

Concomitant Paraphernalia of Innovations and Continuity in Abigbo Mbaise Musical Conventions: A Religious Perspective

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Abstract: *This paper progressively maintains that abigbo Mbaise is both conventional and innovative in its performance continuity. For a society to function effectively, the commonest and very important communal acculturation experiences indigenes have to acquire abound in the smooth continuation and development of their musical tradition despite inevitable change that accompanies it. Arising from the aforesaid, a people's music is functionally sustained coupled with efforts to guard against its resistance to innovation as a matter of necessity. Generally, a hall mark of the study enumerates and explicates the factors instrumental in the enduring forces of continuity and innovation in abigbo. This is achieved through secondary and primary sources of research investigation. Previous studies on issues of sustainable transition and continuation in indigenous music differ conceptually from this study considering obvious peculiar challenges and subsequent unique resolution that ensue during abigbo's musical creativity. Change in abigbo music necessitates thorough examination of the impacts of formal education on the contemporary artistes; exotic religion and cultural influence on the music benefactors and beneficiaries; modern technology and the media paraphernalia incorporated in the musicianship. The routine conventional aspect of the topic unveils the roles of patronage, effort arising from the ensemble's leadership, customary ordinances with conclusive remarks on the trainee-mentorship perspective approach to abigbo music-making. Agents and modes of continual practice and changing tradition in abigbo are further primary concern of this study. The religious flare and feel of abigbo is highlighted. To this end, this work eradicates all fallacious, wilful and illusive opinions contrary to abigbo musical modernism, which western-oriented music lovers/ill-informed critics purport as facets of the music. An apt means employed to achieve this assertion in order to sustain abigbo music modernist's endeavour is by scrutinizing factors affecting existential nature of abigbo. Viewed against this background, the study becomes essential, as it focuses on the way forward for fulfilling the established proposal.*

Keywords: *Abigbo, Mbaise, Musical conventions, Paraphernalia, Innovations*

I. Introduction

Some aspects of abigbo – a male gender socio-cultural music of Mbaise extract in Igbo ethnic group, Nigeria – have received rapt attention in few scholarly studies. Onyeji (2004) discussed its geographical location, origin, socio-cultural environment, the instrumentation and dance as well as the songs. The aspects of its social responsibilities and aesthetic efficacy were studied by Okoro and Ofuani (2020). Abigbo's routine agents of innovative development and the attendant musical performance convention influenced by transitional measures are, evidently, gaps this study gears to fill.

Music making is as old as man and cannot be separated from human existence. Apel Dictionary of Music (1973) states: "Music is derived from the Greek word *mousike* which originally means the art or technique of cultural endeavours associated with the nine muses." Logically, the cultural attributes of music cannot be dispensed with because music is inevitably inherent in culture as a pragmatic way of life. Idolor (2002:54) affirms: "The concept of music varies from one society to another depending on the role it plays, the

people's degree of exposure to what constitutes its practice and the level of its integration with the socio-cultural activities of the people that own it". This definition implies that varieties of music serving different purposes abound; the performers need certain awareness of what are involved in performing them, including their relevance in association with the cultural demands of the society. Miller (1993:31) defines music as "the science or art of making pleasing, expressive or intelligible combination of tones; the making of such combinations into compositions of definite structure and significance, and the art of inventing or rendering such compositions". The definition is limited in scope at the expense of certain facets of musical studies. The American College Dictionary (1984) presents music as "an art of sound in time which expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony and colour". Besides, "It is the art of organizing or arranging sounds into meaningful patterns usually involving pitch, rhythm and sometimes harmony" (Bolander and Wreeland Dictionary, 1993). These last two dictionary definitions are more concerned with the involvement of elements of music in the organization of sounds to express ideas and emotion. The aforementioned definitions are however, conventionally justified in one way or the other in abigbo musical traits.

In this article, the researcher is of the view that musical usage in exhortation, ceremonial activities (associated with customs and traditions) presented to preserve social identity applied to boost age grades meetings, showcased to promote cultural heritage or to convey emotions cannot be over emphasized because every generational epoch in music making is identified with adept and seasoned musicians. For instance, in England of those days were the medieval minstrels entertaining the English Feudal households with "chamber music-like". There equally existed the aristocratic Southern France resident poet-musicians known as "Trouvers and Troubadours", who presented their emotional/sentimental and erotic vocals to please the nobles in their quarters and at courts. Their rival Minnesingers did same in Germany. By late 15thC, the "Craft of Minstrelsy and Guilds of Minstrels" inauguration gave rise to music scholarship in the areas of music literature, score and interpretation, transcription and analysis as well as instrumentation. The more enlightened and better-informed minstrels were employed in both churches and courts for defined roles. However, those of them at low ebb, in search of greener pastures, alternatively eke out a living by performing at some other functions including funerals and choreographic activities organized for festive seasons. As their subject of investigation was mainly on music that thrived primarily in oral tradition, the then researchers were, in most cases, limited to environmentally available field materials, which they selected and managed to accomplish their set objectives. This claim is a literal truth because music documentation, as a product of western civilization, came into being only with the advent of colonialism and missionary activities in coastal regions and urban centres in Africa, though with minor intrusion in hinterlands. At this point in time, documentaries, the electronic and the print media were non-existent for recording change and continuity in ancient African music. For instance, one of the earliest works on African music (by an African) is "Nketia's post-independent" African Music in Ghana published in 1963. Prior to that are pre-independent African music text books namely: "African Music: Continuity and Change in African Culture". (Marrian, 1959) and "The Ethnomusicology of African Sound Instruments". (Hornbostel and Sachs, 1933).

Music is organized and shared by all during societal events to express and transmit culture hence, it is involved in such social affairs as: marriages, birth rites, naming ceremonies, puberty rites, burials, children's story and games. No wonder Euba (1986:46) observes: "Africans view music as the totality of life, because of the multi-dimensional roles it plays as evidenced in the various uses for which it is often employed". Thus, "Music making in African traditional culture is linked with social events and almost every social activity has its own special music which sometimes could be exclusive and may not be used in any other contents" (Adedeji and Omosilade, 2012:67). Music making gears to achieve unity in diversity among a traditional social group. It is in this regard that Okafor (2005:16) notes, "the traditional music environment contains social, ceremonial, ritual and religious music, performed as integral parts of the Nigerian Culture". This includes Mbaise society and its varieties of music, abigbo being one of them.

As regards traditional music continuity, it has been kept alive mainly due to: "what it means to the listener or performer in terms of human experience; continuous demand by critical audiences; availability of performers; the fact that the instrumentation and dance generate both patterns of social interaction and individual feeling of belonging; the fact that the traditional cultures of the communities are preserved in certain aspects of their music" (Agu, 2006:114). As evident in this work, Abigbo is not exclusive in this regard.

The Concept of Religion

The definition of religion is a controversial and complicated subject in religious studies with scholars failing to agree on any one definition. It is common today to take the concept religion as a taxon for sets of social practices, a category-concept whose paradigmatic examples are the so-called "world" religions of Judaism, Christianity, Islam, Hinduism, Buddhism, Confucianism, and Daoism. Perhaps equally paradigmatic, though somewhat trickier to label, are forms of life that have not been given a name, either by practitioners or

by observers, but are common to a geographical area or a group of people—for example, the religion of China or that of ancient Rome, the religion of the Yoruba or that of the Cherokee. In short, the concept is today used for a genus of social formations that includes several members, a type of which there are many tokens (Zalta, 2022).

