p*

115

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mf

mf

117

The musical score for page 59, starting at measure 117, is arranged in a standard orchestral format. The top section includes woodwinds and brass: Piccolo (P), Flute I, Flute II, Clarinet (Cl.), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), Horn (Hn.), and Timpani (Timp.). The middle section features the percussion ensemble: Snare Drum (mb. drum), Kettles (Knck.), Rattle, Twin bell, Single bell, and Brass bell. The bottom section contains the string ensemble: Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Piccolo part begins with a dynamic marking of *p*. The score is divided into two systems, each containing two measures of music.

119

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Snare drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

121

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II *mf*

Tbn. *f*

Hn. *f*

Timp. *f*

Memb. drum *pp*

Knck.

Rattle *mp*

Twin bell *mp*

Single bell *mp*

Brass bell

Vln I *pp*

Vln II *pp*

Vla.

Vc.

Db.

123

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

mb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

p

125

The musical score is divided into two measures, 125 and 126. The woodwind section includes Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Clarinet (Cl.), Trumpet I (Tpt I), Trumpet II (Tpt II), Trombone (Tbn.), and Horn (Hn). The percussion section includes Timpani (Timp.), Membranophone (Memb. drum), Kettle drum (Knck.), Rattle, Twin bell, Single bell, and Brass bell. The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.).

Measure 125: Picc., Fl. I, Fl. II, Cl., Tpt I, and Timp. are silent. Tpt II, Tbn., and Hn play a rhythmic pattern of eighth notes. Memb. drum, Knck., Rattle, Twin bell, and Single bell play a complex rhythmic pattern with various articulations. Vln I has a fermata. Vln II, Vla, Vc., and Db. play a simple rhythmic pattern of quarter notes.

Measure 126: Picc., Fl. I, Fl. II, Cl., Tpt I, and Timp. are silent. Tpt II, Tbn., and Hn play a rhythmic pattern of eighth notes. Memb. drum, Knck., Rattle, Twin bell, and Single bell play a complex rhythmic pattern with various articulations. Vln I has a fermata. Vln II, Vla, Vc., and Db. play a simple rhythmic pattern of quarter notes.

127

The musical score for measures 127 and 128 includes the following parts:

- Picc.**: Piccolo flute, rests in both measures.
- Fl. I**: First flute, rests in both measures.
- Fl. II**: Second flute, rests in both measures.
- Cl.**: Clarinet, rests in both measures.
- Tpt I**: Trumpet I, rests in both measures.
- Tpt II**: Trumpet II, plays a melodic line in both measures.
- Tbn.**: Trombone, plays a melodic line in both measures.
- Hn**: Horn, plays a rhythmic pattern in both measures.
- Timp.**: Timpani, rests in both measures.
- Memb. drum**: Membranophone drum, plays a rhythmic pattern in both measures.
- Knck.**: Kettle drum, plays a rhythmic pattern in both measures.
- Rattle**: Rattle, plays a rhythmic pattern in both measures.
- Twin bell**: Twin bell, plays a rhythmic pattern in both measures.
- Single bell**: Single bell, plays a rhythmic pattern in both measures.
- Brass bell**: Brass bell, rests in both measures.
- Vln I**: Violin I, rests in both measures.
- Vln II**: Violin II, rests in both measures.
- Vla**: Viola, rests in both measures.
- Vc.**: Violoncello, plays a rhythmic pattern in both measures.
- Db.**: Double bass, plays a rhythmic pattern in both measures.

pp

129

Musical score for page 65, measures 129-130. The score includes parts for Piccolo, Flutes I and II, Clarinet, Trumpets I and II, Trombone, Horn, Timpani, Membrane Drum, Kettledrum, Rattle, Twin bell, Single bell, Brass bell, Violin I and II, Viola, Violoncello, and Double Bass. Dynamics include *p*, *mf*, and *tr*.

6

131

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

emb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

133

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mp

135

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mf

p

mf

mf

8va

137

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Snare drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

mf

f

f

138

Picc.

Fl. I

Fl. II

Cl.

Tpt I

Tpt II

Tbn.

Hn

Timp.

Memb. drum

Knck.

Rattle

Twin bell

Single bell

Brass bell

Vln I

Vln II

Vla

Vc.

Db.

CHAPTER FIVE

ANALYSIS OF ABIGBO FOR ORCHESTRA

5.1 PRE-COMPOSITIONAL CONSIDERATIONS

In attempting an analysis of this work, the write/composer notes that a composer is not often the best person to present analytical discourse on his work(s). While an expert theorist or musicologist approaches analysis of works by other composers from the perception of the concrete music on paper, the composer's attempt might be foreshadowed by creative emotions brought to bear on the work(s). Be that as it may, the writer will attempt the analysis of Abigbo for Orchestra from the perspective of the composer. The work not being specifically a musicological project, the analysis will not adopt any particular traditional musicological procedure. Rather the purpose is to highlight how the African compositional features and procedures identified in the study of Abigbo music in chapters two and three have been applied to an original literary composition for bicultural orchestra. The concern, therefore, is to discuss the musicological interest of the modern composition in an approach that spotlights Abigbo influences as well as traditional African compositional procedures and structural thoughts in general. It also aims to demonstrate how the objectives of the composition stated in chapter 4.1 have been realized, as well as presents a phonic picture of the work to a listener. The analysis is in no way an exhaustive presentation. It serves as an introduction on which further musicological work could be done on the music.

