

INTERROGATING SCARCITY OF IGBO OPERATIC WORKS: CHALLENGES AND PROSPECTS

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Abstract

In the realm of performing arts in Nigeria, Igbo culture is renowned for its deep-rooted traditions and vibrant/energetic artistic expressions. However, there is a significant deficit in Igbo operatic art, resulting in a notable scarcity of Igbo operatic compositions as compared to other genres such as choral, folk music, chants etc. to the fore. This research through personal experiences of the researchers, review of related literature and interviews, interrogates the challenges and prospects of Igbo operatic works, with a view to uncover the underlying causes. Major challenges were discovered to be as a result of complex intersection of cultural heritage mixed with modern influences and contemporary trends, it was therefore proposed that counter measures such as cultural revitalization, grants for Igbo opera composers, improved infrastructure be explored as means to increased scholarly interest to foster a future where Igbo opera can be widely celebrated and patronized alongside its global counterparts.

Introduction

Igbo is one of the three major ethnic groups in Nigeria, which belongs to the South-Eastern geographical location of Nigeria comprising of five major states; Abia, Anambra, Ebonyi, Enugu and Imo, with Igbo as their spoken language. These states mentioned above are densely populated by the Igbo people and according to Okoye and Nwamara (2021), “a sizeable population of the Igbos are also found in Northern Delta and Rivers state” (pg. 81). Like many other cultures, music is one of the intrinsic aspects of the Igbo existence as it encompasses their daily lives and activities either by way of religious practices (i.e. rituals and sacrifices), recreational activities (moonlight games) and enterprise (work music). As stated by Okoye and Nwamara, “Igbo people began to receive formal and structured music education by European musicologists and western-trained Africans, based on western music concepts” (pg. 80). This rich musical culture and heritage under the western educational influence evolved over the years through the different stages of their socio-political and educational development to what we now have as Igbo art music. Ekwueme (2008) describes art music as “music of serious intent, composed and performed in the idiom of European classical music by formally trained musicians...” (pg 118) hence Igbo art music is the music of academically trained musicians of Igbo origin influenced by western musical techniques. Okoye and Nwamara (2021) went further to inform that the term “Igbo art music” was coined and used by scholars typically to describe the works of Igbo composers that exhibit the influence of western classical music.” (pg 82)

The importance and relevance of music in the life of the Igbos cannot be overemphasized and has given rise to a very vibrant, energetic and competitive musical scene with experienced and seasoned composers of Igbo origin who are prolific in various forms of art music composition and performance. Great exploits have been done in the study of these various forms of art music in the universities, tertiary institutions, churches and other organizations to wide societal acclaim and economic remuneration to the point where students clamour for specialization in these various faculties. However, Igbo opera as a form of Igbo art music could be presented as a form that has not enjoyed such popularity and coverage like the others. As a matter of fact, many music students and generality of many music enthusiasts know little or nothing about the origin, form, structure, importance and relevance of the opera to the art music scene talk least of Igbo opera. Just as the other forms of Igbo art music mirrored their western counterparts and evolved over the years, it is worrisome why opera composition and performance barely got much of such attention as the rest.

Method of Data Collection

Due to limited availability of date, this work depended more on personal experiences of the researchers, review of related literature and interviews. Personal experiences were occasioned by the fact that the two authors are both composers with much interest in opera and operatic compositions, and have had some experiences with writing and performing operas in various contexts. The review of related literature aided with available documented facts, which although limited, gave deep and educative insight into the study. Interviews were conducted on selected enthusiasts, composers and art music personnel generally, with rewarding information and results.

The Concept of Opera

The Italian word “opera” which means “work” is a shortened form of the phrase “Opera in musica” which means “work in music.” Opera is first of a full-fledged drama with all its forms, structure or tell with musical instruments were added to it. Randel (1999) defines opera as “a drama that is primarily sung accompanied by instruments and presented theatrically to an audience.” Sadie and Lathan in Aninwene (2011) also define opera as, “drama set to music, for performance on the stage, normally with orchestral accompaniment.” (p. 83).

Okpara (2016) in her view refers to opera as “a musical drama and also the art of disseminating information through the medium of play acted with music” (p. 112). The Concise Oxford Dictionary of Music defines opera as “drama set to music entirely or partially but in either case in such a degree that the musical part of the entertainment ranks as an essential and not an incidental element.” (p. 408). It is obvious fact that opera is a hybrid and combined art form of not just music by way of singing with or without accompaniment as in accapella, but also managing and acting on stage as in dramatic performance, hence there is need for performers with both singing and acting abilities for its proper execution.