Religion can be seen as human beings' relation to that which they regard as holy, sacred, absolute, spiritual, divine, or worthy of especial reverence. It is also commonly regarded as consisting of the way people deal with ultimate concerns about their lives and their fate after death. It was adapted from the Latin term *religio*, a term roughly equivalent to “scrupulousness”. *Religio* also approximates “conscientiousness”, “devotedness”, or “felt obligation”, since *religio* was an effect of taboos, promises, curses, or transgressions, even when these were unrelated to the gods. In western antiquity, and likely in many or most cultures, there was a recognition that some people worshipped different gods with commitments that were incompatible with each other and that these people constituted social groups that could be rivals (Uviekovo, 2024). In that context, one sometimes sees the use of *nobis religio* to mean “our way of worship”. Nevertheless, *religio* had a range of senses and so Augustine could consider but reject it as the right abstract term for “how one worships God” because the Latin term (like the Latin terms for “cult” and “service”) was used for the observance of duties in both one's divine and one's human relationships (Augustine City of God [1968: Book X, Chapter 1, 251–253])

Data Gathering Methods

Sequel to primary research investigation, the researcher met with abigbo ensemble for self-introduction and to acclimatize himself to the ensembles' milieu. Thereafter, he was given audience for his fieldwork mission. With the data gathering equipment to his disposal, he did the needful by embarking on participant observations, and executing interviews with abigbo executive. The research investigation focused on Mbaise ethnography and musical tradition with respect to music creativity and skill; then, musicians' musical idiosyncrasies as well as agents of innovation and inventiveness identified in Mbaise, South of Igbo land.

In the secondary facet of procuring data for a successful completion of the ethnomusicological research, the author resorted to the print media sources of information. He sourced relevant materials on music in traditional African society from the library. A few representative of the scholarly works secured as typical specimen employed to facilitate a justifiable discourse on this study are evidently illustrated in the reference section of this paper. A corpus of written information elicited to enrich this work and give it a befitting finishing touches are derived from music-based textbooks, journals, dictionaries, national newspaper, among others. However, in retrospect, secondary datum remains a back-up to primary aspect of information gathering in this work.

Mbaise Social culture and Musical Heritage

Social culture: Emeka and Okafor (2004: 425) tells us that “The cognitive system in each Nigerian traditional society necessarily include a knowledge of symbols available in the community or locality and one's relationship to each symbol at a given time”. Outstanding symbols of honour in Mbaise involves one's emotional reaction to one's social environment. To attain societal status is duty-bound. Also, to benefit from the privileges attached to custom and convention, one has to strive and climb the social ladder. Gainful occupation, wealth, artistry par excellence, social titles and valour are all conglomerations of dignity treated with high esteem in Mbaise. The next paragraph further highlights the aforesaid itemization in this research.

Special red caps worn by titled individuals of Mbaise extraction signify their worth. If a man is addressed as *enyi* (elephant), the cognomen connotes that he had done something praiseworthy. It equally serves as an honorific endorsement (of great value) bestowed on him. *Enyi-* borne as a personal name- presupposes affluence, numerical strength and heavy weight, which further typifies the bearer's distinctive attributes. *Mpi* (ivories/tusks) imply wealth when used as ornaments or art objects to decorate traditional rulers. *Ugo* (eagle) plumage attached to a specific traditional cap represents a tremendous achievement in a career. Mbaise indigenes with such an enviable cap associated with *ugo* are highly rated and respected. Also accorded a pride of place with a mark of recognition in the cultural community are natural manifestation of ‘ripe age’ and worthy personal endeavour for the welfare of both self and others as well as in the interest of a thriving society. However, a youth looking aged due to sickness, hunger or hardship and a man occupying a position of authority that benefits no compatriots are in no wise, beneficiaries of such privileges. These socio-cultural contexts as well as socio-political orders in Mbaise culminate in the emergence of abigbo music/musicians' fame in the scheme of things.

Musical Heritage: In Mbaise, the end result of the researcher's article witnesses varieties of major secular music types noticeably performed for recreation by age-grades as well as guilds. These include *akuko n'egwu* (minstrelsy) and acoustic guitar music, mostly accompanied with tales characterized by moral lessons. *Dandiko* music for adolescent males and *nkwa-udu* (pot drum dance music) for female teenagers are as well

strictly employed in this performance occasion to entertain audience. Ceremony, another contest of performance, features such music types/musicians as *abigbo*, *epete-ajala*, *agbadi*, *ekere-avu* and *nkelenke*. The domestic music professionals comprise male ensemble/dance troupe who basically perform to check social ills and to earn a living. Awful and entertainment-oriented masquerades (spirit-manifest) music such as – *ikoro*, *ekpo*, *oji-onu*, *mmanwu*, *agaba* and *ekpe*, equally participate during festivals. Women’s *oro-onu* (child delivery vocal music) named *agbachaa ekuru nwa* (carry the new born baby after dancing) is accompanied with a giant clapperless-bell to celebrate a child’s birth. There are elegies (*eshe* and *nkwa-ike*) for “rites of passage/interment rituals” performed to commemorate a departed elderly male hero. *Ukom*, a female facet of dirge, is strictly performed in an aged woman’s funeral. Batteries of tonal drum chime graduated in different sizes with diverse tone-colours are predominantly drummed with sticks to accompany recitatives recounting the deceased life achievements. Male youths across homogenous kindreds within a council ward *play/ekwirikwe mgba* (wrestling match) *ekwe* (slit drum) to mark this social event.

Abigbo Music Formal Structure

Form: After the field investigation, formal structure in abigbo music is adumbrated in this article up to the second paragraph of page eight. Abigbo’s two musical movements follow certain structural identity. The first usually starts with chief soloist’s introductory song to which the chorus responds accordingly. It is called *nw’ogbe nkwa* (short/precise rendition). This section of music, comparatively the slowest in tempo, is sung a cappella to introduce abigbo’s fame in Mbaise community. At this juncture, the ensemble routinely and formally greets spectators. Having rounded off the vocals preamble, the instrumentalists are cued one after the other while dancing follows suit. The *oti nne nkwa* (master drummer) is cued last before the vocal soloist starts singing once again.

The second section literally styled *oso nkwa* (running music), aptly describes the first tempo of the section. *It is* the longest of the thematic movements in abigbo. At this point, the song smith akin to a cantor sings without the chorus. He tries to prove his talent, as a spontaneous performer-composer, to the enraptured audience. On an impose, he sings narrating an event and circumstances affecting it in an ongoing ceremony. At this juncture, his performance composition unfolds the names of generous donors and chiefs being installed if any. Songs of praises in form of neologisms are equally sung to buttress the chief’s achievements. He mentions the names of adept dancers and instrumentalists, through idioms and adages prevalent in Mbaise. His melody is in continual variations though with variant tales. Still within this movement, he sets to music any meaningful statement he memorises. Should he repeat, it may not be exactly what he had already sung. When he is tired, another singer takes his cue with a hand signal from him. As the second soloist gradually haults singing, it indicates that the musicians are concluding the music galore rendition. The master drummer then plays a phrasal cadence to bring the seemingly perpetual music to an end.