These note combinations are not abstracted. They are derived from the dominant note combinations in Abigbo traditional choral music. Note combinations in the movements feature dominant use of harmonic 4ths, a characteristic harmonic interval in Abigbo music. This work features harmonic results that arise from horizontally conceived melodies or melorhythmic passages played or sung by different instruments and voices. This also, is a characterizing feature of Abigbo music. Chords characterized by harmonic intervals of fourths and fifths are dominantly used, evoking Abigbo harmonic norm in the orchestral work.

Meter: Compound quadruple meter (12/8) is used in the first and second movements of this work while simple quadruple meter ($\frac{4}{4}$) is used in the third movement. Some musical materials in the first movement are transformed in the third movement using a different meter. Such melodic and rhythmic themes are re-structured into the metric organization.

Tempo: The first movement is in a moderately fast tempo, while the second and third movements are in a walking pace (andante) and fast tempi respectively.

Length: The grand total of all the measures in this work is 477.

Form: The first movement of the work is in compound rondo form, while the second and third movements are in simple ternary and simple rondo forms respectively. The parts are represented/marked with capital letters while the sections of each part are represented/marked with small letters. Modifications on each part or section are shown with numbers after the letters. Each movement is separately numbered. The parts and sections of each part of the movements are distinguished with varying melodic, melorhythmic and textural

features. Although this work is divided into parts and sections, it is not in blocks. The sections in each part are seamless. The parts in each movement also move directly into each other, sometimes without definitive cadences. The sections and parts are used to distinguish and represent dominant thematic and structural materials that feature or characterize each movement at different points in time of the music. They are also used for ease of analytical discussions and references. A section is, therefore, not a musical block that is unrelated to the previous and subsequent section. Rather a section is a consequent of the preceding section or an antecedent of the subsequent section in a part. A part represents a subunit of a movement, while a section represents a subunit of a part in the same manner a phrase is a subunit of a musical statement.

Texture: There is a combination of heterophonic, polyphonic and homophonic textures in this work. Contrapuntal texture also occurs.

Mood: The work maintains happy mood in all the movements.

Audience: This work is intended for a contemplative concert audience.

5.2 DETAILED ANALYSIS OF EACH MOVEMENT

5.2.1 FIRST MOVEMENT

Scale: Pentatonic (CDEGA).

Form: Compound Rondo – ABACA1DEA.

Length: 253mm.

Introduction, 9mm.

A, 33mm.

B, 38mm.

A, 34mm.

C, 32mm.

A1, 24mm.

D, 24mm.

E, 24mm.

A, 35mm.

Part A is repeated after part B,C,and E. However, a section of part A is repeated after part C. It is marked A1 to distinguish it from the full repeat of the part. One-bar transition passage links part B to part A while two-bar transition passage links part E to part A.

Tempo: Moderately fast

Meter: $\frac{12}{8}$

Mood: Spirited, dance-like.

INTRODUCTION: (MM1 – 9)

Abigbo for Orchestra starts with a nine-measure introduction. This is made up of spirited entry of all the instruments to establish the orchestral presence in the first two bars of the music. From the strength of the orchestra emerges a trumpet solo (mm.3) in free time. This is conceived to capture the presentational style of Abigbo traditional music. Abigbo musicians often start a musical presentation with a solo prelude presented by the lead singer in free time. At measure 7, the cello and double bass enter with a theme derived from the melorhythmic theme that characterizes Nkwaetiti in example two of the transcribed Abigbo music. Strict time is established from the point of entry of cello and double bass.

The image shows two staves of musical notation. The top staff is labeled 'Nkwa etiti' and contains a series of rhythmic marks (crosses) on a single line, with a long horizontal line above it indicating a sustained or repeated sound. The bottom staff is labeled 'Vc. Db.' and contains two staves of music. The upper staff is marked 'strict time' and the lower staff is marked 'mf strict time'. Both staves show a sequence of notes and rests, with a dynamic marking of 'mf' (mezzo-forte) and the instruction 'strict time'.

Ex.1stM.1 (1stM stands for First movement.)

This melodic fragment is transposed a 5th up in the ninth measure. In measure 8, the timpani and knocker are introduced to mark the pulse and provide the phrasing referent theme respectively. The twin bell joins at measure 9 with a theme that marks the pulse also. While the rattle, twin bell and knocker maintain ostinato, the timpani mark the pulse of the cello and double bass theme. The staggered entry of the instruments captures the practice in Abigbo music. Quite often the instruments enter separately in Abigbo music performance.

The performance environment of Abigbo traditional music is simulated in the introduction of the orchestral music. This implies the musical and non-musical activities that would normally constitute an Abigbo presentational theater such as aesthetic/appreciative comments and accolades, dance, interjectory instrumental responses to solo renditions in free time, handclaps, etc.

Stamping of feet and swaying of the body by the performers are used to simulate dance in the orchestral work. All these are intended to evoke the theatrical features of the traditional Abigbo music.

