

EXPLORING THE COMMUNICATIVE ESSENCE OF THE *EGBELEGBELE* TRUMPET AND
DANCE OF AMASSOMA IN BAYELSA STATE

Eunice U. Ibekwe
eu.ibekwe@unizik.edu.ng

&

Peremoboere Ayebatonye-Fatayi
perebeulah@gmail.com

Department of Music, Nnamdi Azikiwe University Awka Anambra State

Abstract

Exploring the communicative essence of the *Egbelegbele* trumpet and dance in Amassoma, OgboinClan of Bayelsa State, investigates the significant role played by the traditional musical instrument. The paper explores the organology of the instrument and brings to bare its musical and extra musical implications within the *Egbelegbele* dance troupe and by extension the Ogboinpeople. Erik Erikson's psychosocial theory gives support to this work in the area of guiding individual development towards expected social ideals. The application of the theory connects the social dynamics of the musical instrument to the sustenance of cultural values. Using interviews and participant-observation approach in the collection of data, the paper documents the organology of the *Egbelegbele*, itsnormative structure dance troupe, as well as its musical functions in the troupe. The cultural implication of the sound of the *Egbelegbele* is also investigated. The research revealed that developmental changes have occurred over time in the materials used for the construction of the instrument, furthermore the Ogboin people regard the sound of the *Egbelegbele* as a cultural possession, whose tones accentuate unification, peace and celebration. In conclusion, the paper explored the possibility of creating digital spaces for its knowledge and patronage.

Keywords: exploring, *Egbelegbele*, musical instrument, dance, social, Ogboin.

Introduction/Background

The importance of music and dance, of which musical instruments play a pivotal role is a composite part of African societies. Musical instruments are the medium through which sonic messages that evoke dance are sent. Onwuka (2012) vividly captures the interplay between instrumentation and dance stating that "musical instrument is indispensable in dance performance" (p. 46). While we would immediately conclude that dance is at the centre of the production of musical instruments, numerous research inquiries into the origin of musical instruments reveal that some musical instruments evolved from other uses, such as domestic, agricultural, hunting, self-defense and protection. Thus, musical *instruments* are known to play both musical and extra-musical roles. Okafor (2005) states "African musical instruments are used primarily for making music, but they also perform some special (extra-musical) functions in the society" (p.178). The roles played by musical instruments within and outside musical settings are diverse. Nketia (1974) describes the extra musical role of musical instruments among the Frafra of Northern Ghanathus:

A player of the one-string fiddle and a rattle player accompany teams of men who cut grass. As they play, the workers swing their cutlasses in a concerted manner to the rhythms of their music, causing the slashing sound of the blades to fall regularly on the main beats. This has a remarkable effect on the speed as well as the efficiency of grass cutting; for rhythmic movements that are properly organized on some regular beats appear to be less fatiguing than movements in which exertion and release of effort do not form an ordered sequence (pp. 28-29). While this practice of a fiddler accompanying workers may have waned, the fiddle and rattle still remain their musical identity, and continue to play the dual identity of a musical instrument and a symbol of progressive work, thus embodying both musical and extra-musical functions. Davou and Johnson-Ejemba (2020) in highlighting the socio-philosophical functions of the *Juu*, a Berom musical instrument, state that "its main function is to appease *Dagwi* (God), mend broken relationships, bring together in total unity the functions which lie in the province of faith and magic..." (p. 135). The *Juu* therefore plays both a musical and a religious role in Berom culture.

The *Egbelegbele* dance troupe is found in Amassoma of the Ogboin clan in Southern Ijaw Local Government Area of Bayelsa State. The *Egbelegbele* are a trio set of traditional trumpets, which are the insignia of the dance troupe, known for their scintillating instrumental and dance displays. Oral tradition says that the dance has existed as far back as the people can remember. There are accounts which state that the dance was a ritual dance before it transformed due to social change into a non-ritual dance. The influence of music in traditional

settings can be identified by the influence of the musical instruments in that culture. Oludare (2019) states that “music is a cultural element which symbolizes a people’s way of life and represents a distillation of cultural style (p. 191).

