
Creativity Inherent in Abigbo Performance Composition: Use of Imagery and Musical Repetitions

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Abstract

This paper unfolds systematically organized requisite performance composition defined in words and with exemplary scores to buttress the texture. The communication principles of behaviour, protocols, skill and tools needed to achieve music dissemination set objectives are highlighted in the study. The very last facet of the study given deserved attention addresses varieties of vocal devices including use of imagery, repetition of musical extracts and the like. Data are collected through interview as well as participant observation medium. In the long run, the study justifies the uniqueness of *Abigbo* in musical inventiveness as it affects its application of the keystones constituting the thrust of the paper. In keeping with this observation, the study concludes that musical repetition in their varieties, made use of imagery and, of course, performance composition cannot be dispensed with if the peculiarity of Abigbo must be maintained.

Keywords: Creativity, Abigbo, Performance composition, Imagery, Musical repetitions.

Introduction

Abigbo is a traditional music genre very popular with Mbaise people of South-East of Nigeria, a rural settlement comprising three local government areas with five clans located majorly along Owerri/Umuahia road and partly Owerri/Aba road respectively. Performance composition presupposes the simultaneous vocal and instrumental presentation of the tool by the performing artiste(s). This requires artistry par excellence. Musical creativity (Inventiveness) entails skillful and imaginative reorganization of musical experiences to realize a distinct or spectacular genre of vocal music or instrumental repertoires for dance, ensembles, opera, bands and orchestra. This has a wider implication during the socio-musical roles of the music and the musician. Hence, Uzoigwe's (1998:29) conclusion that "the musician must have a good knowledge of the musical practices that take place in the society, including a thorough understanding of the uses and functions of most of the music types. He must possess or acquire an ability to draw his compositional materials from different aspects of social life and tradition of the people."

Commenting on the music practitioners inventiveness, Phyllis Gelineau (in Idolor, 2002:56) says among other things: "studies indicate that creating successfully in any field depends to a great extent upon the individual's fund of information in that field. Thus, creative activity involves exposure to a wide spectrum of meaningful musical experience, with sensitivity, fluency, flexibility, analysis, synthesis and coherent organization of musical ideas." Analogically, inventiveness is not acquired peradventure but through studies, regular practice, determination, in keeping with guiding principles associated with creative endowment. Fiagbedzi also (in Idolor, 2002:56) records that "an African musician who is a master drummer and choreographer is able to integrate the several

art forms of song, drumming and the dance into one unified production such as can be put on show in a two to three-hour public performance.” This, according to him, calls for a form of imaginative rendition that cuts across individual art forms. The investigator agrees to Fiagbedzi’s view, to a reasonable extent, because music making, which indeed, is vital in both written works and practical demonstration of talent before active or passive audience, involves musicianship, accompanied or a cappella with drama and or dance. However, he fails to point out in his observation that in minor cases the audience may not always be there to witness the live performance

Music resourcefulness in contemporary traditional setting may involve all or some of the following” dance and drama supported with stage craft/hands, light, costumes, props, make-up and scenery on the social event. Arising from the aforesaid views of ingenuity as it affects music making, the paper is of the opinion that central characteristics of *Abigbo* music inventiveness summarily display themes with variations, short forms, frequent repetitions and, of course, responsorial performance. The main unified principles guiding the operation of musical creativity in *Abigbo* are strict application of complex rhythm and percussion instruments-dominated ensemble.

***Abigbo* Performance Compositional Texture**

The components of this sub-topic are the voice leading and part-singing, rhythmic and melo-rhythmic instruments respectively. Each of them is treated accordingly in the subsequent pages, with musical illustrations where applicable. In the works of Nzewi (2012:163), “performance composition is the ability to create a known musical piece spontaneously in order to capture the exigencies of an extra-musical intention or a non-musical context”.

Such compositions are created at the instance of [and out of the circumstances during] performance and are therefore never rehearsed. Social thought governs performance compositional processes in *Abigbo* ensemble world-view and perception of life events in the society.

In some *Abigbo* performance-composition songs, handclapping ushers song in alternation with the lead-singer's voice before the music eventually comes to an end. Vocal improvisation is commonly used by the lead singer as a technique for developing the song theme. Besides, consecutive repetitions (in the vocal parts) correspondingly lead to rigid repetitions of the instrumental composite rhythms and melo-rhythms altogether. Figures 1 A and B present visual clarification to this observation. In certain songs, the music is introduced by a solo with choral response devoid of instrumentation. The vocal style is recitative and moderate in tempo. The flow of musical performance continuity most often displays and maintains call and response pattern to a reasonable extent after few bars of solo-vocal introduction. Such is usually the case in black African songs. Besides, should for instance the tune of the song typify lyrics of lamentation; it does so to showcase the mood of the event. Solo narrative with vocal declamation technique is adopted in *Abigbo*. *Abigbo* musicians also resort to solo narrative to reflect socio-environmental experience of the Mbaise people. The two scores on *Abigbo* music as presented in Figures 1 a & b below are representative extracts from compositional techniques typical of *Abigbo* instrumental composite sounds. Accompaniment for song No. 30

The musical score is organized into five systems, each containing six staves. The instruments are listed on the left of each system:

- System 1:** Ozuruigbo [Giant Clapperless Bell], Mgbi [Clapper Bell], Ekwe [Woodblock], Oyo [Rattle], Otu Mbembe-ala [One Conga], Mbembe-ala Abuo [Two-in-one Conga].
- System 2:** Ozuru, Mgbi, Ekwe, Oyo, O.M.A., M.A.A.
- System 3:** Ozuru, Mgbi, Ekwe, Oyo, O.M.A., M.A.A.
- System 4:** Ozuru, Mgbi, Ekwe, Oyo, O.M.A., M.A.A.
- System 5:** Ozuru, Mgbi, Ekwe, Oyo, O.M.A., M.A.A.

Key performance instructions include *Con moderato tempo*, *Impassionato e basso*, *ff*, *decrescendo*, and *decrescendo*. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective systems. A copyright notice 'Copyright © ICOPress 2016' is located at the bottom of the score.

Fig. 1a: Instrumental Performance-Composition Technique.
Song Title: The Earth has Spoiled, Kidnapper; **Source:** Abigbo
 Instrumental Music as Transcribed by the Researcher.

Excerpt from song No. 18

The first system of musical notation consists of six staves. From top to bottom, they are labeled: Ozuru, Mgbi, Ekwe, Oyo, O.M.A., and M.A.A. Each staff contains musical notation for a specific instrument or voice part. The notation includes various note values, rests, and rhythmic markings. The Ozuru and Mgbi parts are primarily rhythmic, while Ekwe, Oyo, O.M.A., and M.A.A. have more melodic lines.

The second system of musical notation is identical in structure to the first, with six staves labeled Ozuru, Mgbi, Ekwe, Oyo, O.M.A., and M.A.A. It continues the musical composition with similar rhythmic and melodic patterns.

The third system of musical notation is identical in structure to the first, with six staves labeled Ozuru, Mgbi, Ekwe, Oyo, O.M.A., and M.A.A. It continues the musical composition with similar rhythmic and melodic patterns.