PART A: (MM 10 – 42)

This part has an internal form marked "a" (mm.10-28), "b" (mm.29-32), and "a1" (mm.33-42). At measure 10, violins I, II and viola enter with a call theme that is answered in the next measure by piccolo, flutes, clarinet, horn, trumpets and trombone. The rattle is also introduced at measure 10 with a contrasting rhythmic theme that enriches the texture of the music as well as plays the role of action motivator. At measure 11 the membrane drum enters with a solo-like theme that motivates action also. From measure 11 the wind and brass instruments play in counterpoint to each other evoking an Abigbo chorus. The membrane drum maintains a melorhythmic theme that is a frame of reference for internal developments thus echoing the African creative norm of performance composition. The rest of the African traditional instruments maintain respective ostinato statements. Call and response relationship feature between the violins and viola; winds and the horns; cello and double bass instruments. The violins and viola raise the calls (mm10) while the winds, horns, cello and double bass answer (mm11). This structure characterizes the piece till the 18th measure.

A transition passage (mm.19) leads to a tutti passage of massive sounds at measure 20. The transition passage is further marked by the entry of the brass bell that is used to signal a change in performance mood, evoking the role of mkpo in Abigbo music. The tutti features the introduction of new themes by the instruments. While violins and viola play through-composed,

song-like melodies, the rest of the instruments play ostinato themes in the tutti passage. The tutti captures the chorus statement of Abigbo traditional music in spirited mood. It elicits dance, which is simulated with stamping of legs. The membrane drum theme is derived from nkelebe part in Ex.2 of the transcribed Abigbo music.

Ex.1stM.2

Measures 29 to 32, which constitute section "b", is a short contrasting passage that leads to a repeat of the tutti passage from measures 33 to 42 to conclude this part. The repeat of the tutti constitutes section a1 of the part.

PART B: (MM43-80)

Part B has three sections marked "a" (mm.43-55), "b" (mm.56-67) and "c" (mm.68-80). Section "a" consists essentially of call and response interactions between the instruments, evoking the chorus relationship with the lead singer in Abigbo music. The answering instruments use one-measure homophonic themes (mm.43). The call instruments also use one-measure length themes (mm.44). The African instruments introduce new rhythmic and melorhythmic statements that elicit dance and at the same time perform ensemble roles of the instruments in Abigbo music. The knocker performs the phrasing referent role while the drum combines the pulse and action motivator roles. The rest of the instruments join in the action motivator role. The call and response passages are conceived to alternate light texture with heavy texture.

Section “b” starts from measure 56 with a contrapuntal passage in the violin and viola. At measure 59 the cello and double bass provide an answer with a theme derived from measure 5 to 6 of Ex.3 of transcribed Abigbo music.

5

O - nwa_ ka - ri - r'e - de - rin - do o - kwu o O -

o -

Vc.

Db.

Ex.1stM.3

Trumpet, trombone, cello and clarinet take turns to raise the calls. The relationship of the instruments in this section is interjectory. Strict time is maintained by the African instruments that mark the pulse at the beginning of each alternate measure. The texture of this section is very light. It is intended as a contrast to the dense texture of section “c”. Some melodies from Ex.3 (mm.20-21; 22-23) of the transcribed Abigbo music are transformed for some orchestral instruments from measure 60 to 67.

le ni

U - mun - kwa m'a - bia - la

21 we - te - le ca - to - li - ki a - ny'e - kpe - we - le ni an - du - loa - nyie

e - nyi de - de - le

che - ne ma cho - chi m'o - yua - hia

o -

23

- na wue - be - le - b'a - hu - ru n'a - ga - la - ba

a

b

c

d

O - wi - ya ni

e

Ex.1stM. 4

Section "c" starts from measure 68 and ends at measure 80. Materials from "a" and "b" are combined in call and response structure. The response (mm.68-70) is taken from section "a" (mm.43), while the calls are derived from section "b" (mm.62). The order of the combination of the thematic materials from the two sections is guided by aesthetic needs. The African instruments resume from the beginning of the section (mm.68) with the various themes performed in section "b". Abigbo dance is again evoked by the interplay of the instruments. The section ends at measure 80 with a glissandi effect from the horns, cello and double bass, simulating voice drop in Abigbo music. A vocal cue leads to the transition (mm.81) back to part A (mm.81-114).

PART C: (mm 115 – 146)

This part has an internal form of simple rondo marked "a" (mm.115-120), "b" (mm.121-132), "a1" (mm. 133-136), "c" (mm. 137-142) and "a1" (mm.143-146). Section "a" starts with a loud yelling call from the baritone singer signaling a change in the mood of the performance. It also calls attention to new musical theme and structural features. The yelling call ends at measure 59 with a voice drop normative in Abigbo music. The entry of the call by the singer is immediately followed by a phrasing referent theme played on a monotone by the viola. The viola sustains this theme throughout as a binding ensemble structure. At measure 116, the cello introduces the call theme that is derived from the melorhythmic theme of nkwa ukwu in Ex. 2 of the transcribed Abigbo music.

The image shows two staves of musical notation. The top staff is labeled 'Nkwa' and 'Ukwu' and contains rhythmic notation with 'x' marks. The bottom staff is labeled 'Vc.' and contains a melodic line with notes and rests.