Oludare (ibid) citing Agawu states that “Africa provides a particularly vivid illustration of the close and complex relationship between music and society”. This relationship is clearly demonstrated by the cultural significance of the *Egbelegbele* in Ogboin kingdom as it features prominently in the annual *Seigben* festival of the people, which holds between the end of May and first Week of June. Salawu & Fadipe (2022) in discussing indigenous African Popular music highlight the pervasiveness of music in African life and its social function, which reflect the depth of music’s integration into almost all the various aspects of African social life as an indication that music helps to provide an appropriate framework through which people may relate to each other when they pursue activities, they consider to be important or communal. In the 2023 edition of the festival, opening prayers by an Anglican Priest in the community, who referred to the bible verse of Proverbs 22:28 (ref.) that states thus: “remove not the ancient landmark, which thy fathers have set...” on that note, the opening ceremony commenced with the *Egbelegbele* performance as its opening glee.

The Concept of *Egbelegbele*

Musical instruments appear to be named on certain criteria such as the sound the instrument produces, the material used for the production of the instrument, or its origin. Among the Ijaw, medium sized skin-headed drums are called *kenemu* (*kinemu*) after the sound they produce when skillfully played. The *agba* or *ogbala* is named after the gourd plant from which it is made; while the *ngolongolo* are derived from shells – *ngolo*. Similarly, societies are known to name music types and ensembles as well as dances after specific musical instruments or their organology (Davou & Ejembah, 2020). *Egbelegbele* in the Izon language is trumpet or amplifier. The word is used generally to refer to air-blown animal horns and plants with hollow that produce and amplify sound. The modern day electronic microphones are referred to as *Egbelegbele* in the Ijaw language. Thus, in simple terms, it refers to any instrument that amplifies sound by being blown. This conclusion is drawn on the premise that the instrument is originally manufactured from the gourd plant (bottle or oblong gourd), yet it does not go by the name of the gourd plant – *agba* or *ogbala*. Rather, it is the gourd rattle that takes after the name of the plant. The *ngu sei* (pot dance) which appears to be a predominant dance among the Ijaw (though now nearly obsolete), derives its name from the *ngu* (*igu*) - clay pot, an ancient art of the people (Derefaka & Okoroafor, 2009), used as a domestic material for the storage of water, other fluids and items, also subsists as a musical instrument after which the dance is named. Thus, the implication is that the *Egbelegbele* instrument is named after the organology of the instrument, that which amplifies sound when air is blown into it.

Theoretical framework

Erik Erikson’s (1963) psychosocial theory has been adapted to support the social dynamics of the *Egbelegbele*. The theory has been applied in developmental psychology, health and religious studies amongst others (Newman and Newman, 2020; Walborn, 2014; Macionis, 2002; Sutton, 2001) due to its view in guiding development towards expected social ideals and the individual’s ability to adapt to the challenges of passing through various stages of life successfully. The theory connects the musical instrument to the sustenance of cultural values, resolving the challenges encountered and overcome by the instrument’s evolution over time in a fast-evolving cultural environment. Balancing the group’s posterity and the relevance of the instrument within the society with the rapid cultural evolution around the Ogboin people has been a herculean but successful task by the leader of the troupe, Elder Macdolf Makpa since 1990. The strength of leadership is evident in the sustenance of their cultural heritage and the embodiment of innovation, without eroding the original structure of the group rather, guiding members to achieving both social ideals and international recognition. The theory vividly captures the communicative essence of the *Egbelegbele* as the group exists in the society and interacts as a cultural possession.

The weakness of the psychosocial theory is that the stages of development as outlined do not always follow the same sequence or fixed age bracket for every individual. Furthermore, there are other factors responsible for wellbeing and growth of individuals, organizations, groups and society. According to Okafor in Osele & Obiesie (2019):

Music is one of the principal aspects of human culture. To the African, as to many other peoples of the world, music remains a veritable way of life, and no occasion, whether sad or joyful, is without its attendant musical expression. To that extent, music should not be viewed as exclusively a sonic object but as a social fact – a cultural expression. Music is therefore central to the cultural life in the day-to-day living and cultural practices of the people, and is often perceived as central to social life (127-128).

