

POPULARITY OF WOMEN IN INDIGENOUS MUSIC PERFORMANCE IN OBOSI
COMMUNITY OF IGBOLAND: AN EXPOSITORY STUDY

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Abstract

The participation of women in their indigenous musical activities during ceremonies in Obosi community of Igboland is very significant. But the issue of exposing its popularity is not taken serious. As such, the authors see the need to do an expository study on the level of the women's popularity in their indigenous music performance during ceremonies. In Obosi community, women play expedient musical roles as regards burial, *Ito Ogbo*, welcoming a new baby, birthday and other ceremonial events which call for popularity and exposure for the purposes of documentation and generational transfer as well as continuity. The researchers in their study exposed among other things the brief historical background of women's indigenous music in Obosi community, the instruments they use during such occasions, performance situations, costumes and few musical examples of their music. Most importantly, its popularity in the community and the entire society as the main focus of the study. As a result, the theoretical framework of this study hinges on indigenous music and popularity theories. The method of data collection for the study are interviews, library and internet asset. From the findings, it was shown that much popularity, importance and recognition are not given to women's indigenous music in Obosi community. Therefore, the researchers recommend that appropriation of popularity should be given to the women's indigenous music because of its expedient roles during events and general ceremonies in the community and the society at large. Moreover, an individual and group sponsorship as well as community encouragement should be given to such music for continuity and transmission purposes. **Keywords:** Popularity, Women, Indigenous Music, Performance Community.

Introduction

African women at large and Obosi community women in particular are born and bred with their indigenous music along with its performances. In Nigeria and Obosi community in Igboland, women play serious and integral part in their indigenous music during ceremonial events. Nevertheless, the women appreciate their music whenever there are burials, traditional marriages, birthday and welcoming a new baby in their community. Therefore, exposing their music for recognition and popularity is worth studying. Forchu (2017) affirms that, "Igbo women participate in many musical activities as the culture demands, composing, singing, playing musical instruments and dancing" (p:130). However, the women's music in Obosi setting covers all aspect of humn life and their cultural activities ranging from social, historical and religious activities. Ezeifeke and Ogbazi in Forchu (2017) infers that, "indigenous Igbo women's music is a medium through which patriarchy is challenged and concessions demanded, albeit, in very mild and diplomatic tones" (p:130). In very mild and diplomatic tones proves how accommodating their musical activity shows and sustains the consumers. Nevertheless, there is need for its exposure and recognition towards cultural continuity. The popularity of women in indigenous music of Obosi in Igboland Area carries the

ethics, values, customs, traditions and the cultural artifacts of the society as well as the general Africans to the outside world, thereby exposing its popularity roles. Nwobu (2018) posits that, "Nigerian society is blessed with women of ability and integrity across all disciplines of human endeavor. Women have broken into many careers including music, and a large number of women involved in the music industry play different roles such as singing, dancing, composing, playing of instruments, teaching of music etc.(p.159).

Since women are seen performing very well in the above mentioned fields especially music, there is serious need to expose their popularity in our indigenous music performances during occasions. Women music instills in the community diverse awareness in the areas of birth, politics, burials/death, birthday, coronation, installation, ofala and almost every activity from cradle to grave. Ibekwe(2018)postulates that:

The analysis drawn from the above investigation brought women involvement in music production and performance to the lowest ebb irrespective of the fact that they are the major carriers of cultural identity in almost every society not only in Igbo. The fact that their roles are most outstanding in most traditional activities ranging from rites of passage, entertainment, initiation, social control to death does not square up the gaps (p.208).

Since women's music carry the cultural way of life of the people, there is need to expose its popularity especially its roles during community events. Olisaeke and olisaeke(2018)infers that:

In African traditional setting, music play roles according to the dictates of the function it accompanies. One of the main features of traditional Nigerian music in its close association with social context. They are always related to an event out of which they are born, made and established. A typical traditional music would only have meaning when associated with the socio-cultural institutions which they are made (pp. 114-115).