From the above definitions, it is clear that the term or concept of “opera” as an art form, not just for entertainment but also in music studies and performance exists solely because of its affiliation with music and so would be incomplete without it.

Some components/key aspects of opera.

According to Jonarose Marcellino (2023), components of an opera include the libretto, which is the text written by the librettist that tells the story; the score, which is the book compiled by the composer and librettist containing all the musical notes, words, and ideas to guide the performers; recitative and aria styles of singing used by characters - recitative for prose and dialogue, and aria for solo parts. Regarding voices, the document outlines the main male voice types of tenor, baritone, and bass from highest to lowest, and female voice types of soprano, mezzo-soprano, and contralto from highest to lowest respectively.

1) **The libretto** is the text or script of the opera containing dialogues, lyrics as well as stage directions written by the librettist, it is pertinent to note that the relationship between the librettist and the composer is a very important one as a great collaboration gives birth to a great opera. Every detail of the opera is unanimously decided upon by both of them as they supply each other with the required and necessary ideas to aid a great outcome. In some cases, the composer can also be the librettist; conceiving and crafting the storyline, supplying the lyrics and composing the music at the same time. All in all, the composition of an operatic work is an arduous and a very time-consuming venture which is also part of some composers and creatives consideration once the topic is raised for discussion and execution.

2) **The musical composition/music score:** This is the foundation of the opera and has to do with the entire collection of music composed by a composer for the opera which combines melody, harmony and rhythm to convey the story’s mood and pacing. The music score contains

- i) **The arias:** These are solo pieces which showcase a character’s emotions, thoughts or pivotal moment in the story. They are often the most memorable parts of the opera.
- ii) **The recitatives:** These are the dialogues that carry the plot of the story which are sung but often closer to speech rhythm and less melodic than the arias. They can be performed *secco* as in accompanied by a small ensemble or *accompagnato* with fuller orchestra.
- iii) **The ensemble:** This refers to a situation where either multiple characters (duets, trios, quartets etc) are performing or multiple instruments performing together in reflection of dramatic emotions or tension.
- iv) **The Chorus:** A group of singers like the choir singing together in representation of the crowds, communities or interest group of people in the opera.
- v) **The Overture:** Also called *prelude* is either an orchestral or vocal introduction that sets the mood as well as the musical undertone of the opera. It launches the audience or viewers into the theatric atmosphere and experience intended by the composer.

3) **The Storytelling:** The dramatic and narrative nature of operatic performances requires avid storytelling to embody the theme and bring its message to live. This highlights the need and consequent reason for the symbiotic co-existence and fusion of great operatic performances in stories. Just as opera is nothing without drama, so is drama nothing without a story, hence the symbiotic nature of their co-existence in the opera. Storytelling combines the plot, characters as well as acts and scenes which makes up the storytelling nature of operatic performances.

- i) **The plot:** This refers to the series of events in a drama or opera whether in mythology, history or mere translations of literature e.g Romeo and Juliet, displaying emotions of love, betrayal, revenge, tragedy or comedy.
- ii) **The Characters:** The heroes and villains portrayed in the work usually presented and differentiated with their voice parts e.g sonorous tenor and villainous bass.

iii) **The Acts and Scenes:** These are terms used to divide the storyline into sections or segments for easy understanding and smooth performance/presentation. Acts are used to refer to large sections where shifts in setting of performance are required while scenes refer to smaller sections which are performed using the same set and location. All these aid the general understanding, rehearsal and performance of an opera.

4) **Singing and vocal techniques:** The importance of singing which is the production of melodious sounds with the voice is a skill that cannot be overemphasized as it is the main ticket of a singer into the cast and eventual performance in an opera. It is also the only vocal device for effective communication in an opera. Singers needed for operatic performance are classified by their different ranges and timbre. They include soprano, mezzo-soprano, contralto, tenor, baritone and bass with the first three as female voice types and the last three as the male voices respectively. Roles are also given in this same order in which these voice types and timbres are outlined above, with the soprano taking the lead

female role, heroine or the prim donna while the tenor takes the lead male role and bass taking the role of the villain etc

i) **Vocal techniques:** This refers to the different singing styles which opera singers are expected to employ in the smooth and efficient delivery of their repertoires such as arias, recitatives, and choruses. One must be vocally powerful and well-skilled to perform operatic pieces as operatic singing requires heavy vocal projection in the face of an orchestra while still maintaining balance. Some of these techniques include:

i) **Coloratura:** A dazzling and technically demanding aspect of operatic singing usually characterized by rapid scales and runs, trills and arpeggios, high notes and ornamentations. This became the cornerstone of the bel canto (beautiful singing) style of the early 19th century, emphasizing vocal beauty and agility.