Cultural background, which is an offshoot of environment and experience are factors that can therefore influence one's disposition. Relating this awareness as expressed by Osele and Obiesie to this study would imply that the *Egbelegbele* trumpet and dance are an offshoot of the Amassoma cultural milieu where they influence and are influenced by cultural factors. Although the *Egbelegbele* has maintained relevance through changing times, it still faces the challenge of gliding into irrelevance as its patronage is drastically challenged by the rapid advancement of popular music culture among its people, chief of which is the Ijaw hybrid highlife music–Awigiri (Ayebatonye-Fatayi & Umezina, 2019). To maintain its relevance, it would be helpful to source for digital spaces in both local and international settings by creating awareness, documentation in audio-visual recordings and promotion via the internet.

Normative structure of *Egbelegbele* Troupe

The normative structure of the group is a reflection of how cultural knowledge, roles and values are transmitted through substructures in group activities, which support the stability group and serve as a mirror of the superstructure found in traditional African societies. According to Ugochukwu and Ibekwe (2022):

Cultural transmission is the transfer of musical and general knowledge from one generation to the other under the processes of traditional setting for the welfare of a particular ethnic group or the society at large. It is the preservation and smooth movement of cultural knowledge involving music as the vehicle as well as the instrument of inculcating such valuable culture to avoid it from phasing out (p. 116).

As such, leadership and responsibility within the *Egbelegbele* troupe is vital to its functionality and sustainability. Macduff Makpa, who joined the troupe as a lad in 1964 and was trained by Kelvin Yeri, the erstwhile leader, of blessed memory assumes the role of group leader in all aspects. Makpa took on the mantle of leadership in 1990 after the demise of Kelvin Yeri and has held this position till date. Within the time of his leadership, the troupe has participated in several national and international events and won laurels. The troupe holds bye laws that are binding on all members, contained as a constitution. Other leadership offices within the troupe are: Assistant leader Lawrence– Apudu, Secretary –Tarila Major, Provost –Solomon Owou, Public Relations Officer– Preye Isaac, Head of Instrumentals– Ambaiowe Suku, and Ebiboderi David – lead singer and the only female office holder of the troupe, who started her dancing career as a child at about 1989. Presently, she is married with children and two of her teenage daughters are dancers in the troupe.

Gender stereotypes:

Aspects of gender stereotyping is very evident in the *Egbelegbele* troupe which contains both male and female members. The impact of gender stereotypes is a persistent issue in cultural music and dance discourses (Obidike, 2005; Ekwueme, 2005; Ibekwe, 2018; Aluede, 2018; Mokwunyei, 2018). As evident in other parts of Nigeria, gender distribution in the *Egbelegbele* troupe is typical. The male gender - ranging from late teenagers to mature men, play the instruments. While the female, who are nearly all children dance and sing. Presently, Ebiboderi David is the only mature female member of the troupe. This is the expectation of everyone in the troupe and among the members of the community revealing that the troupe guides members to the upholding of expected cultural ideals. In a personal communication session with Eric Avi (2024), he highlighted the superiority of the men in the troupe. They were even responsible in catering for the wellbeing of the maidens and ensuring that they were well protected and provided for. Mokwunyei (2018) in examining gender issues opines thus:

...gender functions have been so arranged and segregated that men arrogate superior functions to themselves and inferior functions to women due to gender stereotypes. In fact, sex stereotypes in musical performances start from childhood. African mothers teach their daughters various songs and dirges for various occasions and ensure that their daughters know these songs and dances...before they are married. On the part of males, we learn that the proficient fathers teach their sons the skills of drumming until they are ready to participate in young boys' music group and later in adult performance (p.5)".

Omibiyi-Obidike in Mokwunyei (2018), puts it succinctly that "women in general participate actively in various facets of folk music traditions as vocalists and dancers in festivals. Men usually accompany them with their major musical instruments while the women support their music with bells and rattles" (p.8). This is precisely the case in the *Egbelegbele* troupe, mirroring a main facet of African traditional stereotyping in the area of music and dance. It is the thrust of this research work that the *Egbelegbele* being released from the clutches of cultural constrain would sustain and preserve the instrument. The involvement of all classes of age and gender in its performance will engender cultural transmission and preservation. Aluede and Ogisi (2018) discuss the importance of women in the preservation and enhancement of traditional musical practices among the Aniocha of Delta State. They highlight the dearth of players of the traditional horn *Akpele*, which is a direct variant of the *Egbelegbele* both in material of construction, appearance and gender disposition. They (Aluede and Ogisi, 2018) further assert that in the absence of any cultural/scientific basis for barring women from drumming, their involvement will enhance and preserve the lifespan of musical ensembles in our cultural areas.