The first movement in abigbo has two main sections – *nw’ogbe nkwa* (a performance done a cappella by solo and chorus) and *oso nkwa* (a solo performance with instrumental accompaniment). The entire scheme of the movement is represented by the formulae-A, A¹ and B:

A – Solo Slow tempo devoid of instrumental accompaniment	A¹ – Chorus Slow tempo devoid of instrumental accompaniment	B Solo Fast tempo with instrumental accompaniment.
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Fig. 1: An Illustration of the First Movement in Abigbo

In the second movement, the soloist introduces a melody. Unlike the *oso nkwa*, a soloist, chorus, and all the instrumentalists play simultaneously. Their tempo is slower than that of *oso nkwa*, but faster than *ogbe nkwa*. This first section of the second movement is the dance proper called *mgbagbu nkwa* (dancing the dance to death). Songs sung in this section are already composed unlike neologisms. The length of the *mgbagbu nkwa* is to the soloist’s discretion. He may decide to sing one or more songs as the case may be. This section enables the performers to display their available repertoire. While presenting old songs, newly composed ones are released forthwith. This offers them the ample opportunity to sing satires, political and praise songs; with each telling a peculiar story.

When the principal soloist introduces no song, the second movement comprising only instrumental rendition gradually accelerates and suddenly, the vocal soloist incepts with some melodic variations. This is likened to *oso nkwa* section of the first movement but differs in textual lyrics. This description stands to reason that the two sectional movements of *mgbagbu nkwa* are performed by a vocal soloist, chorus as well as instrumentalists with variations introduced in *oso nkwa*; while the next section is performed by the vocal soloist and instrumentalists respectively.

The second movement plan is represented thus: C – solo, C1 – chorus with a moderate tempo; B1 – (variations of B) solo with fast tempo instrumental accompaniment. In case the ensemble performance last longer, the second movement piece is continually repeated with variations till the musicians and dance troupe are exhausted. The whole section in abigbo music is represented by the formula: A – *ogbe nkwa*, B – *oso nkwa*, C – *mgbagbu nkwa*, A1 – variations of *ogbe nkwa*; B1 – Variations of *oso nkwa*; C1 – Variations of *mgbagbu nkwa*.

Rhythm and Tempo: Abigbo ensemble consists of seven musical instruments. The music is mainly in compound quadruple or duple time, though the tempo varies in consonance with the musical sections. Few ‘notes of long durational values’ (note augmentation) are used, especially as resting notes. Two-notes occur sporadically at the phrasal end. Abigbo rhythms are dominantly quaver notes with series of crotchets in alternation. The drummer of two-in-one conga drums emits two rhythmic patterns with both hands. Fig. 2 is an instrumental rhythmic motif from *etiti nkwa* (interlude); (a) the right-hand plays the rhythm written on the top stave while the left-hand plays that of the lower stave; (b) The alternating rhythms (of the right and left hands) in hocket technique perceptible of sound emission is elucidated in ‘b’ thus:

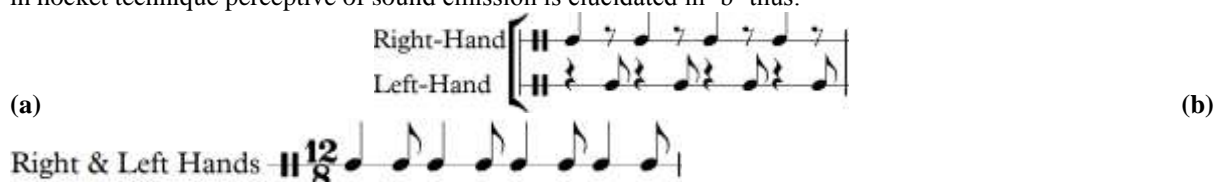


Fig. 2: *Etiti Nkwa* Abigbo Rhythmic Technique

While other instrumentalists repeat rhythmic patterns, some play *ostinati* technique, *nne nkwa* also called *ebe-elu* (a female singing tone drum) drummer varies his rhythmic pattern at leisure. Rhythmic variations necessitate shifting of accents to weak beats (syncopation) and use of apt rests wherever applicable. Horizontal hemiola is noticeable, particularly in *osha* (basket rattle) running notes and *ekwe* (wood block) note diminution. Vertical hemiola also occurs resulting in two notes of equal value played simultaneously with their equivalent three notes such as triplets.

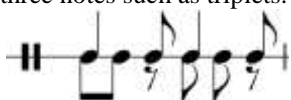


Fig. 3: Rhythmic Pattern Played by Other Instrumentalists

In the vocal section, deviations from the metric pattern yield rhythmic variations. For example, elongation of notes at phrasal ends and points of rests (cadences) is very common. At times, a rhythmic pattern splits into two disparate melodies thereby giving rise to a horizontal hemiola in the vocal section. While some instrumental rhythms are grouped in three notes, that of voice may be grouped in twos. This equally shows that abigbo music is polyrhythmic. Change in the position of notes durational values also leads to rhythmic variations. Some vocal melodic variations are by-products of intonations. For instance, vowel sounds prolongation in speech invariably affects melodic variations. Occasionally, accents are syncopated to the unaccented notes to provoke rhythmic modification. Thus, syncopation is a common practice in abigbo rhythms. A note sustained from a weak accent up to the next strong accent makes the second note of that bar accentless. Besides, rhythmic balance exists in abigbo music. Short durational note values (note diminutions) are often followed by the long ones (note augmentation). Abigbo musical rhythm is complex because several rhythmic patterns are played simultaneously which may yield either dense heterophonic texture.

Melody and Text: Abigbo melody is accompanied with chorus only, chorus and all instruments or all instruments only. An essential feature of its melody is the songsmith’s free style composition. He embarks on his spontaneous composition devoid of rigid pattern; this done varies solo aspect of the song. More so, there are unequal length phrases; while syllables may not rhyme, length of the first solo part may be longer or shorter than that of the second. However, different solo parts are united by repeating the chorus at the end of each verse. Abigbo melody employs indeterminate tones, which occur mainly at phrasal ends. Mbaise descent’s dialect reflects tonally in abigbo songs. The lowest note in a phrase often occurs at/towards the end of the phrase. Analogically their melodies have descending contour.

The melodic range of the songs is predominantly an octave, which can occasionally extend to a 9th or 10th. The melodic line and syllables usually coincide. In most cases, the phrases occur in pairs with the first phrase usually slightly higher in range than the second. Abigbo melodic scales are mainly diatonic in conception. A few others are variably tetratonic, pentatonic and hexatonic; at times the eight notes of a scale occur. The song: “*O nwere Kweshionu Anyi n’Aju*” (There is a Question We Want to Ask) is a six-tone scale.



Fig. 4: Abigbo Hexatonic Scale Built on D Major

The missing note is often the leading note to the speculative tonal centre, which is non-existent in the scale, while tritonic melody is rare. The choice of song key depends on the singer's *tessitura* (vocal range). Just as no sudden rise or fall exists in the indigenous dialect, such is the case in their melody. The intervals that prevail are: 6^{ths}, 2^{nds}, 3^{rds} and 4^{ths}; but 5^{ths}, 6^{ths}, and 7^{ths} are hardly used.

Abigbo melodies incorporate exotic texts as well; these the musicians conspicuously pronounce to justify their inclusion in the music. Because all words in abigbo patois ends in vowels, therefore English words like *pomp* becomes *pompu*, question becomes *kweshionu*, etc. Certain melodic sequence is noticeable in abigbo in conjunction with many lyrical and melodic repetitions. While the lyrics are repeated with melody, reverse is also the case. The melodic progression is embellished with – *vibrato*, occasional shouts, thought-provoking comments, calls and responses.