ii) **Dramatic soprano:** A type of operatic soprano voice with rich and emotion-filled voice capable of projecting heavy orchestration and often associated with stamina, great emotional expression portraying tragic or heroic characters.

iii) **Lyrical tenor:** A type of tenor voice with warm, bright and expressive tone for melodic and romantic roles. It is lighter and more agile than other tenor classifications. It ranges from C3 to C5.

iv) **Contralto:** The lowest and rarest female voice, deep and resonant and often cast as old woman or authority. It ranges from F3 to F5.

v) **Dramatic tenor:** A tenor with a robust and resonant tone capable of projecting through the orchestra in grand emotionally charged roles. It is heavier and darker than the lyrical tenor with great weight and often depicting heroic characters.

vi) **Lyrical tenor:** This is a very smooth and expressive voice type.

vii) **Baritone:** A middle range male warm and versatile voice usually cast for fathers and villains, ranging from G2 to G5.

viii) **Bass:** The lowest male voice usually cast for kings and villains. It ranges from E2 to E4. The basso cantante is lighter and more lyrical while the basso profondo is the deepest and darkest hence casted for villains. Of course the backbone of the western opera is the orchestra which plays the instrumental section or musical accompaniment for the singers.

5) **Artistic collaboration:** This refers to the synergy between the production cast (singers, performers or characters, conductors, instrumentalists etc.) and the production crew which comprises of all the skilled hands who do not take center-stage roles but rather work behind the scene to ensure the smooth running of the production. Although most of them especially the production crew are unseen, they are as important as those on stage because it will be chaotic without their assistance. Examples of the production crew include: the production manager, director, the make-up artists, costumiers, voice coaches, lights and sound engineers etc.

6) **Emotional expression:** This is an intrinsic aspect of operatic performance in which the performers or character employ a display of intense and diverse emotions in order to impress the most ideal of expected feelings needed to drive home the message or storyline on the audience.

7) **Theatrical elements:** This refers to the incorporation of both the movable (lights, sound, costumes make-up etc.) and immovable properties e.g theatre house, sets and stage designs used to create beautiful experiences and sceneries during operatic production etc.

Types of Opera

According to Vandevort (2023), "Opera is not one thing, as many people know. Instead, opera is an umbrella term for a large host of different categories and types ranging from the typical to the rather peculiar." This assertion therefore supports the notion that there are different types of opera. He goes on to state that,

“If you happen to go to the opera one night, you are bound to stumble upon any one of the five most common types of opera still performed today in opera houses around the world. They are: opera seria, opera buffa, opera semiseria, opera comique and the grand opera.”

i. Opera Seria: This means “*Serious opera*” in English and just as the name implies is a very formal and dramatic type of opera which focusses on stately or noble themes. Examples of this style include Christoph Gluck’s “*Il Parnaso confuse*”, Leonardo Vinci’s “*L’Eraclea*”, Wolfgang Mozart’s “*La Clemenza di Tito*” and George Handel’s “*Rinaldo*.”

ii. Opera semiseria: Otherwise known as drama giocoso or joking drama is at the intersection of opera seria and opera comique in the sense that while the former is of serious nature, the latter also tilts towards a serious topic when speaking of plot but then comic in terms of character and comedic relief. The dramma giocoso instead always ends on a happy, usually joyous, note, with less focus on the ‘relief’ part and the operatic work for this research leans perfectly on this opera type.

iii. Opera buffa: This means “*Comic opera*” and as the name implies it evokes humour and laughter, and employs everyday character rather than nobility unlike the opera seria.

iv. Opera Comique: A French version of the opera buffa but more like in the middle of both light and serious affairs. It usually incorporates spoken dialogue unlike opera buffa or seria.

v. Grand Opera: This as the name implies is a large scale French opera usually about historical affairs, featuring grand music with full-scale orchestration, glamorous costumes and colourful choruses. Examples of this style include Meyerbeer’s “*Les Huguenots*,” Rossini’s “*Guillaume Tell*,” Bizet’s “*The Pearl Fishers*” and Berlioz’s “*Les Troyens*.”