Organology of the *Egbelegbele*

The organological nuance of an instrument is dependent on the cultural milieu in which it is found. Beyond the messages conveyed by instruments, the technology involved in their production involves physical, psychological and metaphysical dimensions. According to Nketia (1974), three factors upon which the source of musical instruments depend are; environment, occupation and interaction with other cultures through trade. Akpabot (1998) notes that “many factors account for the diversity of African societies and by extension, musical instruments... but two distinctly come to mind - environment and occupation” (p. 17). Onwuekwe (2011) elaborates on the implication of vegetation on the types of musical instruments found within an environment. The gourd plant grows freely in the rich vegetation of the Niger Delta rain forests. Other instruments in the troupe’s ensemble are also constructed from trees classified as soft and semi hard wood, collected from the forests within the locality of the troupe. The technology involved in the production of these instruments, is a science acquired by the instrumentalists themselves, who double as musicians – master-players of their instruments and craftsmen. This knowledge is both intellectual and intuitive. Avi (2024) expresses amazement at Macduff Makpa’s dexterity in the craftsmanship of musical instruments and ascribes divine knowledge to the latter, stating that “it is as if he is being instructed and supervised by the spirits of the ancestors” (Personal Communication). Ibekwe in Omotosho (2021) asserts that “musical creativity through indigenous knowledge system does not stop at the ability to compose, sing, dance and play instruments skillfully in its natural way; it extends to the critical interpretation and application of aesthetic flairs inherent in such acts” (p. 172).

The construction technologies employed in the creation of the *Egbelegbele* trumpet is a reflection of the people’s creative and innovative genius. The gourd plant had been the material used in the construction of the *Egbelegbele* as far back as locals can remember, although there are trumpets constructed from animal horns also classified as *Egbelegbele*. However, these have been reported to be used in traditional worship. The gourd has been replete within the eco-friendly environment of the tropical rain forest of the Niger Delta where Amassoma is located, on the Wilberforce Island. However, Makpa hinted that the seeds of the gourd specie he uses in the construction of the instrument were sourced from Awka, implying a transfer of the plant from the hinterlands, which also corroborates Nketia’s allusion that instruments can be found as a result of cultural exchange. The organology of the *Egbelegbele* is viewed by its classification, performance skill, construction technology, scale system and maintenance.

The *Egbelegbele* (Trumpet)



Bolou-Egbelegbele (No. 1) *Opu-Egbelegbele* (No. 3) *Pelewaimo* (No. 2) *Bolou-Egbelegbele* (No. 4)

Classification: By Sachs and Hornbostel’s (1914) classification of non-Western musical instruments and Nketia’s (1974) further classification of African musical instruments, the *Egbelegbele* falls under the family of aerophones; being an instrument with a hollow, cut by the side that uses air vibrations within a column to produce sound. There are three distinct sizes of the instrument used in the enactment of the *Egbelegbele* dance. These are the first trumpet (*Bolou-Egbelegbele*), which calls out or announces the commencement of the dance; the ‘second trumpet’, called *pele-waimo* – it plays the melodies; and the *Opu-Egbelegbele*, which is the bass

trumpet. These three trumpets play simultaneously in all the dances of the troupe. There is no *Egbelegbele* performance, without these three.

Performance Skill: The *Egbelegbele* is tampered to reflect the mood, ideals and tonal orientation of its people (Okafor, 2005). The trumpets are played by blowing air into an opening by their side, while controlling air escape from the end of the conical structure, which actually has a tiny opening too. The column of air sets the walls of the instrument to vibrate and produce sound. The players are skilled at controlling the volume of air that passes into the mouth opening, thus producing varying tones for each trumpet. The first trumpet uses two tones to call in the other trumpets, although it is capable of playing up to four tones. Tonality is influenced by the mood of the dance and communal or audience response to the enactment of the troupe. The smaller trumpet plays the melody and is capable of playing up to five tones. While the bass trumpet played up to two tones. In all cases and for all the trumpets, the skillfulness of the player is key to the manipulation and production of various tones which all fall into the pentatonic scale. The smaller trumpet is capable of playing running notes, in legato or staccato style. Tonguing is the technique used to vary the pitches of the instrument. All the trumpets are wet with water before and after playing.