Ex.1stM.5

The double bass comes in at the 3rd beat of the measure 116 with a phraseal theme that carries the pulse role. The structural relationship of the instruments feature call and response starting with the cello at measure 116. While different instruments raise the call at different points in the course of the music, the rest of the orchestra responds with a three note rhythmic figure that resolves on the first beat of the measure, making it more marked. The timpani plays a two-note figure that further marks the pulse. From measure 119 to 120, the call and response structure is interrupted by orchestral statement, evoking the chorus passages that characterize Abigbo music. The chorus statement ends the section.

New themes are introduced by the instruments in section "b" (mm121-133) in call and response style of Abigbo music. Handclaps are introduced to heighten the mood of the section as well as provide aesthetic melorhythmic interest. The themes introduced by violins 1, II and viola (mm.121-122) are answered by the winds, cello and double bass (mm.122-123). This is presented twice. The third repeat concludes the section at measure 132. Section "a" is echoed from measure 133 to 136 before entering "c" at measure 137.

In section "c" (mm.137-142) the strings unfold a contrapuntal passage using a melodic theme from section "a" of this part in imitative entries.

Ex.1stM. 6

Rolls on the timpani at the strong beats mark the pulse for the string passage. From measure 141 to 142; trumpet and trombone join the strings to conclude the section with a homophonic orchestral statement, evoking Abigbo structural feature in which the lead singer and the chorus combine to end a song. Section "a1" is again echoed from measure 143 to 146 to end this part. An unaltered repeat of measure 19 to the end of part A (mm.147-170) comes after section "a1". This is marked A1 to distinguish it from the full repeat of A after B and D.

PART D: (mm 171 – 194)

This part is in simple binary form marked "a" (mm.171-182) and "b" (mm.183-194). The wind instruments enter at measure 171 with an ostinato theme derived from nkelebe line in Ex. 2 of the transcribed Abigbo music.

The image shows a musical score for a section labeled 'Ex. 1stM. 7'. It consists of two systems of staves. The first system includes the Nkelebe part (top staff) and the woodwind section (Piccolo, Flute I, Flute II, and Clarinet). The second system includes the string section (Violin I, Violin II, and Viola). The Nkelebe part features a melodic line with a rhythmic pattern of eighth notes and rests. The woodwind parts play a similar rhythmic pattern, with dynamics marked 'mp'. The string parts play a retrograde of the rhythmic theme, also marked 'mp'.

Ex.1stM. 7

From measure 173, the violins and viola complete the ostinato theme using a retrograde of the rhythmic theme of the wind instruments in a one-measure melorhythmic theme. The melorhythmic character of the ostinato themes is intended as contrast to the lyrical character of the cello solo theme. The knocker and twin bell also come in at measure 173 with contrasting themes that carry the phrasing referent role and the action-motivating role respectively. From measure 175, the cello enters with a solo theme, which is doubled by the double bass from measure 177 for emphasis. The solo melody in measure 175 to 178 is internally modified at measures 179 to 182. The interplay of the ostinato themes from the wind and string instruments produces multilinear melorhythmic polyphony that constitutes the background carpet for slow moving cello and double bass melodies.

Section "b" (mm.183-194) starts with a very light texture featuring two matching themes in the second violin and viola. A build up starts from measure 185 with the introduction of new themes by trumpet and trombone. These provide ostinato background for the first violin solo from measure 189 to 194. The ostinato themes share the same

characteristics as those in section “a”, as this section is intended to be a variation on the cello solo theme on the violin. The knocker is kept in this section to mark the pulse of the polyphonic statements at the first beat of each measure. Although in African ensemble music the pulse instrument is normally a deep-toned instrument, the knocker is given this role in order to simulate the pulse role on an instrument with a different tone quality. From measure 189 to 194, the first violin plays the solo theme, which concludes part D, leading directly to part E without a repeat of part A.

PART E (MM 195 – 218)

This part is in two sections marked “a” (mm.195-206) and “b” (mm.207-218). The structural feature of the first section is the simulation of African instruments’ ensemble roles by the Western orchestral instruments. Therefore, African character is given to the Western orchestral structure and instrumental voices. A modification of the cello theme in measure 9 of part A is used by the cello and double bass as an ostinato theme in section “a”.

The image displays two systems of musical notation for the Cello (Vc.) and Double Bass (Db.) parts. The first system shows the initial two measures of the ostinato theme, with the cello and double bass playing a rhythmic pattern of eighth notes and quarter notes. The second system shows the continuation of the theme, with the cello and double bass playing a rhythmic pattern of eighth notes and quarter notes.

At measure 197, the statement in violin II in monotone marks it as a phrasing referent theme. Violin 1 enters at measure 198 with a melorhythmic theme that completes the ostinato passage, while the first and second flutes enter at measure 199 with a duet on the theme. The clarinet and viola provide three-note figure responses to the flute melodies as well as for the trombone and horn that echo the flute themes from measure 203 to 206. The relationship of these instruments produces multilinear polyphony resulting from the juxtaposition of different independent melodic statements that relate horizontally.

Section "b" (mm.207-218) echoes the melodic themes of flute II in section "a" (mm.199-200) with a light texture.