The fourth system of musical notation is identical in structure to the first, with six staves labeled Ozuru, Mgbi, Ekwe, Oyo, O.M.A., and M.A.A. It continues the musical composition with similar rhythmic and melodic patterns.

First system of musical notation for six instruments: Ozuru, Mgbi, Ekwe, Oyo, O.M.A., and M.A.A. Each instrument has a staff with rhythmic notation. Ozuru and Mgbi use dotted rhythms. Ekwe uses eighth-note patterns. Oyo uses a complex pattern of 'x' marks and accents. O.M.A. and M.A.A. use eighth-note and quarter-note patterns.

Second system of musical notation, identical to the first system, showing the continuation of the piece for the six instruments.

Third system of musical notation, identical to the first system, showing the continuation of the piece for the six instruments.

Fourth system of musical notation, identical to the first system, showing the continuation of the piece for the six instruments.

Fig. 1b: Instrumental Performance-Composition Technique.
Song Title: Aids & HIV Infected Male Youths; Source: Abigbo
Instrumental Music as
Transcribed by the Researcher.

Imagery: This figure of speech based on imagination is used in music and literature to produce a specified effect. It encompasses: **Audile imagery:** The concepts of sound and hearing are classified under “audile imagery” which Idamoyibo (2016:146) defines as “expression that evokes to the sense of hearing”. In one of the songs extract of this study, the performance composers express *Ikere ukwu ha- adaka ugbò elu*; their feet (the dancers’ feet) will sound louder than the sound of an aeroplane, which is practically impossible. This expression stimulates the sense of hearing in the audience on how vigorous the dance could be

Tactile imagery: In another song the expression: *Ugwu ndi Ocha kporo ndi Africa egbuole anyi*, which means: Englishman’s hatred for Africans has ‘killed’ Africans creates an effect of imagery. Hatred as applied in the song is considered a being that can terminate life. The emphasis that Englishman’s “hatred” for Africans has “killed” us creates the sensational impression of touch, which Idamoyibo (2016:149) considers “tactile imagery”. According to him, “it involves the use of expressions that suggest the feeling and sense of touch”. Relating the black continent plight to the context of this imagery, *Abigbo* implies that the Englishman’s hatred for Africans has wide implications of touching the human soul through economic crunch, imbroglio, and other aftermaths that have left Africans dead, sick, poor, technologically backward and the likes. The ensemble likened all

these evil consequences arising from the predicament of hatred to killing effect since African survival more or less depends on foreign aids from European nations, which can only be possible under amicable relationship. In the last but one chorus line of the next song – *Ofua m ufu n’obio uwao* i.e. It is painful in my heart oh earth; painful as used in the sentence though emanates from annoyance as its by-product is akin to tactile imagery.. the solo stanza of the next song ...*nde ji okwu bekee asaa anyi ahu*. i.e.those ...who use English grammar to bath (deal with) us. When one baths, water touches one’s body. The sensation arising from the act of touching makes it a tactile image. Bath in the song is a tactile imagery used to express the degree of eloquence, which politicians use to hoodwink the electorates’ sense of emotion. *Abigbo* considers such persuasive eloquence as a flimsy excuse used to cover their failures. Another solo stanza, - *Nde oji onu egbu oji no ebe nile* i.e. those who use mouth to hew down iroko are very many everywhere. Of course, no human being is capable of doing that. *Abigbo* simply uses that expression to depict people of fake promises and imposters. To use mouth to fall an iroko tree as a sense of touch means to be capable of persuading the populace verbally to canvass for their votes. Achieving this amounts to tactfully falling iroko through tactile.

Olfactory imagery: Burton and Chacksfield (1997:59) in Idamoyibo, 2016:137) define olfactory imagery as “an expression that arouses and refers to the sense of smell”. The expression *Omenala ke nde Africa rereure*, meaning: African culture is stinky is identified as imagery. It describes culture as an object that can rot, notwithstanding its abstract nature. The performance composer of this *Abigbo* song employs cultural decay in the choice of lyrics as an olfactory imagery. The Englishman castigates African culture

as a spoilt one in the sense that, in his own view, it is nothing to write home about. The musicians interpret this to mean a rejected culture, since a decayed object smells and its offensive odour is practically unhealthy to human health.

Visual Imagery: The expression – *Ahunam uwa unu anunna*, as recorded in a solo verse of another song means: I have seen the earth/world; but its underlying meaning suggests too much suffering (i.e., I have suffered excessively). In its chorus stanza, the expression – *I gbala-aka azu* denotes- holding something with the hand backward to signify ‘I won’t give you’. It is a mark of stinginess common with children since adults do not practically do that. It is used in the passage as a visual imagery, to showcase women’s attitude towards their husbands when the former are economically empowered more than the later.

In the subsequent song the expression: *Onye rereni ala were kwaa ozu Onye ahu eliele ozu n’abọ doro anya-o, a-ee!* meaning: One who sold a piece of land as burial ground for the dead has buried two remarkable corpses. *Abigbo* musicians, in this song, simply sound warning that burial ceremony should not be too exorbitant. Land being a costly article of trade in traditional Igbo society is sold on rare cases. If however it is marketed, the dividend thereof is expected to enrich the land owner. In a situation where the proceed from the said sale is lavished during the interment rituals, the family is not only left impoverished, but also in a more serious lack of where to erect houses in future. This sometimes leads to bitterness and hatred among members of the nuclear families involved in the very sale business transaction. *Abigbo* musicians reason that the subsequent gross effect can result in

another death. That is, suffering arising from the sale as well as the sold property is altogether likened to another burial that could have been averted if alternatively the plot of land were left unsold. In the context of this song, the land and expenses for burial of the deceased corpse typify visual imagery. In similar vein, *Abigbo* musicians sing in a given song that they have listened to the music of all societies, while the societies have also listened to their own version of music records. They therefore request the earth to pass a resolution on the winner by announcing the result. The world and the earth were used as visual imageries in the song by virtue of their exemplary role of announcing results as though they were human beings. The earth is beckoned on to announce the result in a song competition, while the society in its contextual application represents the people living in it. In another song solo verse, the expression – *Onye luru nwanyi ka ya ike, ya na ekwensu ga gbawa mgba* means: Whosoever marries a woman he cannot control, is wrestling with the devil. The song stimulates the sense of viewing a wrestling bout between (the unfortunate bride groom and the satan). Another phrase extracts from *Abigbo* songs reads – *Onwere nde muru umu aguru gbuo ilu*. It means: ‘There are parents with grown up children yet they are famished. Suffering consequent upon ‘hunger’ entails mating before physical torture out the victim, which stimulates the sense of seeing someone subjected to starvation.