Construction Technology: The bottle gourd is the specific variety used in its construction. After harvesting the gourd that meets the size requirements of the instruments, they are cut open at the wider base and the soft inside with the seeds are dug out. The gourd is then sun dried for about two days. The construction of the mouth opening and the extra hole at the tip of the instrument is carefully cut out, while the carver continues blowing as the cutting is being done to ensure that the right sound is achieved. The professional carver, who doubles as a player knows the exact dimension that would produce the distinct sound and tampers the instrument to achieve that sound. Noting this phenomenon, Ibekwe (2011) asserts that the construction of African musical instruments is a sophisticated art that requires a high level of sensibility.

Macduff Makpa, the leader of the troupe and other instrumentalists are skilled craftsmen of the instruments. Davou and Ejemba (2020) state that “the technical application in musical instrumental production also involves the performance of musical arts as well, because most makers of musical instruments across Africa are experts or virtuoso in the playing of the instruments” (p. 133). Akpabot in Okafor (2005) lauds these instrumentalists, stating that “we have nothing to teach them rather, they have got a lot to teach us” (p. 172). Thus, these men in the *Egbelegbele* troupe are masters at their craft. After the preparation of the instrument, the body is then painted for beautification and preservation (see picture above).

Scale System: The scale system of the set of *Egbelegbele* could be said to be pentatonic when all three trumpets play together. The trumpets are not tuned to any particular note.

Material Turn in the construction of the *Egbelegbele*:

In recent times technological innovation has caught up with the manufacture of the *Egbelegbele*, such that the instrument is no longer made from gourds. Those saddled with the responsibility of producing the instrument now embrace its manufacture by using plastic trumpets commonly known as the *Vuvuzela*. However, they (the troupe’s instrument constructors/instrumentalists) are responsible for the opening of the hole by the side, by cutting out the mouth area and tampering it until the desired tonal frequency and pitch is achieved. Since the organology of the *Vuvuzela* and that of the *Egbelegbele* are not direct variants, several sizes are bought to construct one piece. Other materials are also bought added to achieve a complete set of *Egbelegbele* (see fig. 2). According to Makpa (ibid), several factors inform his decision to embrace the plastic trumpet. He stated that he observed curiously the sound of the *Vuvuzela* and reasoned that it resembled the sound of the *Egbelegbele*, however, there would be need to reconstruct it to achieve the exact sonic representation of the three *Egbelegbele* trumpets. Secondly, a flood in 2012 which ravaged the entire Wilberforce Island where Amassoma is situated eliminated the Gourd plants from the locality. Furthermore, he (Makpa) in attempting to try out the *Vuvuzela* found it faster and cheaper to construct, easier to maintain. In fact, it was totally more economical to reconstruct the plastic trumpet, which takes just about an hour to create, than the Gourd, which takes about nine months to plant and harvest. Furthermore, Gourds are easily broken while the plastic remains intact in the case of an incursion.

Maintenance: The *Egbelegbele* are easy to maintain, most especially the plastic variant. The gourd version was more delicate and prone to damage, thus it needed extreme careful guarding and frequent replacements. With the introduction of the more durable plastic version of the instruments, maintenance is much easier. It is best kept in a cool, dry and airy room to control the dynamics of plastic expansion and subsequent distortion of the tone quality. After a performance, the instrument’s interior is rinsed out with clean water and wiped with a piece of woolen fabric to dry, before storage. In preparing the instrument for performance, it is required to be

soaked in a pail of water and kept wet at the commencement of the performance. This is done to achieve the desired tones.