Ex.1stM. 9

The clarinet, violin 1,II, cello and double bass, take turns to play variations of the thematic material. The entries of the instruments are answered with two-part polyphonic figure by the violins at measure 208 and 210, while the clarinet, viola and cello answer at measure 212 and 214. Low, high and middle registers of the instruments provide contrasting sound colours. Fragments of the theme in measure 207 to 214 are used from measure 215 to 218 to end the section. The timpani rolling on the pulse, and membrane drum

playing a short melorhythmic figure are introduced from measure 215 to 216 to further mark the ending of the section. Musical tension that develops from the beginning of the movement is relaxed in the section in order to prepare for the last repeat of part A that follows immediately (mm. 219-253) with dense sound texture. Spaced out sounds arising from the entry of one or two instruments at a time is intended to realize this.

5.2.2 SECOND MOVEMENT

Scale: The same pentatonic scale used in the first movement is used in the second movement.

Medium: Male chorus and orchestra.

Form: Simple Ternary – A B A1

Length: 85 mm.

A, 35 mm.

B, 26 mm.

A1, 24 mm.

Tempo: Andante.

Meter: 12/8

Mood: Sombre,

PART A1: (mm 1 –35)

This part is for a male chorus. It is in three sections marked “a” (mm.1-11), “b” (mm.12-23) and “c” (mm.24-35). Section “a” features call and response structure starting with the response. It opens (mm.1) with the baritone voices singing the chorus in harmonic 4ths. The bass voice enters at measure two with the calls using melo-rhythmic mouth drumming, a feature in Igbo choral music. The theme is repeated twice before the three voices join at

the cadential phrase in measure 10. The second repeat of the bass part (mm. 8-9) accrues more notes that provide a variation on the theme. At measure 10 baritone I, introduces ornamental treatment of the response theme at the cadential point, a feature of Ex.3 (mm.40-42) of transcribed Abigbo music.

41

-di ke nwe cho - chi soa - fi - me e o e

-di ke nwe cho - chi soa - fi - me e o e

10

Baritone I

Ha ee he

Baritone II

Ha ee he

Bass

ki li jam l-yo he n

fine

Ex.2ndM. 1

A special feature of the section is the use of body rhythm. These include stamping of feet and clapping of hands to simulate the dance and movement dynamics of Abigbo performance environment as well as mark the pulse of the music. The phonic actions also enhance the melorhythmic essence of the section. The slow swaying of the body to the main pulse of the music further

contributes to the visual appeal. The response voices produce homophonic texture. The held notes in the three voices in measure 11 bring the section to an end on a restful cadence.

Section "b" (mm.12-23), is a three-part choral polyphony involving the three voices. The bass part begins this section at measure 12. Baritone I and II join after two measures at 14 and 16 respectively. While the bass and the baritone II use similar thematic material, baritone I keeps a sustained note that resolves on the cadential figure of baritone II and bass. The three parts come together at measure 16, presenting the two-measure thematic statements four times. The structural relationship of the three parallel thematic statements produces three-part polyphonic texture. The last repeat of the thematic statement flows into the first measure of section "c". Section "b" evokes Igbo polyphonic choral style.

Section "c" (mm. 24- 35) starts with a two-measure vocalic pulsing sounded in unison by the three voices. It is conceived as a bridge passage that enables a change to a new structural feature-the call and response. Voice drops are used for aesthetic effect, evoking voice drops normative in Abigbo music. The vocalic pulsing is made more marked by stamping of legs on the pulses. This simulates dance. From measure 26, a structural relationship featuring call and response is introduced. The bass voice provides the calls starting from measure 25-26, while the baritone voices answer. The first melodic statement of the bass voice is derived from measure 22-23 of Ex.3 in the transcribed Abigbo music.

Ex.2ndM. 2

The rest of the call statements are melodies that evoke Abigbo melodic features in terms of contour, leaps and length. The section attempts to capture the unaccompanied choral music of Abigbo particularly, Ex.3. The last measure features joint singing by the solo and chorus as in the last three measures of Ex.3.

Ex.2ndM. 3

Heterophonic texture is used in the section. It however breaks off to two-part polyphony in the chorus voices at measure 27, at the last three notes in measure 29, 33 and 35; and at the last two notes in measure 31.

The section ends at measure 35 on a restful cadence. Section "a" is then repeated to conclude the part. The text simulation uses vocables and onomatopoeia from Igbo sonic milieu. Mma mma, however, has additional linguistic meaning, "farewell/keep well" in Igbo.

PART B (mm. 36 – 61).

Part B is in three sections marked "a" (mm.36-41), "b" (mm.42-53) and "c" (mm.54-61). Section "a" is a six-measure dialogue between the cello and the membrane drum, on a background support provided by the traditional instruments. The membrane drum tonally simulates cello melodies in the passage creating a call and response relationship. The other traditional instruments provide ostinato themes according to the various roles. While the knocker plays the referent theme, the bells and rattle jointly play the action motivation role. The membrane drum and cello perform the role of the lead singers in Abigbo music. In addition, the membrane drum alternates the pulse role as in mm.36 with the melorhythmic statements as in mm.37. At measure 40-41 all the instruments jointly bring the short drum-cello dialogue to an end, leading to the next section.