With such exposure to socio-cultural events, their popularity in indigenous music performance is very outstanding.

Purpose of the study

The purpose of this study is to expose the popularity of women's participation and performance in indigenous music as regards to the musical roles they play during critical events like burials, welcoming new baby, amongst others. Moreover, the study will also prove the importance of women's music during occasions so as not to relegate the music to the background.

Problem of the Study

Nowadays, women make indigenous music during their events in their different communities, but the issue of its popularity becomes a problem. However, they perform music during burials, welcoming a new baby and for new married co-wives but such their music are done casually for that purpose and nothing more. Nonetheless, the issue of exposing its popularity and recognition becomes a problem. Moreover, no proper and close attention, documentation, archiving, and transmission for continuity are given to such an important music. As such, there is a gap to be filled which this study tends to expose and redress.

Theoretical Framework

The research is anchored on popularity and indigenous music theories.

Popularity Theory

The theory of popularity states that popularity is the middle point of a group and it has influence on it. The theory was propounded by a renowned educational psychologist known as Tesa Lansu. Adetunji (2018) ascertains that:

Music itself is the communication of the culture group by means of songs and other musical practices. The lyric of several songs often contains the indigenous practices of the locality or the beliefs and practices of the foreign styles being initiated. These could include marriage practice, intergroup relationship, ethnic identification, religion, family care, love, language among others. Some indigenous songs became so influential and customarily that they have become adopted as a culture of the people (p. 440).

Indigenous Music Theory

Indigenous music theory states that the symbolic reference in music deals with the concept of musical communication in codified symbols and terminologies that address various subjects in society. Consequently, the music must be positioned scientifically and pragmatically which deals with the basic principles of music as regards background, middle ground and foreground. As such, building a framework for a creative and logically integrated development into folk music in a human society. The theory was propounded by Heinrich Schenter in 1935 (internet Asset Wikipedia: Retrieved, 22nd May, 2024). In relating the theory to the study, it explains how indigenous or local music of a particular community are handled communicatively by women to pass the cultural values of the community across through their performances which needs to be exposed.

Women Involvement in Indigenous Music Performance in Obosi Community of Idemili North Local Government Area of Anambra State

Presently, women's involvement in indigenous music performance has a tremendous improvement but no recognition, popularity and archiving of it is taken note of. In Obosi community of Igboland, women take part in most of the musical activities during ceremonies such as in:

- Ito Ogbo Obosi Ceremony
- Welcoming a co-wife
- Welcoming a new baby
- Igba ofala festival
- Traditional marriage ceremony
- Birthday ceremony
- Burial ceremony
- Coronation/Installation ceremony
- Initiation ceremony
- Age-grade celebration etc.

The researchers in the interview with Chief Alex Obi (aka Di Okpa Ire) and Clement Chukwujekwu Emekwue (aka ogbueshi mentus). They stated that women's music started with Obosi community ancestors and very valuable in correcting mishaps and social vices in the community. For instance, if somebody (a woman) steals or sleep with another's husband, the women will compose it into music to put the offender into shame for corrective and deterrent purposes. In some cases of some women who are lazy, some songs like

Nwayi di ya huru n'anya

The woman whom the husband loves

<i>Onye ujo olu</i>	Lazy person
<i>Nwanyi jee luo olu ooo</i>	Woman go to work
<i>Anaghi m alu oooo</i>	I will not work
<i>Na dim huru m n'anya</i>	My husband loves me
<i>Onye ujo olu</i>	Lazy woman