Fig. 2: Vuvuzela being constructed into the Egbelegbele Some modern items used for construction

As an aerophone, it plays both melodic and melo-rhythmic functions in the dance. There are three of them played simultaneously during performances. Generally, the three sizes of the instrument perform the following musical functions:

- They announce the commencement of a dance performance and call in the dancers: at the sound of the first *Egbelegbele*, the full ensemble spring into action, while the second trumpet call in the dancers. The bass trumpet joins the other instruments to enact the musical performance.
- They dictate the change of dance steps and formation
- They indicate change of tempo and direct the mood of the entire dance
- They play alongside other instruments – the *Oze* (talking drum), which follows the first *Egbelegbele* and calls in the other trumpets and instruments, the *Ikere* (wood block) for strict timing, the *Alili*, (native Conga drums), *Kiribie*, *Kiringa*, *Kinemu* and the *Ogbala*(gourd rattle).



Fig. 3: Egbelegbele instrumentation and dance

The Concept of Materiality in *Egbelegbele*

The concept of materiality in relation to this study refers to the materials involved in the production of the *Egbelegbele* and its accompanying instruments, the paraphernalia used by the dancers as well as the sonic elements that invoke the dance. According to Miller (2005), materiality is the creation of things; it is also how societies engage with the material world, and the theories behind those societies' creation and interaction with things, stuff, objects, material culture... (p. 4). Kim de Wolff (2018) states that materiality is a projection of culture entangled with the social, or it is what determines culture and the social in the first place. In the case of the *Egbelegbele*, this material form is the musical instruments which hold the sonic matter of the music around which the dance and every other thing revolves. From the construction of the instruments of the ensemble, to the costumes and props and musical extensions such as rattles worn by the dancers, intangibility of sound translates to codes that maidens dance to.

In his discourse on the encasement of music in material form via cds, etc. Weliver (2005) asserts that “more and more, claims about music’s greater mobility invoke the material forms in which music is embedded.” It is pertinent to note that transcriptions of the music are of little relevance to Ijaw culture, which does not regard the staff as relevant means of preserving music, rather it is the active engagement in the practices of instrumentation, singing and dancing that encode and transmit cultural materials and heritage (Okechukwu and Ibekwe, 2022). Although, staff notation can be employed to document and preserve the music of the *Egbelegbele*, serving as a material turn in the development of the music, it is multimedia and digital spaces that are more readily embraced as a means of sustaining the instrument, its music and dance.

Creating Digital Spaces for Sustainability

At the ease of the global lockdown due to COVID 19, in year 2000, the troupe was invited to the Living Faith Church (aka Winner Chapel) Swali, Yenagoa, to mark its culture day. The *Egbelegbele* being regarded as a cultural possession of the people, was accorded the honour of enacting the dance on the Church altar, as an expression of veneration to God. Considering the divers and numerous spaces where *Egbelegbele* performances hold – churches, marriage ceremonies, burials, coronations, festivals and so on, it would be pertinent to create digital spaces for the troupe. This can be achieved by digital multimedia recording which Mokwunyei (2018) describes thus: “electronic media ... streaming music is available even in remote rural areas where the latest album releases are no longer time bound but simultaneously available at the same time of release through electronic and social media, both in urban as well as in rural scenarios” (p.4)



Fig. 4: The researcher with the *Egbelegbele* Troupe experimenting studio recording of the music and dance

Conclusion

The *Egbelegbele* continuity as a musical instrument over centuries, and its material evolution that has neither obliterated nor hampered its social relevance makes it a remarkable instrument and dance troupe. At the core of this evolution is its transition from a ritual dance to a non-ritual/social troupe and from a floral instrument into a synthetic one. Beyond its identity as a musical instrument, the sound of the *Egbelegbele* functions extra-musically to the people it belongs to as an accentuation of unity, peace and celebration.