A solo line of the subsequent song presents– *Chi awudi otu*: God is not one. He varies according to individual gifts which differ from one another. *Chi*, in the shade meaning context means *sakaraka* i.e. talent. The statement creates a face value impression that God of talents is multiple in the annals of man in the society. The value judgment and mind set on talents as visual imagery is considered varieties of talents in their state of tangibility. In the next song, the

expression – *Ufọdu gara Lagos je gbuo ozu* meaning: Some went to Lagos to kill corpse (not even a living soul). In a plain statement, the killing of corpse implies to obtain money by tricks (popularly called 419 in the federal Republic of Nigeria criminal code number). This results in the concept expressed in the responsorial chorus that: *Onye eze hu ucha egoya eshie ha Oluo Ogbalaga.* meaning ‘When the royal father catches glimpse of money colour he crowns them’ (the fraudsters) he that fights and run away. The ‘money colour’ represents the influence money has on the kings and their avaricious reaction to it. The song highlights the degree of avarice amongst the royal fathers, who confer traditional titles on underserved subjects of their kingdoms. As a visual imagery, it paints the regrettable pictures of the two partners in crime to the addresses. Another song extract expresses – *Nwoko ji akpa agumagu*: ‘A man with a bag of knowledge (an erudite scholar)’. The visual imagery presents knowledge here as a tangible thing that can be preserved in a bag and be carried about.

Motile imagery: One of Abigbo songs starts thus__*Okwu ndu agala ibia ni*, which means: *Word of life is about to come*. The spoken word is, in this case, likened to a moving object, an automobile or a living being that is capable of moving from one location to another. This type of imagery is called “motile or kinaesthetic imagery because it appeals to the sense of movement” (Burton and Chacksfield (1997:59) in Idamoyibo, 2016:137). The next one beginnings with the expression – *Aka n’oji akpa nkwa magbawa ya alamala* meaning: ‘hand that touches musical instruments while dancing one becomes carried away and forgets going home.’ This kinaesthetic imagery is about an adept

percussionist who plays excellently to the admiration of the audience. Ordinarily, *alamala* means “I’m no longer going home”. The regular torching (beating) of the instruments creates visual impression of movement, motion or mobility. In the same song, the expression – *Abigbo Chokoneze nde kwuo eziokwu unu agbaala?* Means: Chokoneze, the ensemble known for truth have you run away? Contrary to the face value interpretation, the hidden meaning implies avoiding one’s responsibility due to shame, fear, danger, financial constraints or repercussion. The act of not executing the duty is considered ‘running away’ from it and that is motile imagery. In the next song, the expression – *Anyi atudiaala votu ha agbalagha* means: ‘We have finished casting our votes they run away.’ The phrase ‘run away’ is a motile imagery. In other words, the politicians ignored the electorates who elected them into positions of authority.

Gustatory imagery: In one of the ensemble’s songs, the musicians sing *inter alia*: “Truth is important my people, but it is bitter to the ears. What women marry is money, not human beings. The song portrays a gustatory imagery, by presenting ‘truth’ as an edible to be tasted with ears as though they were tongue. The singers, however, mean that even though human beings often oppose truth, it will not deter them (the artistes) from proclaiming it. They are equally of the opinion that most wives feign to love their husbands, while in the real sense it is because of the breadwinners’ wealth.

Repetition: Repetition as a figure of speech is based on emphasis. According to Rapid Result College (1928:112), “Repetition is the repeating of a word or phrase for the sake of effect.” It is not done randomly but purposively. Some major examples are – “Break, break, break, on the cold grey stones, O sea” – Tennyson. “Alone,

alone, all, all, alone, alone on a wide, wide sea” (Anonymous). It is enough, enough is enough, to this predicament – (emphasis mine). Repetition is the commonest of all figures of speech applied in *Abigbo* text. Among other musical and social values, it helps to draw the attention of the audience to the musical message of the ensemble. It prepares their minds to hear more messages. This vocal performance technique makes extension of short songs. Thus, the exact performance length of a song is determined by the kind of repetition employed. The songs whose structures are strophic in form as well as short are commonly repeated in their entirety; their frequent repetitions are both convenient and easy. They offer the soloist the ample opportunity to sing through the entire song prior to its repetition by the chorus. The repetition technique is thus, effective for achieving the main objective of the musical performance.

Under sectional repetition, the repeated section of the melody serves as a background which, besides offering rhythmical stability, equally yields continuity and consistency to the entire performance. Possibly, repetitions involve both the melody (which may be hummed) and the words, while the rhythmic recitative is cautiously and simultaneously interwoven with the musical rhythm. In his definition of sectional repetition of songs, Agu (1999:49) says among other things: “Repeating a line, phrase, statement or a sentence within the body of the song is commonly found in songs built on the combined structural forms. The repetitions are more prominent in chorused refrain sections of such songs, when a chosen line or phrase is continuously repeated while a passage is recited by a member of the group.”

In *Abigbo* song titled: *Onye Muru Nwa Jiwe Nwa Ya*, meaning: those who born children should guide them. Exact repetitions are recorded in line one, second-half of line two as well as the conclusive parts of lines five and six respectively. Partial repetitions are equally observed. Some instances are – *A-ah-ah, e-e-e-eee!* Alternatively concluded with *A-ah-ah, eee.*

Igbo Text

Onye muru nwa jiwe nwa

ya:ll

Abigbo lee! Umu 'Koleji' a
lohuole;ll

Egbe n'ebu nwanyi a lohuole.

Umu nnaa yee! Ke huru
nwanyi mara mma,

O jikere kporo jewe na 'holu'
je-igba egwu.

Ha jeruo na 'holu' je-igba
egwu,

A kpa ya-aka n'ukwu si ya
gbawa,

Onye gbara 'holu' ga di ime.

Ndi amala a-ah-ah e-e-e
eee!...

English Translation

Those who born children
should take care of them

Abigbo notifies! Secondary
school students are on
holidays;

The kites that carry female
folk are available.

My kinsmen! The one that
sees a beautiful lady,

He will dress and prepare to
take her to the 'hall' for dance.

When they reach the hall for
dance,

He will hold her at the
buttocks and ask her to be
dancing,

The one dancing in the hall
becomes pregnant thereafter.

My traditional people oh!

Exemplary repetitions that prevail as the music forges ahead, save just few disparate lyrics characteristically repeated

from line one through the end, include *I lohuole* which occurs thrice consecutively; *ya diwa muo!*, *a-ah-ah e-e-eee* and *iwe di m n'obi iwe-iwe* are both repeated alternatively. Alternate and consecutive repetitions are prevalent in *Abigbo*. The latter comparatively abounds more in the ensemble's repertory of songs. Consecutive duple or triple repetitions are recorded between solo and chorus as well as within solo or chorus alone. At times, the entire verse containing both solo and chorus is repeated after the prelude or soloist's (lead singer) verse. There are repetitions of syllable, word, phrase, clause and sentence. The underlined statements below wherever they occur repeat the italicized expressions in the songs alternatively, while those in brackets throw more light to the contextual meanings of the sentences.

Consecutive (Immediate) repetition of sentences

This occurs in both solo/chorus as follow: Song No. 1, 2nd verse, lines 5 and 6-||:*Aga M inye gi point doo gi anyi:*|| 10 and 11-||:*Ndi ọcha butere Ikpa oke agburu n'ala-anyi:*||.