Polyphony: Polyphony is achieved in abigbo music in various ways. These include simultaneous singing of a tune on two noticeable different pitches. The pitches move mainly in organum-like parallel 4^{ths}; occasionally they move in 3^{rds}. Sometimes three pitches are heard at the end of a phrase or song. The melody at times unconventionally sounds lower than the harmony. Polyphony equally ensues through responsorial technique involving alternation of a chorus and a soloist vocal parts. In keeping with this development, the soloist's melody remains uncompleted before the chorus enters, and vice-versa. This practice progressively results in overlappings of the two distinct vocal parts. As the soloist's last note coincides with the first note of the chorus, it produces two-part harmony immediately at that point.

Similarly, different types of percussive instruments playing simultaneously bring about instrumental polyphony. Two types of counterpoint are noticeable in the rhythms. The first emanates consequent upon duplication of rhythms as in the case of *oyo/osha* (maraca) and *ekere* (miniature twin-clapperless-bell) where the former plays rattling rhythms while the latter simultaneously supports it with bi-tonal melo-rhythms. The second comes up when inherent rhythms emanating from instruments of dissimilar pitches are harmonized. Polyphony is also realised when the vocal melody is accompanied with instrumentation, particularly instruments with discrete boundaries such as conga drums. Okoro's (2018:clxxxvi) sheet music on abigbo further speaks volumes for the analysis of abigbo music under its structural feature so-scrutinized.

Agents of Innovative Developments in Abigbo

Manifestation of innovation in traditional music is witnessed in abigbo, the foremost in the repertory of Mbaise musical itemization. This is unlike what obtains in country music whereby through series of art musical transcriptions and re-arrangements the original tonality becomes neglected or metamorphosed by means of tonal re-organization, which eventually results in pseudo compositional structure. However, given that no condition is permanent, abigbo has been influenced in minor cases by the contemporary artistes' performance techniques inculcated in it. Justifiably, "Nigerian traditional music creators and performers have so far not despised the established basic forms and structural designs of Nigerian traditional music performances; new elements have been carefully introduced to avoid giving rise to diminished loyalty and interest, but to maintain continuity and change within the basic structural features and styles" Agu (2006:117). In another development, "The importance of music in the lives of the Nigerian people makes it possible for their music to move along with social change, which demands musical readjustments to suit the taste of each generation. Changes like converting certain aspects of music to serve new purposes do exist among many societies" (P.116).

Advent of Western Education

Before formal education was in vogue, informal education in Mbaise tradition was practically reflected in their various life conducts. Some recurring instances are: A youth, in a rural area setting, does not stretch out his hand (s) first to greet an elder but the reverse is the case. The youth reciprocates (with both hands) to an adult's greetings neither in a haste nor reluctantly; and in doing so, the younger one supposedly exercises patience till the elder conveniently rounds off the said greetings. In the contrary, a youth greets an adult verbally first, and does so with both hands out of his pockets. Doing otherwise depicts disrespect to the very elder. Greeting by holding the partner's wrist briefly is done just circumstantially; this is however, condoned only among age mates. A woman stands to greet a man if she is merely embracing him reciprocatively, otherwise she has to stoop and greet. A woman is obliged to squat while drinking palm wine offered her in men's village meeting. Under no circumstance, or whatever reason, should a female folk whistle with her mouth, especially in men's presence. A woman sitting in opposite direction to a man, as a matter of principle, adjusts herself but not by crossing her legs, save she is conventionally a title holder. A youth eating together with an adult, even if after

eaten enough, waits for the very adult to eat to his or her satisfaction before the said youth can stop eating. Women and youths do not talk back to men looking at them straight to the face except under pressure or confrontation. Where there is dearth of seats in a social gathering, youths already seated, as a matter of courtesy and respect, rise from seats for men and women to sit.

Regrettably, the above mores are gradually being eroded to the point of extinction consequent upon the effect of western civilization in scholastic dimension. Musically, there has been a drastic innovation too.

The circumstances facing the Mbaise person made him much more adventurous, daring and resilient. They embraced the Whiteman with his civilization, religion and education but not without confrontation and re-examination. It has been postulated in some parlance that the visionary nature of an average Mbaise man made him strive to send his children to school. Today no nuclear family is without a university graduate. This vision produced giants in politics, industry, commerce, teaching and civil service (Nkemneme, 2009:5).

In retrospect of the above quotation of the impact of western formal education on Mbaise natives, their conventional musicianship and musicality have been compromised. Music hybridization introduced and taught in the then Mbaise schools, in no wise, favoured indigenous tonal inflection. Hence, singing native words to foreign melodies was meaningless. Even their students' settlement in foreign schools outside their native homes embraced the exotic aborigines' musical culture to their disposal. Thus, overseas systems of musical communication diluted with those of their local cultures became a common place practice. Unfortunately, as it were, it was herculean to get at indigenous Mbaise music instructors as recruits to teach Mbaise compatriots their native songs as at then. Considering the aforementioned factors, the then Mbaise community were so brainwashed that they regarded the non-avant-garde abigbo musician as persons of low status, whose attitude is distasteful or excessive because they lack European music interest and approval. No wonder today, foreign lyrics are bound in abigbo musical text instead of only indigenous patois that used to prevail in those days abigbo ensemble's song repertoire.

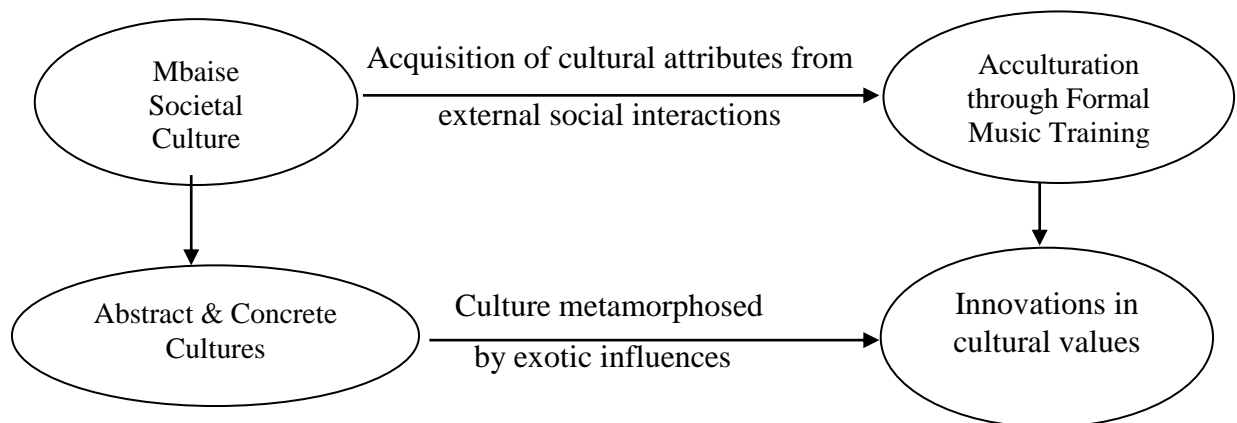


Fig. 5: A Sketch on Abigbo Mbaise Musical Dynamism through Acculturation

Influence of Christianity

African Traditional Religion (A.T.R.) was primarily available before Christianity emerged in the 19thC and continued to spread like wild fire in all nooks and crannies of African continent up to the present day. The then religious practice, which has contemporarily grossly reduced even to the barest minimum, was heathenism or paganism, a believe system characterized by illusive worshiping of many demi-gods as the media to reach and appease the Supreme Deity. Graven images akin to idols were, in this case, positioned in shrines for consultation at regular intervals through exorcism, incantations, pouring of libations, casting of spell and the like. These were done for remission of ancestral curses on their present generation offspring among other prevalent pseudo assumptions. Atheism also existed; this sect lacked belief in God's existence. The Atheists therefore neither have regards for Christianity nor African Traditional Religion.