Likewise, during burials, they sing burial songs like

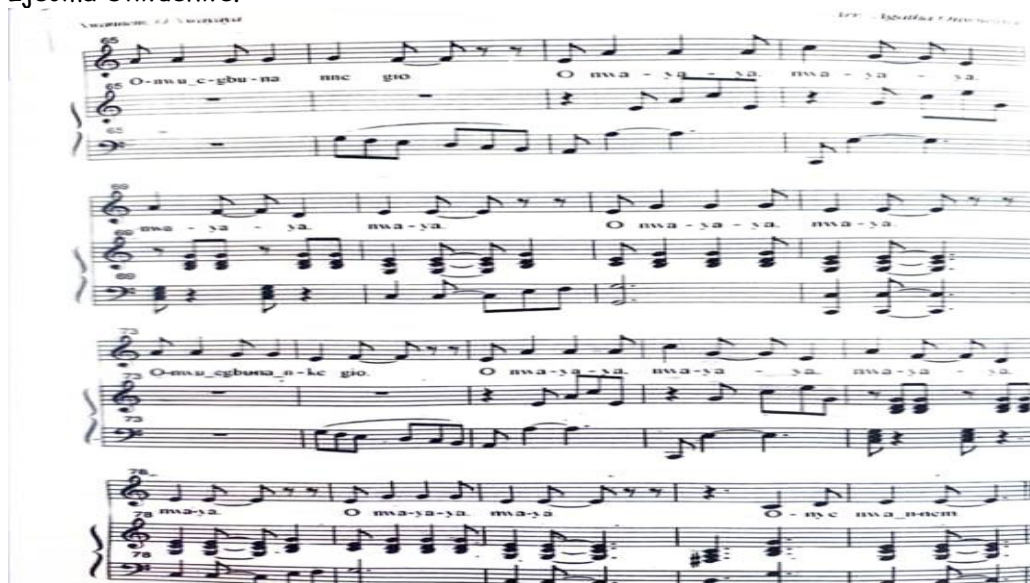
<i>Onwu imalu i bulu ego</i>	Death, you could have carried money
<i>Rapu nwa nne m k'odili m o o o</i>	Leave my siblings to live for me

(Monday, 20th May, 2024 9.30am - 12.05pm; personal communication).

During other famous and popular events of the community like Ito Ogbo Obosi ceremony, the women play serious significant roles especially as it pertains to *Ima Mbem* (Chanting Praises) to dignitaries. Apart from women group music, there are women that specialize in chanting praises (*Ima Mbem*) in the community. Those two women specialists in chanting and singing praise names are:

1. Iyom Nkemdilim Emodi (Iyom Onu Okwa)
2. Inugo Onum Egodi Ndubuisi (Ijele Nwanyi-Akudenu)

During coronation and installation of chieftaincy titles, the women musical groups such as *umu-ada* and *Inyomdi* feature prominently. Each group with its own songs, musical instruments, uniforms and dancing styles come in mass to grace the occasions. Likewise, they function in other afore mentioned ceremonies to make merriments and provide sustainable entertainment to the audience. However, there is no ceremonial events the women are not involved in participating musically, which exposes the musical integrity and identity of Obosi community and the entire society. Hence, its popularity calls for its exposure as pertains documentation, archiving and transmission. In most of the women's music, they value sisterly, brotherly and general siblings' unification bonds in Obosi community in particular and the entire society at large. Such is seen in the musical example below. Okpara (2023; 107) submits and cites some women's musical example arranged by Prof. Agatha Ijeoma Onwuekwe.



Identifiable Items Used by Women for their Popularity Purposes and Exposure.

The women are identified with some identifiable items during their performances Such as:

- ❖ Uniform/Costumes
- ❖ Musical instruments
- ❖ Musical language and its structural forms
- ❖ Occasions for performance
- ❖ Socio-cultural impact of their music.

Uniform and Costumes

During the women performances of the indigenous music for ceremonies, they wear and carry some outfits that call for easy identification for proper exposure and popularity. Agu in okpala (2015) posits that "costumes are carefully selected to portray the mood of the music and also to transmit the message of the group to the audience. Costume adds glamour to dance performance" (p.101).