Igbo Opera

Dasyilva (2004) affirms that “African plays are written by Africans.” Therefore, in light of the above affirmation and many definitions of opera, Igbo opera can be said to be a drama or play set to music in the Igbo language by an Igbo or under the guidance and collaboration of an Igbo indigene according to the culture and norms of the Igbo society.

However, it is worthy of note that simply being an Igbo by origin does not make one’s work an Igbo operatic work. There is need to clearly state the criteria and parameters which qualifies an operatic work to be Igbo as it has to meet the basic requirements of the Igbo culture and also reflect her tradition in terms of setting, costume, storyline, context and lingual content in entirety or in greater percentage for situation where there is external or cross-cultural influence.

Some Igbo Operatic Composers and their Compositions

It is worthy to note that there still exist some Igbo art music composers who have made significant contributions to the composition, performance and promotion of Igbo opera. Some of them include:

A) Professor Meki Nzewi

Opus 1: Music-Drama Works (Dialogue and Music score)

- 1.1 The Lost Finger
- 1.2 Ombudspirit On Politics
- 1.3 The Third Coming
- 1.4 Kunje (Danced Drama Theatre)
- 1.5 Regeneration
- 1.6 The Rhyme of Sangoben (Danced Drama Theatre)

Opus 2: Musicals

- 1.1 Lazy Bones
- 1.2 A Drop of Honey
- 1.3 We The People
- 1.4 The Kola-Cola Kid
- 1.5 The Moonsage Hero
- 1.6 The Saviour Comes Again
- 1.7 Woman of Samaria

Opus 3: Operas

- 3.1 Adaora.
- 3.2 Mystery Is Illusion
- 3.3 Omaledo (Children's Opera)

B) Prof. Lazarus Ekwueme “A Night in Bethlehem” (1963)

C) OkechukwuNdubisi whose operatic works include:

i) Dr. Feeles (1968)

- ii) The Vengeance of the lizards (1966)
- D) Dr. Joe Onyekwelu
 - i. The Suitors
 - ii. Reconciliation
- E) Dr. Clement Ezegebe with his Igbo opera “NwaN’ekuNwa”
- F) Prof. Alvan-Ikoku O. Nwamara with his operatic works
 - i. The Greatest Love (1999)
 - ii. Wind of Change (1999)
- iii. Rejected by the Spirits (2000)
- iv. The Voyage of DOREMI (2001 & 2019)

G) Mr. Vincent E. Obi with his Igbo operetta in 3 Scenes titled “Uche Chukwu” (2006)

There is strong cause to believe that there are other Igbo operatic composers with major compositional contributions but due to some challenges which shall be discussed below such as poor documentation and visibility etc., they could not be mentioned here.

The Challenges

The Igbo opera in recent times has suffered a massive decline both in composition, availability and patronage as a result of complex intersection of cultural heritage mixed with modern influences and contemporary trends. Although these factors are valid efforts to revitalise Igbo opera, there are often clashes or misappropriation of the fundamental characteristics and bedrock of Igbo opera in terms of fusion of language and inadequate representation of cultural norm and setting. Also unlike the western opera which evolved through centuries and enjoyed institutional support, Igbo opera has not enjoyed such developmental process thereby portraying it as a one-man race or individualistic venture. Western opera still enjoys dominance over Igbo opera in the Igbo society and this does not support growth and development of Igbo opera. Ancient Igbo operatic forms such as moonlight tales and the like have not been properly documented hence making the realization of documented Igbo opera a blurry vision. As a matter of fact, the operatic works of most Igbo opera composers are not found online even as at the point of this research.