Mbaise is mainly devout Christians of both orthodox and Pentecostal churches. According to Nkemneme (2009:5), "statistics has it that with exception of Ireland, Mbaise ranks highest in the dedication of their children in the service of God, especially in the Catholic Church". Their fear of God instils in them such admirable virtues as: ambition, responsibility, truth, selflessness, uprightness, honesty and patriotism. These enable them to sustain an identity and unity that stem from their nuclear family ties. This microcosm of Igbo race, by virtue of Christian religious ordinances, abhors falsehood, cheating, deceit, intolerance, among other social ills. Although peaceful, they are vindictive when their continuous existence and survival are threatened.

Under divine injunction, as it affects spiritual and moral life conducts,

Mbaise has again amply demonstrated her excellence in the ecclesiastical matters with one Catholic Bishop, one Anglican Bishop and one Methodist Bishop. She is indeed the “Ireland” of Africa with 249 Catholic Priests, 386 Rev. Sisters, 17 Brothers, 12 Venerable Archdeacons and 8 Rev. Canons as far back as 1998. In fact, it may be only God that knows the current number of clerics working in His vineyard considering the fact that some of these Mbaise sons and daughters are ordained overseas and work there. Mbaise has now commercialized ‘exportation’ of her Rev. sons and daughters on missionary assignments (Agulanna, 2009:220-221).

With the above facts to our disposal, suffice to reiterate that Mbaise is predominantly a Christian society (85% being Catholic) and supposedly a citadel of Christianity in the giant of Africa. With the aid of Christian faith, this elite population is highly indoctrinated by Christianity. No community therein has less than five reputable clergymen. This inculcates in most Mbaise people the fear of the Supreme Being and great sense of discipline, which keep them away from criminal conducts and crave for materialism. Consequently, they work conscientiously with industrious eagerness to procure their daily bread. From individual activities they contribute to their Village/Town Unions’ wellbeing.

In view of the fact that membership of the contemporary abigbo ensemble is comprised of devout Christians across church denominations, the canonical doctrines and Mbaise milieu- based ethical ordinances they imbibe speak volumes about their concept of music making and the like. These ideologies have so eaten deep into them that abigbo music has been partially influenced in its socio-environmental music attributes. This ecclesiastic impact is evident enough in the ensemble’s choice of: lyrics for performance application _ be it exotic or patois; the musician’s mode of dressing/types of costume, make up and its application; their approach to vocal and instrumental rendition; and host of others. More so, performance occasions are meticulously considered while rituals involved are now judiciously observed with calculated attempt to uphold Christian ethics alongside the socio-musical essence and all it encompasses. Thus, it is fallacious to conclude that abigbo of those days is still absolutely same as that of nowadays.

Technological Advancement in Organology

A change in musical activities of a people (in any society) can ensue arising from a decline or modifications in instrumental production. The instruments of musical acculturation brought from the West by the missionaries whose arrival in the coastal regions and hinterlands of Africa, south of Sahara, led to the alteration of African tribal perspective of melodies already in usage. This situation report was enhanced by “Teaching the correct European tunes to African Christians; allowing them to sing the tune as they wish, altering the different musical intervals and changing the rhythms to suit themselves; recording the results on African lips after a suitable time has elapsed for the change to become fixed” (Merriam, 1959:81). Some Mbaise local instrumental music technologists and pioneers of abigbo who passed through this exotic Euro-North American musical experience reflected it, to some extent, in musical instruments construction employed in abigbo as well as in the musical training apprenticeship of their mentees/trainees. This factor has a quasi-innovative effect on abigbo music because, technological modification of its instrumental tonality inevitably leads to alteration of sound emitted from such instrumentation. Today, some abigbo musical instruments are wearing a glimmer of distinctive feature at variance with what it conventionally used to be.

Routine Agents and Modes of Musical Performance Continuity in Abigbo

Musical art is undoubtedly naturally ancient and primeval in the tale of mankind. In every culture, diverse singers and instrumentalists engage in serial varieties of musical production in their process of communication, stage business and its related recreational activities among others. Rest assured Mbaise, by all implications, abounds with traditional life embedded in her assorted music genres, which thrive and flourish on daily bases with renewed vigour. Euba (1977:18) speaks of such tradition - based music types as a “Living culture constituting the staple idiom of the vast majority of Nigerians”. A living culture can neither expire nor be eradicated; such is abigbo. To Agu (2006:114), musical traditions have been kept alive mainly due to: “what it means to the listener or performer in terms of human experience; continuous demand by critical audiences; availability of performers; the fact that the instrumentation and dance generate both patterns of social interaction and individual feeling of belonging; the fact that the traditional cultures of the communities are preserved in certain aspects of their music – (occasional music)”.

Patronage

In so many aspects of ethnic life, it is a common experience that performance of ceremonial music witness limited audience due to its tribal base. Besides, a majority of the youths are not conversant with such genre of music for many a reason. Rather, “they prefer the Western influenced inter-tribal music” (Edet,

1962:31). In view of this fact, abigbo context of performance, venue, time factor, season, prevailing weather condition, rendition repertory, publicity, etc. are, nowadays, given all deserved attentions despite all odds. Doing so has reliably sustained both abigbo's continual rendition and the relatively large size audience that has routinely graced the ensemble's performance presentation not only with their presence but also through regular patronage. As observant-participants, the audience's degree of interaction with abigbo artistes is very cordial and ideally intimate. Peer groups from all walks of life constitute the social strength of the audience present; these include both masculine and feminine genders ranging from teenage to adulthood resident within Mbaise and its environs.

The popularity of abigbo, especially for merriment, social mobilization campaigns, among others, has subsequently led to its usage by powers that be, leaders of thought and the custodians of the people's social affairs. The ensemble's salient conventions are extra qualities that enable it to lift Mbaise to a greater height. "Today leadership at various levels of political suffrage, Town Unions, *Ezuruezu* (a ceremonial event) Mbaise, Local Organizations and Associations, all resort to abigbo for their promotion and fame" (Okoro and Ofuani, 2020:288). Abigbo invariably depends on them for "patronage". During launching ceremonies by social night clubs or town unions, title-taking, welcoming of Very Important Persons (V.I.Ps.) and opening of houses, those at the helm of these affairs equally patronize the cultural art group thereby encouraging its artistic continuity.