N.N.E.: Ugwu ndi ọcha kporo Chorus: Whitemen's hatred
ndi Africa adighi mma. towards Africans is too bad.

O.A.E.: Umu Abigbo anyi lee! Solo: Hellow our Abigbo ensemble!

N.N.E.: Ugwu ndi ọcha kporo Chorus: Whitemen's hatred
ndi Africa egbule anyi towards Africans has killed us.

O.A.E.: Ayonu oma n'oji ede Solo: Good iron I use to iron
akwa daa lee! my cloth my due respect O elder sister!

<i>N.N.E.: Aga m inye gi points doo gi anya</i>	Chorus: I shall give you points to convince you
<i>O.A.E.: Aga m inye gi points doo gi anya</i>	Solo: I shall give you points to convince you
<i>N.N.E.: Na ndi ocha kporo ndi Africa ugwo n'ezi</i>	Chorus: That Whitemen really hate Africans.
<i>O.A.E.: Ayonu oma n'iji ede akwa daa lee!</i>	Solo: Good iron I use to iron my cloth my due respect O elder sister!
<i>N.N.E.: Ndi ocha mere ndi Africa akpo onwe ha ugwu</i>	Chorus: Whitemen made Africans hate one another
<i>O.A.E.: Ndi ocha butere Ikpa oke agburu n'ala-anyi</i>	Solo: Whitemen brought about racial segregation in our continent
<i>N.N.E.: Ndi ocha butere Ikpa oke agburu n'ala-anyi</i>	Chorus: Whitemen brought about racial segregation in our continent
<i>O.A.E.: Igirigiri ogu n'iji hiodo daa lee!</i>	Solo: Dearly beloved V.I.P.!

Others found in subsequent lines are: *Ofua m ufu n'obi* which is repeated thrice by chorus-solo-chorus at the tail end of the first stanza. Triple repetition is also the case at the 2nd stanza of line 20 which reads: *Ndi ocha esirile otu ahu kpo ha ugwu*. Line 22 Solo/Chorus lines double repetition continues *Ha eburu ngwa ogu nde siri ike*; line 24: *Onye biara igbo ogu buru ngwa agha*. *Abigbo* carries out consecutive repetition by the process of directly repeating part of a song text twice or thrice. The benefits of the

doubtare recorded in one of Abigbo songs lines Six to Seven thus: *Onwere okwu di mkpa anyi n'ekwu*, (Abigbo) onwere okwu di mkpa anyi n'ekwu. Evidences of triple repetitions in song 2 are the 1st of Chorus/Solo/Chorus lines which reads- ||: *Onwere okwu di mkpa anyi n'ekwu*:|| (thrice). The next that follows suit is line five which routinely starts first with chorus part like all others. An example is - *Unu h̄oṛo nde bara uru nye ochichiline* Seven Chorus/Solo: *Onye nwere nwa-aru ala n'ezu ohi*; line 11 both vocal parts continue: *Onye ji aka n'abo azo-uzo iri*. Song 3 – the Soloist's vocal verse one, line One ||: *Oji awu akahe obi ya adohiri*:||; in line 4 Solo/Chorus start- ||: *Okwuasi n'iji ebute onwu!*:||; in line 11, both vocal part continue: *Eziokwu bu okwu Chineke bi n'eligwe*; line Six: *Onye gwuru n'ala lie eziokwu*; line Seven: *Mgbe oneruni ohu afo ya efuole* Song 4 line Three of Solo/Chorus parts ||: *Onwe na canopy ya enwedi le m, onye ga inwe na ndu gadi inwe m ni onwe na canopi ya enwene mu* (Ayoṇu oma n'ejiede akwa daa lee!):|| The statement enclosed in bracket is introduced by the soloist only, to prompt in chorus repetition of the italicized expression chanted together by both solo and the chorus. In line Five the two parts continue: *Uko ego na uko iri wu oria gburu ye ni*:||. 12th Chorus/13th Solo lines: ||: *Onye rereni ala were kwaa ozu; Ndi choochi abiani kawa turu ke hi-o!* Here concludes second stanza lead voice. Song 5, line 4 Solo/Chorus: ||: *Si aya chotalani church kpewe oku*:||; in line Six the two parts continue: *Ekpere etiti abali ahia kwaa ya*; line 8: *Archangel akpa ya aka*. Song 6, the 2nd Solo/chorus: (I huna) *oke nwanyi m shiri doru ubo*, *oke nwanyi m shiri doru ubo* (Okwekwee si m zie ike n'ime 'he m). the 2nd verse, solo lines 1 – 2: *Ihe akporo umu nwanyi agwula m ike-o!* *A he akporo nwata nwanyi agwula m ikee!* Line

Six Chorus/Solo/Chorus-||:*Igakwa ifuta n'amala tuokwa manya?:*|| (thrice). Song 7 Chorus line- ||:*Aka nchawa, Chukwu mere anyi ebere nye umu anya aka nchawa/ngozi:*||. It is repeated eighty consecutive times in response to the soloist's alternatively recited lines. A voice from chorus line recites –||:*Qwu aka n'aru ulo di mma, ngwo-ngwo!*||. Solo line continued: ||:*Bia lee m otu m ndi ma malawa:*||. Another voice from chorus line exclaims –||:*Nwanne mmadu:*||. The next is *odikwani ego n'oji were rie-ihee, Abigbo odikwe ego oji were rie ihee*. The 1st solo line one reads: (UmuAbigbo nde nwe m ni) *ahunna m uwao! Ahunna m uwa* (ndeke anyi) – oo!” Another similar example is as shown: *Aka n'oji aru ulo* (no nime Aba); *aka n'oji aru ulo* (anyi nwere enwe). The underlined facet of sentence repeats either partially or entirely the italicized beginning of the sentence which it concludes: *Ya n'eyi coat acho mma mmaa, ebe oyiwe coat acho mma mmaa*. Song 8, – 1st Chorus verse- ||:*Anyi kpeere Chineke anyi:*||. Line Five chorus: *Eluwa bia kporo result anyi lewe*, (umu) *eluwa bia kporo result anyi lewe*. Song 9 the first 1st verse, chorus lines One and Two: *Ebe m loro uwa kacha mma*, (ala Mbaise) *ebe m loro uwa kacha mma*. Mbaise nwere ihe eji amatu n'ala anyi, (a nde) Mbaise nwere ebe eji amatu n'ala anyi. The song further records consecutive repetition of sentence in its very first chorus. Chorus 7 of song 10 reads: *Umuagboghobia kporo anyi ugwu, umuagboghobia* (guo akwukwo nde biara mahadum) *kporo anyi ugwu*. Song 11 verse one, Chorus and solo lines three and four

*N.N.E.: Erimma ahapulani
church okpewe mbu*

Chorus: Erimma has left her
former church

*O.A.E.: Si a ya chotalani
church kpewe oku*

Solo: Saying she has found a
holy spirit filled church

*N.N.E.: Si a ya chotalani
church kpewe oku*

Chorus: Saying she has found
a holy spirit filled
church

O.A.E.: Onyee obu onye-e!