Section "b" (mm. 42-53) features instrumental transformations of the vocal melodies in part A of this movement. It starts with a variation on the bass voice theme (mm.26) of part A by violin II, flute I and piccolo. While violin II plays an external development of the theme, flute I and piccolo play an internal development of the theme.

le i ye le m ho m a ga la ba

42 **b** *mf* *

Picc.

Fl I

Fl II

Ex.2ndM. 4

The two-measure statement (42-23) is repeated (44-45) with a cadential modification in the piccolo and flute I parts. The cello and double bass mark the pulse. The cello breaks off with a pick up at measure 45 to take a two-measure solo that is a variation on the theme used by the wind instruments.

The timpani joins the double bass (mm.46) in marking the pulse.

The call and response relationship between the instruments at measure 48 starts with a response by flute I and violin I. The thematic material used by the two instruments is derived from the chorus response in measure 29 of part A. The clarinet and viola present the call in measure 49 using a transposition, a fifth down, of the thematic statement in measure 30 of the bass voice in part A.

The image shows three staves of musical notation. The top staff is a vocal line with the lyrics "le i le i le o" written below it. The notes are on a five-line staff, with a slur over the final two notes. The middle and right staves are instrumental accompaniment. The middle staff begins with a dynamic marking of *mf* and features a series of eighth notes. The right staff also begins with a dynamic marking of *mf* and features a series of eighth notes, with an *8va* marking above the staff indicating an octave shift. Both instrumental staves have a large asterisk (*) above them, likely indicating a specific performance instruction or a section marker.

Ex.2ndM. 5

At measure 51, the trombone repeats the chorus response of the baritone part in measure 29 of part A while the cello plays a variation on the same theme. The response theme is echoed by the trumpets in measure 52, while the horn, trombone and double bass repeat it at measure 53. Cello again plays a variation on it in measure 53. The four instruments end the section in measure 53. The membrane drum and knocker come in at measure 48 to mark the pulse and provide the phrasing referent respectively. Light texture characterizes this section. This is achieved by playing very few instruments at the same time.

Section "c" (mm. 54-61) provides opportunity for the membrane drum and the trumpet to extemporize (verbal communication simulations) and improvise respectively. The attempt is to ensure that performance composition, a structural feature of Abigbo music, characterizes the performance of the orchestral work. Thus there would be fresh artistic extemporizations and improvisations on the themes at every performance. The two instruments take turns to perform, backed by the knocker, rattle and bells, starting with trumpet I on reiterated themes. Each instrument performs

for 12 measures giving a total of 24 measures. The section ends with a four-measure passage, which is a repeat of measure 50-53 of section “b”.

PART A1:(mm 62 – 85)

Part A1 is in two sections marked “a” (mm. 62-73) and “b” (mm. 74-85). It features a combination of the male chorus and orchestra, using the choral material of part A of the movement. The drum and bass voice introduce the section with complementary themes in polyphonic relationship. The baritone II and other African instruments enter in measure 64 with respective role themes. The knocker sustains the phrasing referent role while the bells and the rattle play the action motivation role. The membrane drum maintains a speech like solo role all through over the voices and the other instruments’ themes. Baritone I completes the phonic picture in measure 66 with a held-note call using the syllable He. The voice part is an unaltered repeat of section “b” and “c” of part A. There is an interstructural relationship between the single bell and the twin bell in this section starting from measure 64. The theme played by twin bell is completed by the single bell’s theme.

The image shows two staves of musical notation. The top staff is labeled 'Twin bell' and the bottom staff is labeled 'Single bell'. Both staves begin with a double bar line and a vertical line. The Twin bell staff contains a sequence of notes and rests, with a bracket and an asterisk (*) above it spanning from the 6th measure to the 10th measure. The Single bell staff contains a sequence of notes and rests, with a vertical line at the 6th measure. The notation is in a rhythmic style, likely representing the timing of the bells.

Ex.2ndM. 6

Section “a” ends at measure 73 on a non-restful cadence that structurally flows into section “b”.

Section "b" begins with a two-measure passage (74-75) in which the voices, trumpet I, II and timpani mark the pulse as the drum "speaks". The other African instruments drop out except the "talking" membrane drum. The trumpets and timpani re-enforce the pulse as well as simulate dropping sounds in the vocal part, evoking a norm in Abigbo music. The voices use unison drum singing in the two measures (74-75). A pickup from the bass voice at measure 75 brings a structural change to call and response in section "b" (mm. 74-85). The African instruments are re-introduced at measure 76 with the various themes. While the timpani and single bell mark the pulse, the knocker maintains the phrasing referent. The membrane drum maintains a solo extemporizatory part while the rattle and twin bell play action motivating themes. The structural feature of this section is characterized by call and response led by the clarinet, trumpet and bass voice, answered by the baritone voices and the string instruments. The cello joins in the call at measure 80 to enrich the texture as well as create variety. At measure 85 all the instruments join in the response. This produces a dense texture of multilinear polyphony.

In general, part A1 features heavier sound texture as more instruments are introduced. Section "a" features the voice and African instruments, while section "b" alternates the wind and bass instruments with the string instruments. The African instruments provide the melorhythmic backbone for the part while the voices sing the song. All the instruments come together to end the music on a restful cadence at measure 85.