Apart from the above expected sources of fund raising through patronage, others include capital realized from: dividends derived from Mbaise magnates' humanitarianism and their enterprise stakeholders; corporate bodies such as companies and Mbaise People's Congress; industrialists, philanthropists, local and international donors embassies; State and Federal Government Art Councils as well as Orientation Agencies. Some of abigbo's public entertainment performances that attract the aforementioned humanitarians are witnessed mainly on the occasions of such social events as governmental award of scholarship to bright and indigent pupils and students of government-owned study centres; tertiary institutional awards of prizes to the academically best students/schools; academic motivational seminars and lectures for students as well as; workshops organized for both head teachers and principals in Mbaise; distribution of exercise books and textbooks (computers inclusive) to local schools within the five clans of Mbaise; inauguration of business trustees as well as launching for project endowment. Other outstanding examples are during the establishment of Mbaise E-learning centres and school laboratories, funding local government library complex/equipping it with books and renovation of schools on the verge of dilapidation. All these took place between 14th August 2003 and August 2010 eras of flagging off Back to School Programme (B.S.P.). With the aforesaid continual financial supports coupled with regular musical performance invitations, abigbo has, all this while, progressed as a living art in Mbaise.

The Ensemble's Administrative Prowess

An 'ensemble' can be regarded as music in texture or combination of several voice parts (tessitura) and instruments. Schirmer Dictionary of Music (1978) defines ensembles as "general effect of a composition and style of performance of a body of musicians". Abigbo ensemble is composed of music professionals trained informally through imitation or any other skilful process/es of social selection. Their musical apprenticeship duration varies depending on the individual neophyte's commitment to assigned roles with his mentor. It is highly rigorous too. The end objective is to make the amateur a "professional" which is defined as "a person accorded recognition by the members of his society as an outstanding performer in his special area of expertise" (Merriam, 1964:248).

The administrative process entails a responsive and an accountable leadership, with an enlightened followership mobilized to play its role accordingly. The ensemble is effectively organized to articulate its goal as well as be fully prepared to sufficiently achieve the desirable growth as a prospective musician. Effective planning and leadership expectation in abigbo is akin to Nwogu's, (2009:64) remark on the subject of leadership and planning which involves: "right policy decision, selecting the right and appropriate strategies and programme packages; setting the targets, preferably on some quantifiable terms; mobilizing, organizing and allocating resources, laying particular emphasis on the prime resource man; setting completion time frame, ensuring effective and efficient performance monitoring and evaluation systems."

Generally, abigbo's administrative considerations to boost musical/dance production and performance presentation for positive result are as itemized: annual provision of manpower through recruitment and subsequent training of the recruits; availability of capital through performance outings among other avenues; accurate timing for performance outing schedule programmed on seasonal bases prior to imminent ceremonies; environmental venue survey to determine the geographical location of performance hitch-free before outings are carried out; procurement of suitable performance paraphernalia and other requisite contrivances; due consideration to occasional repair of instruments; preservations and security measures for both human and material resources. According to Agu (1989:120a), "The master drummer, the lead dancer or lead singer can work his men into the frenzy of inspired playing, dancing and singing, under normal performance situation. This

is usually built upon the solid foundation of audience's encouragement, active participation and applause". Administrative acumen follow suit to stimulate the performers' impulses and promote same accordingly. These pragmatic endeavours have authentically given rise to the ensemble's continuity to the present day.

For positive result to ensue during musical production or rendition proper, the administrative unit dictates the way forward. The unit sees to issues related to performance engagements under the tutelage of the leader. Thereafter the music director, with sing-song intonation and musical neologism, tries his best to inspire the ensemble, who through musicality and musicianship subsequently evokes and expressively moves the audience spell-bound. More so, in collaboration with the songsmith, for societal uplift he creates sounds and organizes same according to rules. Since music is culture-bound, the duo organizes it in order to achieve some effects, express certain emotions or ideas for the immediate culture's appreciative reaction. Finally, in concord with Idamoyibo (2010:31), "the lead singer is often seen as the overall leader who directs and moderates the affairs and activities of the ensemble, both at rehearsals and performances. All other officers of the group support him".

The dance patron doubles as the choreographer and is responsible for the smooth running of the ensemble. It behoves on the ensemble's executive to effectively co-ordinate abigbo's activities; contribute towards the procurement of the performance outfit/gadgetries; assist in choosing the best artistes and interfere in the members' misunderstanding for a peaceful resolution. The patron's subordinates are privileged to watch the "debut show" first for constructive criticism and subsequent amendments, if need be, before it is made public. "They are selected or nominated by the dancers under certain criteria such as liberal-mindedness, philanthropism, good financial and moral standings, selflessness, patriotism and interest in music" (Okafor, 1998:22). Conclusively, when the dancing is over, the musical instruments and costumes are left under *Nwa-egwu's* (costume and instruments caretaker) custody. At this juncture, "The troupe retires to the 'Nna-egwu's house where the gifts and money, earned during performance, are checked. They undress there, leaving their costumes and instruments for safe keeping. There is great joy and merriment after which all disperse" (P.23). With these facts at our disposal, abigbo has stood the taste of time and will hopefully continue to exist.

Traditional Institutions' Injunctions

In the folk communities, traditional music is ever alive. Reasons: various social institutions serving as the bases for its performance help to foster its continuity. Although few changes have occurred in abigbo resulting in new acculturation musical genres replacing few traditional forms, an overwhelming proportion of the music is still practised in consonance with old order because agencies responsible for the said changes are effective in places primarily urbanized. Major undeniable factors responsible for abigbo's continuity in Mbaise milieu are the inherent qualities uniting it and culture, which the community up-holds with high esteem. Qualitatively, "such music cannot be bought in stores, but comes from faithful tradition or from personal contributions of tribesmen. It is never soulless or thoughtless, never passive, but always vital, organic, and functional; indeed, it is always dignified. As an indispensable and precious part of culture, it commands respect" (Merriam, 1964:9). The rendition situation atmosphere may be tensed up with expectations; this however, depends on the very ensemble. The performance is practically applauded through the audience's standing ovation coupled with the zeal to actively participate -with the artistes- uninvited. This also encourages traditional music continuity because "indigenous music products derive from rich and unique creative philosophy and theory, which inform the systematic structural ramifications, compositional principles, ensemble process and distinct vocal and instrumental idioms" (Nzewi, 2005:69).

Music repertoires nurtured by Mbaise traditional institutions besides abigbo include: ceremonial and ritual music performed within the village and market square. Others are associated with funerals, elegies (dirges), lamentations and music galore originated from time immemorial which have, to a large extent, remained unchanged with the continuity of the institutions that cater for the ensemble. Such genres of music have always retained their vital structure. There are abigbo music repertory, which musical influences from abroad have played little or no roles to innovate, and perhaps will never in the nearest future. In order words, abigbo musician elements have, persisted with their remarkable musical identity irrespective of their long longevity of intensive musical contact with neighbouring environs.

Institutions of Royal Fatherhood made up of kings (*ndi eze*) kings' titled subordinates (*ndi nze na ozo*) and council of chiefs (*oso eze achi*) are looked upon for the preservation of Mbaise's beliefs, norms and values, customs, tradition and culture like elsewhere in Igbo land. More so, for the co-existence of "live and let live," they also remain the custodians of the virtues of truth, honesty, justice and equity/fair play. Going by the society's belief, they relentlessly work out modalities (with the mandate of His Royal Majesty/Highness) to guard against all forms of social abuse within the ambit of traditional legitimacy either by omission or commission. They invariably guide all the traditional ordinances that hold the clans together and build in them

the spirit of oneness. As responsible elders of the autonomous community, they are equally constituted to uphold peaceful co-existence through social control and authority vested in them. The abgbo ceremonial observers, and some other bodies established for the purpose of ensuring good governance, are under their auspices.