Solo: Who is that—o!

*N.N.E.: Mgbe o n'ekpelie onwa
n'abọ chuwa ka-atọ*

Chorus: Before she could
worship there two to
three months

*O.A.E.: Ekpere etiti abali
ahiakwaa ya.*

Solo: Night vigil becomes
inevitable.

*N.N.E.: Ekpere etiti abali
ahiakwaa ya*

Chorus: Night vigil becomes
inevitable

*O.A.E.: De Joe oma n'iji eri
nchi inuna-ee?*

Solo: Elder Joe, my good
brother that eats
grasscutter have you
heard —o?

The next song: ||: *Si a ya chotalani church kpewe oku*; ||. Lines seven and eight||: *Ekpere etiti abali ahiakwaa ya*:||

D.S. alfine

(Song 12)

*Ndi Nnata Egwu: Ihe
umuokorobia gbuo
ajowala m njo, ndi ihe-
ekwo anwuchu onwu
kworo*

*Umu nwanyi tewe nzu
onu?*

Chorus: I am fed up with the
life style of nowadays
male youths. Why
should they die
untimely death because
of ladies that apply
makeup on their lips?

Ufodu kwo iko hi Some are stealing because of
nwanyi ezunwe ohi. their concubine.

Hi je zute ohi ha zuru After stealing they buy good
jeans mara mma. jeans.

O.A.E.: Dede James nne m Solo: My elder
brother
James

N.N.E.: Ha zuru boot yiri n' Chorus: They buy booth and
ukwu. wear on their feet.
Nwa kobo kobo chorọ Loitering about in
umu nwanyi agaghari. search of women.

O.A.E.: Gbuo yii Solo: Silence

N.N.E.: Ufodu ejewe Chorus: Some go Pitaakwa or
Pitaakwa m'owu Abuja
Abuja, onwa n'abọ two or three months
ma owu atọ eburu later, One carries
oria AIDS gbalata AIDS virus back
home.

O.A.E.: Ma kpọ nde Abigbo Solo: I called *Abigbo* my
nne m people.

- N.N.E.: Mgbe ọ n'emene
onwa n'abọ ma ọwu
atọ, ọria AIDS awuọ
ya afo,* Chorus: Before two or three
months later, AIDS
ailment makes him
'purge' (have
running stomach).
- Ọ ga yiri mkpisi ngwo
no n'elu uke.* He looks like 'raffia palm
stick on top of kitchen
cage' (for food
preservation).
- O.A.E.: Dede m Ujọbundu
anyi lee!* Solo: My elder brother, our
Ujọbundu – o!
- N.N.E.: Ebere emerene m ha-
oo!* Chorus: I am sorry for them –
o!
- Nwokoibia mara mma ga yiri
anu
Suya kporo akpo-oo-a-
ee!* A handsome boy now looks
like roast Suya that dried up –
o!
The soloist
- The chorus
- NB: O.A.E. means Onye
Agugu Egwu*
- N.N.E. ” Nde Nnata
Egwu*

The very first verse of the song above is repeated verbatim with some intra-phrasal repetitions therein, from the sign, *D.S. alfine* to the fifth chorus that ended with the sign *fine*. There are also scanty alternate repetitions in the follow-up stanzas. Other examples are as lined up- Song 13: *Ọtutu ụlọ chochi akariala ni-o!* (nde nwe m ni) Ọtutu ulo chochi akariala. Song 14 – 1st, 2nd and 3rd choruses have these extracts: *Ụfọdu nde ọkada ‘zuwe’ ohi, ufodu nde okada kwowande ohi*; *‘Ihuna’ pastor amuma ashi, pastor amuma ashi* . . . *‘Nime’ ụlọ nwanyi wu ishikpe, ulo nwanyi wu ishikpe*. Song 15 – 1st stanza, last chorus line- *||:Unu si anyi kawa ya-o?:||*. Song 16 is characterized by alternate, consecutive and absolute verse repetitions. The last stated occurred forthwith after the soloist’s 2nd verse vocalization, which serves as a prompter to the refrain repetition of the 1st stanza. Its 1st solo line presents- *||:Onwediri okwu di mkpa anyi n’ ekwu:||*. line Five and the 12th chorus part- *||:Si ndi Imo je wuo mahadu na Mbaise:||:Governor gewekwele nti anyi kwuo okwu:||* song 17- 1st Chorus line One: *Unu ahuna si eluwa emebiele?||: ...Nde ntoro mmadu akala anyi ike:||*. Song 18 Solo voice: *Unu amarana ihe mere ihe ojoo ekweghi ila-ala? Chorus responsorial: Ihe mere ihe ojoo ekweghi ila-ala, unu amarana, Ihe mere ihe ojoo ekwehi ila-ala. Solo: . . . Chorus: . . . nde akpiri ogologo . . . onye akpiri ogologo*. From the 1st solo line to the last chorus in verse one is repeated (6x) in the entire song. Each repetition occurs after every solo vocal stanza is sung. The rigidly repeated sections of the 1st verse are as shown above. The ellipses identify unrepeated solo/chorus parts of the verse. Song 19, part of verse Four solo section reads: *Nde (nkuzi) rikwe ugwo onwa ma akwusiri oru; ndi (oru ahu-ike) rikwe ugwo onwa ma akwusiri oru*. The repetition of the underlined is necessary because there are two addressees being referred to. The italicized repetition can be avoided in the sentence with the conjunction ‘and’ replacing

it. This case differs in the alternate sentences. Chorus: Ọchichi ke 'gbue si ọbukwa ke mbu? Solo: . . . Chorus: Ọchichi enyere ụfọdu mmada n'oge mbu. Solo: . . . Chorus: Ọchichi anyi nyere ụfọdu mmadu kuru anyi ahia. Chorus- ||:Ajuju eburu ụzọ jụọ anyi n'ama:|| Chorus- ||:Nde ọcha achigbuole anyi-oo-lee!:||. Outstanding chorus-solo alternations and chorus consecutive repetitions characterized the first verse of the song. This first verse (including deleted solo lines as shown above) recurs (8x) in the whole song. The said repetitions are recorded after the soloist concludes singing each of his vocal stanzas. *Ka anyi lee ndi eziokwu nye ọchichi*, sung twice by the soloist within the last stanza, exemplifies several scanty alternate repetitions in the entire song.

In song 20 as Chorus voices sing: *Onwekwereni ihe anyi huru n'ime ahia*. Solo responds: (Aa-ee?) Chorus: *Onwekwereni ihe anyi huru n'ime ahia*. Solo: *Aghughọ umu nwanyi* (anyi lualu) Chorus: *Aghughọ umu nwanyi akariala*. Solo: . . . Chorus: *Aghughọ umu nwanyi akariala*. Total repetition of stanza one from the 3rd chorus to the tail end of verse one commences immediately after instrumental interlude, followed by the soloist's vocal verse. It is a combination of consecutive and alternate repetitions. Chorus: Ọchichi ke 'gbue si ọbukwa ke mbu? Solo: . . . In solo last verse, lines 21 & 25 of song 21, we have: *Biko* ||:*Onye muru nwa zuwa nwa ya*:||.