5.2.3 THIRD MOVEMENT

Scale: The same pentatonic scale used in the first movement is used in the third movement.

Medium: Orchestra.

Form: Simple Rondo – A B A C A.

Length: 140 mm.

A, 27mm.

B, 24mm.

A, 30mm.

C, 24mm.

A, 29mm.

Tempo: Fast

Meter: $\frac{4}{4}$

Mood: Dance-like.

INTRODUCTION: (mm 1 – 5)

Measures 1 to 5 of this movement constitute the introduction, announced by the cello and double bass in measure 1, using a melorhythmic theme derived from the cello and double bass part at measure 9-10 of the first movement. The two instruments use a metric reconstruction of the theme in 4/4 meter.

The musical score shows the introduction of the third movement, measures 1-5. It is in 4/4 meter. The score is written for Violoncello (Cello) and Double bass. The Violoncello part is marked with a piano (*p*) dynamic, and the Double bass part is marked with a mezzo-forte (*mf*) dynamic. Both parts feature a melorhythmic theme. The Violoncello part has a 'p' dynamic marking. The Double bass part has a 'mf' dynamic marking. The score includes a '4/4' time signature and a 'mf' dynamic marking. The Violoncello part has a 'p' dynamic marking. The Double bass part has a 'mf' dynamic marking.

Ex.3rdM. 1

From measures 2 to 5, the cello reiterates a rhythmic variation of the thematic statement while the double bass sustains the theme (mm.3-5) as stated in measure 1. The knocker, rattle and bells mark the pulse at the first beat of each measure from measure 1. At measure 4, the knocker introduces a phrasing referent theme that cues in the drum, violins, viola, flute 1 and timpani in part A.

Part A (mm. 6-32).

This part has an internal form marked "a" (mm. 6-20) and "b" (mm. 21-32). Section "a" features a restructuring of themes from part A of the first movement in 4/4 meter. Flute I, II and viola bring in the thematic statements at measure 6-7 while violin 1 plays variations on the theme.

The image displays two systems of musical notation for Part A (mm. 6-32). The first system covers measures 6 and 7, featuring staves for Vln I, Vln II, Vla, Vc, and Db. A star symbol (*) is placed above the Vln I staff in measure 7. The second system covers measures 8 and 9, with dynamic markings *mf* and *p* indicated. The Vln I staff in the second system has a star symbol (*) above it. The Vln II staff has a *mf* marking in measure 8. The Vc staff has a *mf* marking in measure 8. The Db staff has a *p* marking in measure 8.

The clarinet and trumpet respond (mm.8) to the strings and flute I before the violins continue with the theme at measure 9. Cello and double bass reiterate the thematic statement in the introduction up to measure 8. From measure 9 to 12, the piccolo restates a recurring obbligato motif that embellishes the sound spectrum while cello and double bass play the pulse role on the first beat of each measure with the rattle and twin bell. The cello and double bass parts are more marked with glissandi finish evoking voice drops in Abigbo music. The single bell breaks off (mm.9) to join the knocker in keeping the referent theme, while the membrane drum maintains a talking solo throughout the section. At measure 13, the horns (trumpet I, II, trombone and horn) play an abridged version of the tutti section of part A in the first movement, restructured in the new metric organization. This concludes the section at measure 20 on a restful cadence.

Section "b" (mm. 21-31) starts with the entry of cello and double bass playing a variation of the thematic statement in measure 1 of the movement. Soft rolls on the timpani and trills on the flute I (mm.21-22) create the effect of rushing wind that further marks the change in the mood of the section. At measure 23, violins I and II introduce the two-measure melorhythmic theme for the section. A cue from the membrane drum at measure 24 brings in the knocker at measure 25 with a phrasing referent theme it sustains till the end of the section. At measure 27, the timpani, cello and double bass join the violins by pulse marking the melorhythmic theme. The homophonic texture is enriched as the horns and the drums join at measure 29. A return to the opening theme, played by the cello and the double bass in measure 21, invites the rest of the instruments to a chorus of the theme that ends on a

restful cadence. The section builds up from the beginning (mm. 21) to the end as more instruments are introduced.

PART B (mm 33 – 56)

Part B is not divided into sections as in the preceding part. It features a thematic figure and its variations. Its characteristic feature is the off-beat orchestral response to calls from solo instruments using a two-note figure. This is presented in two-measure cycle. From measure 33, clarinet takes the solo calls while piccolo, flute I, II, violin I and cello provide the response on the second and third beats of each measure. The orchestral response consists of rhythmic pulse marking of the weak beats. The clarinet presents two cycles of the theme from measure 33 to 36. From measure 37 to 40, violin I and II combine and the responses. While violin I plays variations on the response theme of the piccolo in measure 33, violin II uses a new melodic theme that harmonizes violin I.

The image displays a musical score for three instruments: Piccolo, Violin I (Vln I), and Violin II (Vln II). The Piccolo part is written on a single staff in treble clef, showing a two-measure cycle of a rhythmic pulse. The Violin I and II parts are written on two staves in treble clef, showing variations and harmonizations of the Piccolo theme. The score includes dynamic markings such as *mf* and *f*, and various musical notations like slurs and accents.