The different women musical groups wear their unique uniforms and accessories like:

Beads	<i>aaka</i>
Anklets	<i>mgbaka</i>
Wristlets	<i>mgbokpa</i>
Waistbids	<i>ejije-ukwu</i>
Designed horse tail	<i>uzari</i>
Gele	<i>ichatu</i>
Decorated hairs	<i>ntutu-isi</i>

Musical Instruments

The women carry portable instruments that will not be too heavy for them to carry. Such simple musical instruments are:

<i>Nne igba</i>	Mother drum
<i>Nkere</i>	Small drum
<i>Etiti igba</i>	Medium drum
<i>Ogwe</i>	Long membrane drum
<i>Udu</i>	Musical pot
<i>Ichaka</i>	Rattle (calabash)
<i>Oyo</i>	Basket rattles
<i>Ekpili</i>	Tortoise shell
<i>Okpokoro</i>	Wood block
<i>Alo</i>	Long metal gong
<i>Ogene</i>	Metal gong

Modeme and Nnodim(2022) asserts that; "Women in general sing and dance with accompaniment usually made up of hand clapping, deep breathing aspiration, yodeling, gultural singing and playing such instruments as Udu(pot), Ogene(metal gong), Ekwe(wooden clappers), and also(very large metal gong)"(p.88). However, the number of musical instrument that is chosen for performance depends on the women group's choice. Okpala (2015) submits that, "The selection of musical instruments by African music ensemble is done based on the orientation of the group" (p.106).

Musical Language and its Structural Forms.

The language of indigenous music is the language of the people which they carry along with it its structural forms and features Okpara (2016) postulates that:

In our present dispensation, in addition of the above description of African indigenous music, any original composition that does not deviate totally from African music features is also indigenous music especially when an African language is used for the composition (p.20).

Consequently, the language of this particular indigenous music popularity and expository purposes is purely Igbo in Obosi dialect proper. Some of the structural forms found in the sound of indigenous music are:

- Solo
- Call and Response
- Call and Refrain
- Solo and chorused Refrain
- Mixed structural form.

Socio-Cultural Impact of their Music in the Community for Popularity and Exposure

Every indigenous/traditional music has a socio-cultural impact on the lives of the community. The reason being that indigenous music as performed by community women carries along with it the values, ethnics, customs, traditions, pathos, ethos among other positive attributes, to keep the community's solidarity from generation to generation. Udeh (2014) posits that, "Music in the Igbo society is indeed a culture experience. It is a heritage handed down from generation to generation" (p.26). This caption exposes the identity and integrity which indigenous music carries for generational transmission. Odogbor (2008) asserts that:

Socio-culturally, traditional music helps promote group sentiments and the people's ideals. During traditional festivals and other social gatherings, for example, music generates an atmosphere of conviviality where boundaries based on sex, age, status etc. are blurred into insignificance, and everybody celebrates as an entity. This is capable of providing a forum for mending broken relations and providing common ground for development (p.69).

Women indigenous music performance is all round efficiency in the areas of religion, politics, economy, education and therapy among others. Udoh (2012) opines that:

Traditional music is a communal property with spiritual qualities that are shared and experienced by all. It is a product of the society and fundamentally, a collective art; therefore, it cannot be separated from the society as ours, Nigeria. It is an embodiment of people's culture-their way of life. Traditional music is truly the mirror of the people's culture. Therefore, the musical practices of such a people are truly maintained. The totality of this manifests the integrity of traditional music and a total revelation in the identity of such a people (p.119).

Therefore, the general socio-culture impact and influence in popularizing and exposing the women's performance in the indigenous music can be summed up under the following attributes;

1. It has social influence
2. It inculcates cultural values
3. Acts as mirror of integrity to people's behaviors
4. Carries ethical values, customs and traditions from generation to generation.
5. It is very good for the maintenance of law and order in the community.
6. Acts as a unionist to the society
7. Gives general entertainment to people

8. It acts as an agent of communication
9. Teaches the historical background of a community
10. Good at therapeutic healing
11. A philosophical pointer of what is to come or happen in future
12. Brings equity in gender discrepancy.