References

- Akpabot, S. E. (1998). *Form, function and style in African music*. Ibadan: Macmillan Publishers Nigeria Limited.
- Aluede, C. O., & Ogisi, A. A. (2018). Let these women drum so that our children can sing, drum and dance. *Journal of the Association of Nigerian Musicologists (JANIM)*, 12, 53–63.
- Ayebatonye-Fatayi, P., & Umezina, E. C. (2019). The sociological implications of Awigiri music on Agbere community. *African Psychologist: An International Journal of Psychology and Allied Profession*, 9(2).
- Davou, S. Y., & Johnson-Ejemba, H. (2020). Organology and Socio-Philosophical functions of Juu, a traditional musical instrument of the Berom people. *Journal of the Association of Nigerian Musicologists (JANIM)*, 14, 132–146.
- Derefaka, A. A., & Okoroafor, A. E. (2009). Prehistory. In Alagoa E.J, Tamuno T.N & Clark J.P. Eds. *The Izon of the Niger Delta*, pp. 293–356.
- Ekwueme, L. (2005). Gender distribution in the national festival of Arts and Culture events. *Journal of the Association of Nigerian Musicologists*, 1(2), 157-172.
- Ibekwe, E. (2011). Nigerian music, technology and national development. *Awka Journal of Research in Music and the Arts (AJRMA)*, 8, 78 –85.
- Ibekwe, E. (2018). Music disparity in the production and performance of music in Igbo society: a critical appraisal. *Journal of the Association of Nigerian Musicologists (JANIM)*, 12, 199–209.
- Kim, D. W. (2018, March 29). *Theorizing the contemporary – materiality*. Cultural Anthropology Online. Retrieved June 2023, from <https://culanth.org/fieldsights/theorizing-the-contemporary-materiality>
- Macionis, J. J. (2002). *Sociology* (8th ed.). Prentice Hall.
- Miller, D. (2005). *Materiality*. Duke University Press.
- Mokwunyei, J. N. (2018). Music and gender issues. *Journal of the Association of Nigerian Musicologists (JANIM)*, 12, 1–23.

- Newman, B. M., & Newman, P. R. (2020). *Development through life: A psychosocial approach* (13th ed.). Cengage Learning.
- Nketia, J. H. K. (1974). *The music of Africa*. W. W. Norton & Company.
- Obidike, N. D. (2005). Femininity in traditional festivals: the place of women in Sango worship performance. *Journal of the Association of Nigerian Musicologists (JANIM)*, 1 (2), 29–44.
- Okafor, R. C. (2005). *Music in Nigerian society*. New Generation Books.
- Okechukwu, I. P., & Ibekwe, E. U. (2022). Cultural transmission through traditional musical practices: The Igbo experience. *Ugo Belu N'Oji*, <https://journals.ezenwaohaetorc.org/index.php/UBN/index>
- Oludare, O. E. (2019). The interrelationship of musical and social structures of Yoruba traditional music: a perspective on music as an art. *Journal of the Association of Nigerian Musicologists (JANIM)*. 13, 190 – 195.
- Omotosho, M. T. (2021). The art of constructing omele adamo drum: A pictorial demonstration model. *Journal of the Association of Nigerian Musicologists (JANIM)*, 15, 170–191.
- Onwuka, U. A. (2012). *A basic text for dance education in Nigeria*. Onitsha: Denison Publishing Company.
- Onwuekwe, C. (2011). The sociocultural implications of Nigerian vegetation and production of indigenous musical instruments. *Awka Journal of Research in Music and the Arts (AJRMA)*, 8, 54 – 65.
- Osele, A. A. & Obiesie, E. N. C. (2019). Contemporary issues in music and sociology in Nigeria. *Journal of the Association of Nigerian Musicologists (JANIM)*. 13, 126 – 140.
- Salawu A. & Fadipe I. (2022). Indigenous African popular music, Volume 1: prophets and philosophers. [Myactivity.google.com](https://myactivity.google.com). retrieved September 15, 2025.
- Sutton, J. R. (2001). *Law/society: origins, interactions and change*. Pine Forge Press.
- Walborn, F. (2014). *Religion in personality theory: A new look at an old issue*. Academic Press.
- Weliver, P. (2005). *Music and material culture*. University of Michigan Press.

Personal Communication

Avi, Eric. (November 6, 2024). Former Public Relations Consultant and Retired Staff of Independent National Electoral Commission (INEC).

David, Ebiboderi (June 4, 2025). Lead Singer, *Egbelegbele* Dance Troupe, Amassoma.

Makpa, Macduff (June 4, 2025). Leader, instrumentalist and Constructor of *Egbelegbele*; *Egbelegbele* Dance Troupe, Amassoma.