Ex.3rdM. 3

The clarinet theme in measure 33-36 is modified by cello (37-40) and played off-beat. The shift is intended to provide variety while retaining the thematic

material. Four-part polyphony results from the interplay of the instruments. The second cycle of the presentation (bar 39-40) becomes richer as trumpets and trombone double the violins and cello respectively. The theme in measure 33 to 36 is repeated at measure 41 to 44 for emphasis before moving to another variation of it. In measures 45 and 46 violin I provides solo calls using a cascading melodic development of the piccolo theme in measure 33, harmonized by violin II, cello and double bass.

The image displays two staves of musical notation. The top staff is labeled 'Picc.' and contains a melodic line in treble clef. It begins with a measure marked '33' and a dynamic marking 'mf'. The melody consists of eighth and sixteenth notes, with some notes beamed together. The bottom staff is labeled 'Vln I' and contains a cascading melodic line in treble clef, mirroring the rhythmic and melodic patterns of the piccolo part. Both staves have a common time signature and key signature.

Ex.3rdM. 4

The musical content of measure 45 to 46 is repeated in measure 47 to 48 with a roll from the timpani that makes it more marked. The horns are brought in for the repeat of the first variation while the timpani is used for the same purpose in the second variation in measure 47. A replay of the first variation and the theme from measure 49 to 56 end the section, leading directly to part A. Few instruments are used in order to produce light textural sound intended. Part A is repeated after part B, starting with a three-measure (57-59) transition passage.

PART C (mm 87 – 110)

Part C has two sections marked "a" (mm. 87-98) and "b" (mm. 9-110). Section "a" features call and response structure. The call is characterized by

short, motivic, melorhythmic figure on the first and third beats of each measure while the response is a rhythmic pulsing of the second and fourth beats of each measure. The responses from the strings produce homophonic texture using two different chords only.

The image shows a musical score for five string instruments: Vln I, Vln II, Vla, Vc, and Db. The score is written in 2/4 time and consists of two measures. The first measure is marked *mf* and the second measure is marked *f*. The instruments play a rhythmic pattern of eighth notes on the first and third beats, with a pulsing response on the second and fourth beats. The Vln I and Vln II parts have a melorhythmic figure on the first and third beats, while the Vla, Vc, and Db parts have a rhythmic pulsing on the second and fourth beats. The Vln I and Vln II parts also have a melorhythmic figure on the second and fourth beats, which is a response to the pulsing of the other instruments.

Ex.3rdM. 5

The section begins with a clanging sound from the brass bell on the first beat of the measure. This establishes the main pulse for the response that comes off the beat. It also serves the role of mkpo in Abigbo music preparing the performers for the relay structure as well as change the mood that follows.

The call instruments use the same thematic material in its original form (Trumpet I, mm.88; Piccolo and flute I, mm. 89); transposition (trumpet II mm. 88); inversion (trombone, mm. 90) or addition of more notes (cello, mm. 93). The theme is presented in a relay structure, starting with trumpet I (mm88) and moving to trumpet II (mm.88), piccolo/flute II/clarinet (mm.89), trombone (mm.90) and back to trumpet I and II (mm.91). From measure 92, cello takes over the thematic figure till the end of the section. The massive sound from

measure 88 to 91 is contrasted from measure 92 to 98 with lighter sound produced by the strings, timpani and flute.

Section "b" (mm. 99-100) also features call and response structure interacting cryptic thematic figures. The orchestral response is based on a rhythmic variation of the material in section "a". In measure 99-100, violin I introduces the call theme which overlaps the response on the second and fourth beats. The call theme is a descending melodic passage that is supported by the double bass on the first and second beats of the measure starting with a pickup from the previous measure. The double bass also incorporates the pulse role in its theme. The African musical instruments enter at measure 99 with different themes. While the knocker plays the phrasing referent theme, the other instruments play the action motivating role. The membrane drum integrates the pulse role in its theme, strengthening the double bass part. The two-measure (99-100) thematic statement is repeated in measure 101 to 102 with cadential chords at measure 102, ending on a restful cadence.

The image displays two musical staves, each containing five staves of notation. The left staff shows a descending melodic line (the call) starting with a pickup note, followed by a rhythmic pattern (the response) marked with an asterisk. The right staff shows the same structure repeated, ending with a cadential chord marked with an asterisk.

Measures 99 to 102 are repeated from measures 107 to 110, to end the section. In measures 103 to 104, trumpet I and trombone play an inversion of a fragment of the thematic material on the first beat of measure 99 as well as join in the response.

Ex.3rdM. 7

The structure of the response is slightly modified in the two measures to achieve variety. While the cello and double bass enter on the first beats with counter melody, trumpet II and horn enter off the beat. The instruments come together on the third and fourth beats, marking the pulse jointly. Measures 103 and 104 are repeated in measures 105 and 106. While the twin bell alternates two thematic statements, one ending on the fourth beat and the other on the third beat, the rest of the African instruments play respective themes throughout the section.



Ex.3rdM. 8

The section ends on a restful cadence at measure 110. Part A is repeated from measure 111 to 138, starting with a three-measure (111-113) transition passage.

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.