Challenges Facing Popularizing the Women in Indigenous Music Performance

Despite the fact that women play significant and indefectible roles in our present day indigenous music, there are still challenges and tasks that are hindrances in making and exposing their music for popularity purposes. These challenges are threats to their indigenous music performance as regards popularity for attainable exposure. Ógbazi in Forchu (2017) affirms that, "indigenous Igbo women's music is a medium through which patriarchy is challenged and concessions demanded, albeit, in every mild and diplomatic tones" (p.130). Some of the challenges are as follows:

1. Gender inequality problem
2. Inferiority complex by women
3. Domestic violence
4. Insecurity in the society
5. Household chores and family up-keep/responsibilities.
6. Fear of the unknown and African belief syndrome on gender
7. Mobility of heavy musical instruments during performances.
8. Superstition and ignorant attachment in some communities' belief
9. Lack of knowledge on the use of ICT
10. Inadequate funding and sponsorship
11. Popularity of western musical instruments over African musical instruments.

Gender Inequality Problem

Gender inequality between men and women performers of indigenous music has been a great challenge to popularizing women's performances. As a matter of fact, it sets the women back in the exposure to performance popularity. Special and un-necessary attachments are placed in some musical instruments like drums (both membrane and wooden). Ugochukwu (2018) affirms that;

The issue of women participating in drumming has been a great concern in today's indigenous music development in Africa at large and Nigeria in particular. Women have been marginalized as a matter of fact when it comes to traditional drumming especially in Igbo land. The fact remains that men have been the only drummer in almost every traditional music performance with the women folk sidelined (p.83).

In the same way, Ibekwe (2018) posits that, "The concept of feminism has remained a bane among women folk in Igbo society and even beyond" (p.199).

The above statements show how gender inequality is a threat to our women performance in indigenous music renditions.

Inferiority Complex among Women Folk/Feminist Syndrome

Most women groups in the society regard themselves as weaker sex. As such, they feel that men are more likely to do more indigenous music strenuous parts like playing some musical instruments. This phobia makes some women not to show interest in some indigenous music areas like traditional popular music. Idamoyibo (2008) states that, "In commercial music, we may find the men dominating the popular music scene, not because of any restriction, but perhaps interest. In the traditional African society, however, women reserve rights to participate in, and possibly dominate the scene" (p.59). Most times women will rise to fight for their right but to no avail.

Onoyona (2016) argues that, "This traditional song is sung by a group of women who are aggrieved. It is a warfare song meant to resist male domination and patriarchal injustice" (p. 66). As a matter of fact, Ekwueme in Mokwunyei (2018) affirms that, "in patriarchal societies such as ours, gender functions have been so arranged and segregated that men arrogate superior functions to themselves and inferior functions to women due to gender stereotypes" (p.5).

Domestic Violence

The issue of domestic violence in the present families has been an issue and serious threats to women in indigenous music performance. Some men are too aggressive and jealous that they cannot allow their spouses freedom of performance in music areas. The case with Osinachi's talent was buried due to domestic violence in 2022. The husband was so wicked that Osinachi was not given a breathing space to live up to the expectations of the masses as regards indigenous gospel music. Guanah in Nwafor, Guanah and Nwaebi (2022) argues that, "It appears that gender violence against women and girls is not decreasing. Women and for girls still encounter sexual abuse, assault and many forms of domestic violence notwithstanding the challenges the confront during times of natural catastrophe, war, pandemic and displacement" (p.183). In relation to this, Mokwunyei (2018) postulates that;

Gender issues in relation to music in this category is most prominent and most worrisome in terms of misogyny (feeling of hatred for women by men), identity crisis (neither portraying male or female, sometimes suggestive of homosexuality and lesbianism), drug abuse(promoting of or engaging in use of drugs, vulgar language in lyrics, extravagance, nudity(skimpily outfits or outright nudity) and uncensored sexual activities(erotic snippets in full view) that leave nothing to imagination, have become the order of the day(p.13).