Factors Responsible for the Scarcity of Igbo Opera

As mentioned in the introduction, the challenges of Igbo operatic works are constituted by historical and socio-economic factors. Some of these challenges which have sustained the scarcity of Igbo operatic works are:

a) Colonialism:

i) **Before the colonial era:** Before the advent of the colonial masters, the lives of the Igbos were greatly marked by occasions and ceremonies in form of festivals. These festivals were enacted through rituals which over time not only gave birth to the Igbo culture but also about brought about the formation of different artistic expressions to consolidate these festivals. The performances at these festivals or ceremonies not only encouraged both vocal and instrumental musical compositions, as well as several expressive bodily movements in form of dance but also necessitated the production of different types of musical instruments according to the natural resources available to each geographical location to enhance their performance. However, there is no historic trace of operatic music tradition in its modern sense in this era. There could have possibly been some level of music drama, but this has no documented evidence to the best of our knowledge in this research work.

ii) **After the colonial era:** After the advent of the colonial masters who brought art music to Igbo land, some indigenous art forms were relegated to the background as people massively pursued western ideologies. In recent times, one of the greatest feats that the Igbo nationalists eventually achieved with their strong spirit of nationalism was the eradication of the belief that Igbo native airs, traditional rhythms and instruments had pagan connotations (Okoye & Nwamara 2021). According to Omibiyi (1979), the growth of nationalism led to the development of Nigerian creative music which was as a result of the revolt against European culture between 1890 and 1920 in Nigeria. However up till this present time, the domineering effect of western music and specially in the opera which was brought by colonialism can still be greatly felt as it is in great demand and widely patronized as opposed to Igbo opera.

b) **Developmental Deficiencies**

Major advancement in any skill or field of endeavour is greatly hinged to its developmental process. The Italian concept of western opera enjoyed this phase hence its present form but the performance of some Igbo indigenous art forms such as abuejije (musical drama) and egwuonwa (moonlight tales) were greatly overshadowed due to factors like technological advancement and chiefly insecurity which did not support such communal gatherings needed for these performance to thrive. These art forms had great potentials to evolve into standardised forms and structures of Igbo operatic works as opposed to the prevalent imitation of western operatic forms and structure. One can only imagine their eventual outcome had they survived the times and received same level of attention given to western opera in its developmental stages.

c) **Poor Economic Situation**

The issue of funding is a major challenge facing Igbo opera as it entails a high cost of production. As a matter of fact, it would be very difficult for an individual to easily gather the financial strength required for the production of any dramatic piece let alone opera due to the additional financially demanding aspects like the orchestra or instrumental and choral accompaniment required. Also, the economic viability or market for Igbo opera appreciation has not yet been promoted to the point where investors and business-minded individuals will be attracted.

d) **Time Factor**

Composition of any operatic piece either alone or with a librettist is indeed very time consuming as it could take years to complete. Aside from the composition process, rehearsals and performance preparations could take a lot of time if not same amount of time spent in composition for perfection. A composer could use same amount of time spent in composing one operatic work to achieve different shorter and less stressful compositions hence attention could be easily diverted to other simpler and gainful musical endeavours. This singular factor delays the composition, performance and production of Igbo operatic pieces and in the long run reduces the availability of Igbo operatic works thereby leading to scarcity.

e) **Human Capital**

One of the major challenges of Igbo opera is the non-availability of operatic singers in the cast of operatic performances as not just any singer can perform operatic pieces. Opera performance requires singers with the right vocal and acting abilities to not only sing but also dramatically express and deliver their repertoires seamlessly. A peculiar challenge for Igbo opera is also finding singers and performers fluent in Igbo language so as to impeccably observe the tonal inflections and accent required of the language in singing across the right meaning and message intended. Other aspects of the production are the crew members, props and set designers, and of course the orchestra and the choral accompaniment. This requires attention and needs more collaboration in the arts.

f) **Poor Infrastructure**

There is great need for better infrastructure in terms of opera houses, rehearsal venues and structure in the area of Igbo opera. According to Aninwene (2011), "A public opera house was opened in Vienna in 1637. Since then, opera has witnessed many developments in types, nature and general structure." (p. 83). Such assertion by Aninwene cannot be currently attributed to western opera not to talk of Igbo opera in the South-East. Most departments of music in universities and colleges can barely boast of a standard auditorium or theatre let alone one designated to opera. Poor infrastructure both in regional and local community level is a challenge for Igbo opera as there are little or no basic amenities to ensure its sustenance. This lack of basic infrastructure and enabling environment limits its performance and promotion.

g) **Lack of Proper Public Education and Awareness**

The idea of Igbo opera is still widely unpopular to the public. Most persons do not know the meaning of opera as an art form and can only imagine what the performance would look like when it is explained to them. Unlike other forms of Igbo art music, the demand for Igbo opera is quite minimal if not non-existent. Most departments of music in tertiary institutions across the South-East have not done justice to the performance and creation of awareness for Igbo opera. This lack of awareness and poor visibility is a challenge to Igbo opera both in composition, performance and promotion.