Mbaise People's Congress: In 1994 this arm of Mbaise social institution was formed in Lagos at YZ Restaurant, as an association of Mbaise patriotic professionals, with a welcome speech delivered by *Ochiagha Nke Mbu* (a chieftancy title) of Mbaise People's Congress (M.P.C.), Comrade Andy Nkemneme. Thereafter, on 15th April, 1995 at the first Awareness Forum for Mbaise people, it became the Mbaise Colloquium that exists up to this day under the control of a concerned dynamic and contemporary intellectuals of Mbaise origin resident in Lagos. The socio-cultural organisation is non-partisan, non-governmental and non-profit making. With this spirit, members work, act, speak, ruminate, feel, and understand themselves, in the interest of Mbaise. They take their time to publicise their mission, solicit for membership, announce their programme objectives; they are bound together in optimism, unity, brotherliness and total trust for Mbaise people. Spirit of brotherhood, loving kindness, fellow feeling and compassion are expressed in this social organization through selfless sacrifice and devotion to service.

In the words of Onyegbaduo (2009:260b), "M.P.C. is dedicated, focused and has since 1995 consistently organized this platform for robust intellectual exchange as a platform for recording priorities, and charting the right course of our competitiveness as a group within our geographical environment". The congress is propelled by the desire to improve the society with the objective of developing abigbo for its continuity along with other basic structures that model a decent citizenry, a habitable present generation and posterity. The congress' awareness programme is a yearly event when indigenes congregate to boost their moral, traditional, political, socio-cultural and economic advancement by offering her time, stamina, capital and other kind gestures for Mbaise well-being. Because Mbaise matters are why they exist, they stop at nothing socio-cultural and legitimately acceptable to address such. On this note, Nkemneme (2009:17) concludes:

M.P.C. does not parade food and drinks at meetings; has no life benefit like some social clubs and town unions; and are not stuffed with money bags on whom others can leverage. An organization that sacrifices time to look for sponsorship for its programmes, members contribute their stipends happily, and even stay sessions after sessions brainstorming, philosophizing, pontificating and Stalinizing.

This spirit in them has been the brain behind the regularity in performance and strength of abigbo. While things seem to dwindle, the ordinances they inculcated in abigbo take control of re-galvanizing and re-mobilizing the ensemble into unprecedented action.

The Media Promotional Factors

For a profound knowledge and assessment of qualitative performance/composition, active attention involves acquainting oneself with assorted documentation of scholarly/artistic works. Records, tapes and compact discs are invaluable electronic gadgets for repeated hearing of musical performances stored for future listening, subsequent study and analysis. Unfortunately, it is only recently that the uniqueness of abigbo is being preserved through the documentary media to eschew undesirable innovation or outright sinking of the music into oblivion.

Another considerable factor is human perception of music under the tutelage of environmental influence. Everything visible on the television screen, computer, including our surroundings, constitutes humankind's socio-environmental experience. The inculcation of foreign musical idioms into abigbo music is a new development most accessible via phonograph and radio network services. For a paradigm, the media have over the years (through air waves) predominated other avenues of popular music expression. Again, the exodus of Mbaise aborigines to metropolis (in search of greener pasture or for security reason after Nigerian/Biafran civil war) met with their hosts' musical heritage exerting a considerable influence on Mbaise musical enculturation. External music influences through inter-communal social mobilization process, business co-operation and urban migrations are, in their entirety, noticeable in Mbaise native's contemporary music practice. These, beyond all reasonable doubt, prevent many opportunities for their domestic exchange of musical ideas which in the long run affect few aspects of abigbo idiosyncratic styles in music making.

The Religious Feel and Flare of Abigbo

Apart from the cultural dimension of Abigbo, like every music in most African communities, Abigbo has some spiritual connotations and undertones. It is rooted in a highly spiritual and entertaining culture. African Traditional Religion thrives in Mbaise to a very large extents as a result of the Abigbo Music. Interestingly Eurocentric religions such as Christianity and others are being influenced by Abigbo in their composition of some praise and worship songs for their liturgical gatherings. (Abayomi et al, 2021). Furthermore, Abigbo

hences the "igboness" of some religious worshippers. The Mbaise people also believe that Abigbo Music draws them closer to their ancestors who are progenitors of the dance. There have also been claims of healings, and health benefits rooted in spirituality as a result of participation in the dance.

II. Conclusion

Abigbo came to the glare of publicity to mould audience's characters in order to advance their cordial relationship with the society for collective social welfare within the community. As a traditional music par excellence, it has achieved sustainable growth in the interest of Mbaise social environment. The 'musicultural' dividends emanating from its rendition are welcome developments because they make the indigenes proud. Thus, to ignore abigbo's laudable prowess which constitute its inherent values instead of embracing and promoting such unique identities, particularly through this scholarly medium, leave much to be desired for our valuable heritage.

Abigbo traditional music is visibly sustained through societal cash and kind encouragements shown to the artistes for their enviable management of the ensemble and to subject them to total submission in their artistic conducts. The musicians' recruitment and training extra-ordinary processes also encourages Abigbo's continuity.

Conclusively, the study serves as a springboard to inspire further investigations by other researchers in this field of human endeavour. Mbaise society stands to benefit in (the contexts of) abigbo's continually artistic performance, if it is documented for reference, in keeping with abigbo's attributes. If not, abigbo will be practically inconsequential to both the present generation and posterity should they remain ignorant of its instruments of musical conventions and innovations.

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Appendix

Concomitant Paraphernalia of Innovations and Continuity in Abigbo Mbase Musical Convent..

OCHICHI

Full Score

Ezeribe Onwukwe (Alias Bishop) **Ezeribe Onwukwe (Alias Bishop)**

Oye Agugu Egwu [Song Soloist]

Ndi Nnata Egwu [Chorus]

Otu Mbembe-ala [One Conga]

Mbembe-ala Abuo [Two-in-one Conga]

E-gb'e fee l'U g'e be-chie-le aa-ee! Mo-der-n a - bi gb'a bia-l'o zo a-ya-mma lee!

3
N-di Ni-ge ria o-chi-chi ke gbue s'o bu-kwa kem bu? O-chi ch'anyi nye-r'u fo-du ma-du ku-r'a ny'a hia.

5
O - nye ju - ru ques - tio - no da - ri wu? O - chi - chi ke gbue s'o bu-kwa kem bu?

O.M.A.
M.A.A.

6
O - nye nwe - re ques - tio - n bia juo ya. O - chi - chi ke gbue s'o bu-kwa kem bu?

O.M.A.
M.A.A.

7
N-d'anyikw'ro lu'o gu n'i sia hia. A - nyi kwo - ro i tu
O - chi - ch'e nye - r'u fo - du ma - du n'o gem bu.

O.M.A.
M.A.A.

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Full Score

19
gra-nu-t ji-kw'a kua. hia, n-d'anyinye-re vo-te ku-r'a ny'a hia.

21
E-zio-kwu dim kpan di nwem ni,

23
ge-we-kwe-nin tio! Ka mao j'e l'i lu nan tin de-k'a nyi.

26
O-nye s'i h'o m'a di-ghi ya mma, ya nyu-chaa-lan shi,

28
a-nyi si ya no-gi-de ya. N dio kwe-ren kwae me-ghe-me, u-n'a nu- na?