Consecutive clause repetition - In song number 12, the expression *Gwa m uka gwa m okwu*, could still have retained its full meaning without the second clause *gwam okwu*. This is because both statements mean one and the same thing. Triple **consecutive phrasal repetition**— occurs as presented: Song No 7 *Aga m ije ebe ahu je* (rie ego-o!) *Aga m ije ebe ahu je* (hie ura-o!) *Abigbo, aga m*

ije ebe ahu je (hie ura-o!). Song No. 18, stanzas 3 and 5 extracts record: *Agbakwuru ibe* (adighi mma); *agbakwuru ibe* (odii oṣo oṣu). *Agbakwuru ibe* (ndeke anyi). *Lee* (na government) *ga hu ha; gi lee* (n’ime church) *ga hu ha; gi lee* (n’ime obodo) *ha* (no ya). *Onwediri ụlọ chọchi sọ* (igba egwu); *Onwediri ụlọ chọchi sọ* (iri anu); *Onwediri ụlọ chọchi sọ* (afọ ime). The last chorus sample of phrasal repetition italicized above is lifted from song No. 13, verse one. The recurring statements (if shortened) would have read: *Onwediri ụlọ chọchi sọ igba egwu, iri anu na afọ ime*, thereby skipping the triple repetition of the italicized phrases. Doing so will altogether convey similar message. Triple reiterations of *Aga m ije ebe ahu je, Agbakwuru ibe, leega hu ha* and *O nwediri ulo choochi so*, here can be curtailed to only one mention of each in their respective applications. As it were, the triplications are instrumental in consecutive repetition of phrases in the song. Double consecutive phrasal repetition- Song 22, chorus 3 presents: *afọ nde gara-aga*, (otutu) *afọ nde gara-aga* . . . i.e. years gone by, many years gone by. Song 23, solo stanza two records: *Nna m ukwu* (afọ asushie ne m lee!) *Nna m ukwu*, (nga riwani gini ee?). Song No. 17, last solo, last line: ‘Chief Fine’, Chief Fine (ezinwa Mbase). The repetition identified with the underlined phrase within the verse is consecutive. The second application of *Nna m ukwu* can be avoided, but its conclusion with a question mark all enclosed in bracket can be retained, without tampering with the message of the song text at all.

Identical word repetition – Typical of exact word repetition is as shown: Song 23, solo 3rd verse last line ends in – *n’ama n’ama*. Song No.20, 4th solo line reads: *Mmagha, mmagha, mmagha, mmagha; mmagha, mmagha, mmagha, mmagha* (akwa umu nwanyi agwula m ego).

Song 23 Extract

O.A.E: Obi awu otu nọ nime ezi, nde gawa Chọchi gini pa ya? Anyi nuru okwu Chineke n'isi mbu, umu azu Jeso jikwara otu obi ruru ọrụ.

A politics nọ n'ụlọ chọchi ka di nku, oge nadighi anya agadi iwu Chọchi n'ama n'ama.

Solo: Division in the family, church goes what is the cause? We heard the gospel at the beginning, the apostles of our Lord Jesus Christ worked with one mind. There is too much politics in the church. Before long church will be built hamlet by hamlet.

Song 20 Extract

Mbido Okuku Nkwa Kwuru

Onwe Ya

O.A.E.: Mmagha, mmagha, mmagha, mmagha; Mmagha, mmagha, mmagha, Mmagha akwa umu nwanyi agwula m ego-oo! A Chukwu emediala nwanyi ọdịj elu n'orio lee! Ufọdu gara iwere nwoke kwuọ n'elu-o! Metu mara ibe lee!

Inst'l. prelude . . .

Solo: Changing, changing, changing, changing, changing, changing, changing, changing, wrapper by women has left me impecunious – o! Thank God women do not climb tree. Some of them would have hanged men up – o! Try people and observe their true colours (reaction).

Consecutive repetition in poetic verse is as recorded in the exemplary songs below:

Igbo Text	(Song	English Translation
	7)	
Dede <i>suturu m nkwa onye ukwu aru</i>		Elder brother play a lame man's music for me.
Emeke <i>suturu m nkwa onye ukwu aru.</i>		Emeka play a lame man's music for me;
Emeka <i>suwere m nkwa onye ukwu aru;</i>		Emeka be playing a lame man's music for me.
Asi <i>m gi Suturu m nkwa onye ukwu aru.</i>		I said to you play a lame man's music for me.
Abigbo <i>agbawala m nkwa onye ukwu aru;</i>		Abigbo I am dancing a lame man's music.
Nde Abigbo <i>ebidole igba nkwa onye ukwu aru.</i>		Abigbo ensemble have started dancing a lame man's music.
Si unu <i>gbaturu m nkwa onye ukwu aru;</i>		May you dance for me a lame man's music.
Si gi <i>gbaturu m nkwa onye ukwu aru.</i>		I say you dance a lame man's music for me.
Igbo Text (Song 9)		English Translation
– N.N.E.: <i>I bia n'umu eluwa guo akwukwo,</i>		Among children of the world that are reading,
<i>A nde Mbaise wu number one n'akwukwo.</i>		Mbaise people are no one in education.
N.N.E.: <i>I bia n'okwu chineke n'ala anyi,</i>		If you come to the word of God in our land,

A nde Mbaise ga ka Irland Mbaise people have more
enwe father. priests than Irland

N.N.E.: *I bia n'omenala mara* If you come to good tradition,
mma,

A nde Mbaise nwere omenala Mbaise people have the best
kacha mma. tradition.

N.N.E.: *Onye iro kwuwe ihe* May the enemy say whatever
soria. he/she likes.

Mbaise aghoolani “okeoji- Mbaise is now inevitable in the
okeoriefo”. scheme of things-o!

Each of the four choruses in song 15 above was repeated twice
at intervals.

Igbo Text

(Song 24)

– 1st N.N.E.: *Orikonye eke
 ọchi nde oke akọ aa-ee!*
*Ụtọ di na nwanyi osi n'aka di
 ayamma-ee!*

*Onwere 'he umu nwanyi n'ejị
 eme,*

*Mgb'ejị hi ego ikere ukwu ha-
 adaka*
ụgbọ elu.

2nd N.N.E.: *Mgbe nwanyi riri
 ọha na nzuzo,*

*Ọ gawu di ya kwuo I jiri gini
 ka m?*

Ọ dirila gi ma.

3rd,; *Ora mmanya onye ọzọ, I
 wete nke gi I gbala-aka
 azu.*

English Translation

Chorus: The I too know
 enjoying others' wealth.
The cordial relationship
 between husband and
 wife depends on the
 husband. Yes indeed!

There is something women
 usually do

When they have money their
 feet sound louder than
 aeroplane sound.

Chorus: When a woman earns
 money secretly from
 group contribution,

As soon as her husband speaks,
 (she will respond forthwith):

In what ways are you better
 than me?it is enough!