h) **Insufficient Documentation Culture**

The only reason why we are able to access information about historical events in music and other fields of endeavour is due to adequate documentation. Documentation and publication have evolved from hardcopy or handwritten system to the use of the internet services and computer storage. Indeed, according to Nwamara (2017), "The effort of repackaging, reviving and preserving Igbo cultural music is ongoing but much remains to

be done.” (p. 4) Unfortunately these tools are not adequately utilized by most Igbo art music composers as most of their musical works and most especially operatic works are not found online. Situations of poor documentation does not support preservation, visibility and availability of Igbo operatic works.

Prospects and Way Forward

The following are some prospects and counter measures which if well implemented will debilitate the scarcity of Igbo operatic works.

a) **Cultural Revitalization**

The recent trends in reviving and upholding the Igbo culture both in Igbo land and in diaspora through festivals and ceremonies is a good opportunity to promote the interest of Igbo art music with special reference to Igbo opera. Deliberate inclusion of Igbo operatic performance in these activities will facilitate the propagation of Igbo operatic works and by so doing encourage its composition.

b) **Competition and Commissions**

One of the ways to boost and push any brand in business or enterprise is through incentivized commissioning and creation of opportunities that promotes its growth. Competitions centred on Igbo opera composition and performance by the government either at the state or local level will help to motivate creatives to bring out their best and in turn enhance the development and availability of Igbo operatic works.

c) **Grants and Scholarships**

Governmental and non-governmental bodies should set up scholarships and grants to make it easy for Igbo opera artistes and musicians to continue their study, training in opera composition and performance which will advance the frontiers of Igbo art music through Igbo opera.

d) **Improved Infrastructure**

Concerted efforts should be made to provide the necessary amenities and structure needed for the performance of Igbo opera and related activities through the establishment of opera houses and performance theatres.

e) **Proper Documentation:**

Adequate utilization of the various preservation and documentation techniques will prevent the unnecessary loss of data and important information that concerns Igbo opera. Orakwe (2023) asserts that, “One of the conspicuous fallouts of emergence of the internet is the obviously useful and successful endeavour of digitizing artefacts of traditional cultures and thereby preserving them in a retrievable electronic format for the purpose of future research and in order to prevent these precious artefacts from being lost” (p. 32). Nwamara (2017) advises that the preservation of Igbo folk music is needed to ensure its continuity, and as a result the need for its repackaging and documentation in the most reliable, globally accessible and understandable manner. Therefore, proper documentation especially through maximum use of the internet will enhance the visibility of Igbo operatic works on a global stage thereby making it easy to preserve and track the progress made in the study of Igbo opera.

f) **Increased Scholarly Interest:**

Talented Igbo art musicians and concerned operatic composers are encouraged to extend their creativity to the composition of Igbo operatic works as this gesture will ensure the availability and sustenance of Igbo operatic works while increasing their creative output. This is a good opportunity and huge developmental gap for enterprising and passionate Igbo art musicians in search of loopholes and underdeveloped areas of study, research and musicianship in the academia to fill.

g) **Creation of Operatic Clubs and Societies**

The issue of lack of manpower or human capital in opera production and performance can be reduced by the creation of operatic clubs and societies in the various secondary school and tertiary institutions as well as in the communities. This will increase the interest and appreciation of Igbo opera thereby helping to spread its awareness.

Summary and Conclusion

The scarcity of Igbo operatic works in recent times has become a course for concern to the Igbo art music scene and academia at large. Igbo opera as an art form has been found wanting as the performance of Igbo opera has suffered a massive decline hence the need for this research. Having conducted interviews and one on one discussion with some Igbo art music composers and Igbo art music enthusiasts, some challenges facing the availability of Igbo operatic works such as colonialism, poor funding and economy, poor infrastructural development, lack of awareness, poor documentation etc. were discovered. Counter measure to enhance the promotion and improvement of the current Igbo opera situation such as cultural revitalization, grants and scholarship for Igbo art and opera composers, good infrastructural development, increased scholarly interest, proper documentation was suggested. It is believed that proper implementation of these prospects above will ensure the availability of Igbo operatic work and also chart a way forward.

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