31
N-dan tu-ru vo-te be-w'a kwa. I-he ka -ri'a k'o nu y'a ko.

36
A ma-du h'o tuo, bu n'o nu, o-nwe-ren de k'i be n'e zio-kwu,
monotonal improvisation...

39

O.M.A.
M.A.A.

o-nw'ro-nye no na Gov' men-t bu-gh'o nu?

41

O.M.A.
M.A.A.

N-ki-ta no n'u lo ha ric-ch'u gw'o nwa. O-no-dun de tu-ru vo-te

43

O.M.A.
M.A.A.

a ka-lan jo. O-nye kwe-ren kw'e me-ghi y'a bu-ghi ho-nou-ra

46

O.M.A.
M.A.A.

b-le- o! Gi kpo va ho-nou-ra ble y'a kam ma,

49

O.M.A.
M.A.A.

i- h'o_w'a ka n'e j'e rim be lee?

51

O.M.A.
M.A.A.

I- gb'o-zu bu pro-per- tyo nye nwu-r'a nwu,

53
ka-m'e kwo-din di din d'a kwa-gh'i gb'o zu. U-gwu n-d'o cha kpo
O.M.A.
M.A.A.

55
ron diA fri-ka a di-ghi mma. gi le-zi'a nya,
O.M.A.
M.A.A.

57
u-gwu n-dio_ cha kpo-ron d'A fri-ka shianyi n'a ka.
O.M.A.
M.A.A.

59
U-di-ri de-mo-cra cya_ nyinwe-re,
O.M.A.
M.A.A.

61
cheif O-k'o zoe_ m'o zoa_ di-chi mma.
O.M.A.
M.A.A.

63
U-fo-d'e b'u m'a nyin'a gu'a kwu- kwo,
O.M.A.
M.A.A.

FULL SCORE

65
 e-zio-kwum ni-I'e b'a zu'o ku-ko ka ya mma.
 O.M.A.
 M.A.A. *Improvisatory beat*

68
 U-mu-ha no-kwa-n'A me-ri-c'a gu'a kwu- kwo; n-den ku-zi ri-kw'u gw'o nwa
 O.M.A.
 M.A.A.

70
 m'a kwu-s'r'o ru, n-d'o r'a h'i ke ri-kw'u gw'o nwa m'a kwu-s'r'o ru;
 O.M.A.
 M.A.A.

73
 a-ka-wam ndianyi kwo-ro lu'o gu n'i sia hia. U-nu tuo-r'a nyi vo tea... nyi chi-wa,
 76
 a-ny'i g'a ru-cha-r'u n'u lo n'e lu m'ri, a-ny'a tu-diaa-la vo-te h'a gba-la- gha.
 80
 N-ke ba-di-r'u ni n'o chi- chi, u-n'a hu-nna
 O.M.A.
 M.A.A.

83
 ya ghoo boyi ka nna y'u kwu.
 O.M.A.
 M.A.A.

Full Score

85
 O.M.A. Nde i'ru vo-te ga no n'a zu,
 M.A.A. *improvisatory beat*

88
 O.M.A. o-chi-ch'onve kw'u che yi bia-nna.
 M.A.A.

90
 O.M.A. Nwa nwa-nyi si(y)a me-re mo do chuo mu ra, O me-kwe-re mo do?
 M.A.A.

92
 O.M.A. Nwa-nyi si(y)a me-re mo do chuo mu ra,
 M.A.A. *Severally repeated trill-like beats*

94
 O.M.A. Se-ven poin-ta gen-da bia-r'a ha, o-d'i rio t'a b'e zio-kwu,
 M.A.A.

97
 O.M.A. n-kw'e kwe rea nyi ga-ra n'a gen da,
 M.A.A.

FULL SCORE

99
 O.M.A. a-g'e bu-zo kpoo mee-ting, i-ii ma-ra m'a ga-d'i mee me.
 M.A.A.

101
 105 E-kw'o tun kwa mee ya ka - di mma;
 107 o-k'e le - ctri - ca ny'a huu ya; u-m'a ny'a hu - - -
 O.M.A. gh'e be ha g'e nwe-t'o ru, i-to-oo ma-du ga-b'a k'o ruo
 M.A.A.

109
 O.M.A. A nya ga ju - wa se-cu-ri - tyo so nan kw'e kwe-r'a nyi?
 M.A.A. Severally repeated trilling beats.....

112
 O.M.A. I - he ka - ri'a kua mu v'a ko.
 M.A.A.

115
 O.M.A. Gov'ment ra - d'a ny'a cho - ghi ya, a - ruo-n'u- z0
 M.A.A.

Full Score

117
120 o-bu na ra-dio k'a ru-ru ya. A-gwan di po-li-c'a di-la mma,
123 n-di-k'a nyi o-bu na ra-dio k'o di m-ma. Gi s'o b'a si
126 gaa n'o kpo-r'u zo ga ma-ta.
O-nye hu-r'i h'o joo kwuo s'o jon jo. Re-bran-ding Ni-ge-ria di-kwa mma
O.M.A. M.A.A. *Quadruple repetitions.*
129 Do-r'A ku-nyi-ri nwa-ny'o ma, e-yi fuo ny'a r'e fo ga gwu-nna.
O.M.A. M.A.A.
132 I-he shien ka-p'i shi n'ya n'o kpu-kpu 'ke b'e zio - kw'I
M.A.A.
134
138 h'a nyi ria-gha gbuo bun di ba-r'a ba. O-tum-ba-di b'a h'o ma;
o-tum ba d'a hi do-ro ya. O-nwe-r'o nye si ya nu-h'o kwul gb'a nyi lee!
142
145 U-di-ri de-mo-cra-cy a-nyi nwe-re, h'a ga-gh'e kwe
s'o ny'e zio-kwu chi'o chi-chi. A-gba-ta e kee ya bu de-mo-cra-cy a-nyi nwe-re.

Full Score

148 O-k'o zoe m'o zoa di-chi mma, Ha si gi du-ga h'i m'o hia,

152 kpa-cha-r'anya ha ru'e b'a hu ha gha-ra gi gba-la-gha,

155 O-nye sie zio-kw'a di-ghi ya mma, O ka-wa si n'i heo m'a di-ghi ya mma,

159 O-nye s'i h'o m'a di-ghi ya mma, anyi kwu-ru si, ya g'i r'o lu -gb'y'a sa n'ya mmi-ri,

162 O-nye kwu-r'e zio-kw'o g'i nw'a nwu?

167 U-gwun d'O cha kpo-ron d'A f - ri - ca di-ghi mma;

169 U-gwun d'O cha kpo-ron d'A f-ri - ca sianyi n'a ka. U-di-ri de-mon-cra

172 cya nyi nwe-re, ya bu - ru n'A fri-ca ba-ra-ckO ha-m'o gaa-r'a chi?

175 Ha s'anyi ru-w'o r'u gbo, n-tu fer-t'li-zer d'o k'o nu. O-gi w'i h'u bi

179 e - vu-te fer-t'li-zer kpo-w'a nyi. Irua-ny'o kpo-r'u zo no n'a go;

182 gi kpoo s - ta-ye hi s'o wu fe-d'ral g'i r'ya ni.

185 Gi kpo-wa fe-d'ra-l gba-t'o-so, o-si nao_wu sta-te g'a ru ya.

189 U - n'a hu-nna lee, e - e - e - e - e - e - eee!,

191 s'an d'O ch'a chi-gbuo-l'a nyi oo - na - eee!—

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