Chorus: You enjoy others'
 belongings, but remain
 stingy.

The above choruses derived from the first verse of song 32 are poetically repeated verbatim (4x). This was done after every solo recitative verse.

Alternate (extended) repetition of sentences – This type of repetition is both evenly distributed as well as extended across stanzas all over the songs repertoire. Some recur at shorter intervals while others do so at longer durations of the song. Song 1 has this example sung only by the soloist– Solo: *Ayonu oma n’oji ede akwa daa lee!* It occurs (6x) in stanza 2 alone. The rest are- Chorus: *Ndi ocha butere Ikpa oke agburu n’ala-anyi* (twice in stanza 2). Solo: *Umu Abigbo ndi nwe m ni.* It occurs thrice in stanzas 1 and 2. Solo: *Onye ukwu oha Aba lee!* This is repeated twice in the whole verse. Song No. 2 – Chorus: *Onye ahu okwesiri iwu chief ?* This is repeated at the next four and the eight chorus lines. Solo: *Anyi achohi onye chief gwuwe onu ewi.* Its repetition is evident in verse three, line eight. The 2nd verse, lines one and two- Solo: *Odi onye anyi kporo aha n’egwu anyi?* (Ajuo m ndi amala ndi nwe m ni), *odi onye anyi kporo aha n’egwu anyi?* 3rd verse, lines one and two- Solo: *Nde gwuwere m nkwalezie anya,* (*Odi onye onyi n’anyi n’egwu anyi*), *onye gwuwere m nkwa kpachara – anya.*

Song 25 –Solo: *Umu Abigbo ndi nwe m ni Ahunam uwa unu anunna, A gbali-gbali wu oku owughi uba.* This is repeated in the 2nd verse of the 1st solo, line one. *Amakwaa m otu ngani ime-eme* (thrice). *Umu nwanyi kowa m onu* (9 times). *Anyi lee ma-owu n’ezi* (5 times). ...*O wu eziokwu si anga di alipkoro?* (17 times). ...*Onyee owu onye – e!* (twice). Chorus: *Ejere m zuru coat mara mma, si O gawu myirini ma chota nwanyichara ihu* (thrice). Solo: *Agu nwa lee!* (thrice). Solo: *Okoro umu Abigbo ndi nwe m ni* (4 times). Solo: *De Joe oma n’oji eri nchi* (twice). 2nd stanza of song 4, solo introductory 1st line reads: *Onye ahu agbaalani loss hiri nne,* (agwaani m nde Abigbo-e!) *Onye ahu agbaalani loss hiri nne-o!* 15th Solo line: *Onye hi eliele ozu n’abo dara onu,* (agwaa m ndi

Abigbo-e!), onyeahu eliele ozu n'abọ doroanya-o, *Abigbo-e!* The underlined partially repeats the italicized. Song No. 6 excerpt lifted from its 1st and 2nd verses- Chorus: *Isi m ghara gi ala gi chiriwa*, (oke nwanyi nọ nime 'he m) *isi m ghara gi ala gi chiriwa*. Song 10 – ||: *I huna nde Abigbo akwusi egwu*:|| *Ngwa anyi kporia lawa ụlọ je gwọọ ya, ebe ọbiara mahadum ghọọ onye ara, a gakwa inye ya ọgwụ ta onye ara, anyi lee m' ọ ga mgbake*. This chorus is repeated after every solo verse is recited. The repetition has consecutive application in its contextual usage.

Song 11, from the 5th to the 22nd end of chorus parts in verse one is in alternate repetitions with variant solo lines. Only the 13th and 15th solo voice are alternated with chorus parts, all others are not. Song 26 – 3rd Solo line: ...*A si na democracy abiadunna?* (*Anyi jugha ajuju*) *a si na democracy abiadunna?* This repetition is equally alternated in its contextual verse. The entire 1st verse is repeated thrice; each repetition occurs after the soloist's vocal recitation. Song 13, 3rd solo line: *Ọtutu ụlọ chọchi akariala* (ni-o! nde nwe m ni) *Ọtutu ụlọ chọchi akariala*. Song No. 27, chorus line seven reads: *Nde nwe Abigbo abiaduola*, (Chokoneze nde nwe egwu), *nde nwe Abigbo abiaduola*. Song No. 18, 4th stanza, soloist line one: *Ihe mere ihe ojọọ ekweghi ila-ala*, (unu amarana) *ihe mere ihe ojọọ ekwehi ila-ala?* The solo last verse of song No. 19 is as presented: *Nwa nwanyi si ya mere m odo chuo m ura*. (Omekwere m odo?) *Nwanyi si ya mere m odo chuo m ura*. *Ozioma ka m ji akuwa egwu*, (ndi nwe m ni) *oziooma ka m ji akuwa egwu*. The part of each sentence enclosed in bracket is an extension of the italicised one. This form of sentence elongation is akin to alternate repetition. The first sentence duplicates the next sentence thereby leading to an alternate repetition. *Umu Abigbo ndi nwe m ni akaadila m unu ahudila*, *Ugwu ndi ọcha kporo ndi Africa adighi mma*. This last

sentence above occur first in line three of solo voice before its triple repetitions in the subsequent alternate solo verses.

The 1st stanza of chorus lines ten to eleven in Song 4, is as follow: – Chorus: *Azuokwala okuko zuokwa egbu*. Solo: *Da oyokoyo nwoko oma*. Chorus: *Azuokwala okuko zuokwa egbu*. Song 5 – Solo: *Erimma John uwao- uwao*. The soloist repeats it (5x) in the first verse alone. Chorus: *Erimma anata gracia mara mma* (twice). Song 6 – Solo/Chorus: *Isi m ghara gi ala gi chiriwa?* (*Oke nwanyi no nime 'he m*) *isi m ghara gi ala gi chiriwa* (*anyi lee ma ochagi ahu*). Song 8 – Solo/Chorus records triple repetitions in the 1st verse: *Ndi nwe egwu, unu abianna lee!* {*Aburu ke anyi wu out*} *ndi nwe egwu, unu abianna lee!* Song 26 the 1st Solo: *Ugwọ dike ji mgbara-ala wu onwu-o!* Chorus: *E-e-e-e-eee!* solo voice: *Ugwọ dike ji mgbara-ala onwudi onwu-o!* Chorus lines 15 and 17: *Anyi ekwuchaala iwu nkwa* (aka akusia) . . . Chorus: *Anyi ekwuchaala iwu nkwa* (okwu agwula). Song 28 – Solo: *Riowa Chineke onye gi nwais* repeated thrice at virtually every alternative solo verse. Song 29 Chorus: ||: *A si hi onye muru umu abachaala:* || *Q dina mujuo ulo ke bu nwa m-oo! Ke bu nwam-oo! Q dina muta onye bara uru n'ime ezi-ee! aa-ee!* It occurs 7x under refrain, and is consistently repeated (5x) in alternation with the soloist's variations verse. The above chorus voice enclosed in repetition sign is particularly continually repeated (10x). Solo: *Onyee obu onye-ee?* This common expression in *Abigbo* vocals, usually sung by the soloist only, is repeated twice here.

Solo: *Onwere onye si aya nu asusu Igbo anyi lee?* The soloist repeats this once more in his conclusive vocal remark, before chorus and instrumental interlude commence. Chorus: ||: *Agbakwuru ibe odii osọ-owu...*: || *Okworo motor ree oru...! A*

motor aladiala n’iwi oru efuole... This chorus is repeated thrice from the vocal introduction of the song to its cadential point in alternation with the soloist’s vocal verse and instrumental interlude. The entire first verse of Song 13 is a replica of interplays between irregular solo textual lyrics and chorus parts in alternate fashion. The chorus is consistently repeated (5x) after each solo verse is sung, or after instrumental interlude is played as the case may be. The variations of intervening solo lyrics from those of the chorus cut off consecutive repetitions of chorus parts verbatim. In similar vain, it equally affects the musical structure. Song 22 – Solo/Chorus: *Onye anyi biara ulo ya lezie anyi anyais* sung thrice by soloist versus chorus in alternation with different vocal lyrics. Song 27 – Chorus: *Nde nwe Abigbo abiaduola*, (Chokoneze nde nwe egwu) *nde nwe Abigbo abiaduola*. (Solo: *Aa-ee!*) Chorus: *Anyi gwara onye si anyi aga-abia? aa-ee! Anyi gwara onye si anyi aga-abia? Abigbo wudi omenala nde nwe anyi . . . Abigbo wudi omenala nde nwe anyi . . . Oshi na nne na nna ru anyi aka . . . Oshi na nne na nna ru anyi aka . . .* The above song fraction is invariably repeated after the second section of solo prompter’s verse, represented here with ellipsis.

Song 14 –Chorus: *ufodu nde okada zuwe ohi, ufodu nde okada kwowa nde ohi . . . pastor amuma ashi, pastor amuma ashi . . . Ekpere midnight akariala, nime ulo nwanyi wu ishikpe . . . Nime ulo nwanyi wu ishikpe, ulo nwanyi wu ishikpe . . . Ekpere midnight ha gara bia, ekpere midnight.* The skeletal choruses are rigidly repeated (along side the deleted fragments) after the second verse of the voice leading, which alternates with soloist’s varied vocal lines represented above with ellipsis. Song 16 verse one, Solo line six: *Ma kpo nde nwe ala anyi lee!* is an alternate repetition of the second solo line. Chorus: *Onye na ana anyi oke Chi nyere anyi?* Solo: (Aa-ee!) Chorus: *Onye na ana anyi oke Chi nyere anyi? . . .*

Chorus: (Si anyi)gawu nde wa adotara n'agha . . . (A nde Mbaise)gawu ndewa adotara n'agha. Eruo na ime vote ha akpowa anyi . . . Eruo na ime vote ha akpowa anyi. The choruses, unlike the solo parts represented with dots, are repeated verbatim up to cadential point in the above song excerpts. Song 17 Last Chorus: *Qdimma ma onye ozọ kpaa oku onye ozọ erie. Verse-Solo: (Hee-o! hee-o!!) Qdimma ma onye ozọ kpaa oku onye ozọ erie. Line 1 Solo: Unu ahuna si eluwa emebiele? (De Ekendu lee! Ee-wu!!) Unu ahuna si eluwa emebiele?*

In song 18, the first three chorus voices, together with the solo parts, are at times repeated verbatim after each of the solo stanzas (2-7) is sung by the soloist. In song 19, the 2nd to the 7th choruses of verse one follows similar trend up to the 10th solo verse. Song 21 – Chorus: *Agboghọ gara oku lo ju iriis* repeated in solo verse four, line two. Generally, the song verse one is in call and response pattern. Its first verse is repeated eight good times throughout the song. Each repetition occurs after every solo vocal verse is sung and concluded. Only the solo part is occasionally slightly varied, while the chorus remains as it is. In all other verses of the song is witnessed, several minor repetitions which occurs in fragments. A remarkable feature of repetition in verse one, of the song is the regular use of exclamatory vowels, including series of hyphenated vowels, phrasal and sentence cadencies points. The verse one, solo line reads: *...Agboghọ gara oku lo ju iri* (ewu nne na nna lee!) Chorus line: *Agboghọ gara oku lo ju iri* (aa-eee!).

Distant alternate repetition of words and phrases are recorded in song 28 –Chorus: *umu okorobia* ⁽¹⁾shiweshishi, *hi gadu Lagos gbuchaa ozu. . . .Ha lawa n'ulo* ⁽²⁾shieshishi . . . ^(a)Ufodu *agawa*

ulo church ⁽³⁾shie eshishi, ^(b)ufodu *evuru evule Awusa gaa n'ulo church . . .* ^(c)Ufodu *agawa n'amala* ⁽⁴⁾shie eshishi, *ya* ⁽⁵⁾eshie ha Oluo Ogbalaga. Solo: . . . / Chorus: . . . The entire chorus part is religiously repeated after the second leading voice introductory verse which reads:

Igbo Text

English Translation

*O.A.E.: Hee-o! hee-o!! Akujuo
nwoko obi agbaa ya
ana. Ramond nne lee!*

Solo: ||:Terrible!:|| After a storm comes a calm. Raymond my brother – o!

The deleted solo lines are however, improvised at the discretion of the soloist. Frequently repeated words and phrases are underlined and numbered in figures and alphabetical order.

Conclusion

Performance composition recruits in *Abigbo* are trained to pay attention to the performance of those artistes acknowledged as prodigies in the profession. Besides, they are to watch the audio-visual (radio, television, gramophones, etc.) records of the *Maestro*'s works to boost their inclination for perfection in artistry, which is a parameter for determining progress. By seeing and hearing the performance composition with keen interest, they can be inspired by their body language, motion, embouchure and breath control techniques as the case may be. Equally, there is need for such trainees to comprehend what they hear, and analyse them as they are anxious to master.

At variance with the aforesaid situation report, King Palmer in his book *MUSIC* (1978:113) advises: "Make full use of your

critical faculties. It is not enough to accept as perfect everything that we hear performed by a great artiste. Many geniuses have eccentricities and mannerisms which amateurs sometimes mistake for virtues and try to imitate. Even a consummate performer has his off days when he and his playing are dull and uninspired.” Given the need to encourage the growth and sustenance of a cultural music heritage in all its ramifications, we do hereby agree with Edet (1962 – 64:113) who in his posture recommends that “It would seem more important for a Nigerian musical idiom to evolve, than for the Nigerian musician to try to conquer field already overcrowded by people who have been exposed to western music all their lives and therefore not handicapped from the beginning.”

In keeping with the aforementioned conflict of positions, inventiveness in Abigbo performance composition and all it encompasses should be given a pride of place if the performer-composer intelligibly resorts to the proffered guiding principles as and when due, prior to and during its rendition presentation. On the contrary, the social event instrumental in the performance composition should, to a large extent, determine the conglomeration choice of creative requirements as well as relevant, situation-motivated repertoire.

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