Insecurity

Insecurity in the community, society and the world at large is a great challenge to women indigenous music performance because free movement to some parts of the country and in some other hours like late hours does not give room for free performance of such music. Hence, it hinders its popularity. Omonobi and Muhammaed in Eboselumen (2022) posits that; "Boko Haram has dramatically changed the landscape of internal security in Nigeria when it mounted the first ever suicide bombing in Nigeria which took place at the Police Headquarters in the Federal Capital city, Abuja on 16 June 2011"(p.76).The issue of kidnapping and abduction has been a threat to women's popularity in indigenous music performance. Onuoha and Temilola in Eboselumen (2022) state that;

The nation has witnessed increasing feminization of terror by Boko Haram in two paradoxical ways-the targeting of young girls as both the victims and vanguards of terror, in the form of abductees, their abuse both sexually and psychologically has received the greatest international condemnation. The group (Boko Haram) has abducted at least 500 women and girls in North-Eastern Nigeria since 2009. (p.75).

Household chores and family up-keep and responsibility by Women

As a matter of fact, the womenfolk are most often engaged in family upkeep like:

- Child bearing and family Care
- Household chores and children's upbringing
- Inculcation of family culture and societal values

- Psychological and Informal Educational training for the family
- Spiritual indoctrination of the proper morals and ethics.

Groot and Van den Brink in Yesufu and Egbeinyon (2022) affirms that; " Women spend more time than men in relation to domestic chores and child care" (p.177).

Meanwhile, the women still devote time to their academics and education to meet up with the present demand of the society. Muokwunyei (2018) postulates that, "Woman, if you don't strive for greatness and empower yourself, you will be relevant only in the kitchen, the living room and the "other room". You will never get to the boardroom" (p.3). Nevertheless, to popularize women and their indigenous music and for exposure, they must equalize their domestic work and educational attainment.

Fear of the Unknown and African Belief Syndrome on Gender

Most women, especially the married ones entertain fear of being faced with their husband suspecting their moves as subordinates. While the un-married ones may find it difficult for exposure for fear of not being able to get married as a result of the popularity involved in the indigenous music performance.

Consequently, as a result of this fear, the Igbo people in particular and the Africans at large have serious attachment to the subordination of women to men. Aideloje (2022) ascertains that, "In African cultures, women are assigned the subordinate position. As a consequence, women have for long suffered various forms of discrimination, inequality and violence" (p.205). As a result of this, the women suffer lack of popularity and exposure to their music and in the playing of some musical instruments.

Mobility of heavy musical instrument during performances

This is another issue that hinders women's popularity in the indigenous music performances. Some instruments that can be used for amplification of their instruments and songs sound during performances is a big challenge. However, the problem of hiring boys or men that will help them transfer, transport or setup those instruments will cost them money or delay which may not give them the desired services needed at a particular point in time. Therefore, going with portable ones may not give them complete harmony. Anugwa (2018) posits that,

The nature of women has made it in such a way that they use the following instruments for performance. These include: Basket rattles (*oyo, uya*), Gourd with chaplet beads (*ichaka, nsaka*), Giant metal bell (*alo, ubom, ivom, nkwong*), Wooden clappers (*aja, oja, ukwu-nkwo*), Clapperless bell (*ogene, ugene, akan*). They also use the water pot. This instrument is of two types, a bigger one hole and a smaller one with two holes (p.245).

Looking at the above statement clarifies that women are confined to the use of some lighter and portable instruments that do not produce heavy sounds as regards women's exposure and popularity in their indigenous music.

Superstition and Ignorant Attachment in Some Communities Belief

Most communities still believe in superstition as regards women's musical performance and its exposure for popularity. Meanwhile it is a set-back to modern day women in musical practices. Ibekwe (2018) infers that;

Women in Igbo traditional setup do not have the privilege of moving from place to place entertaining people with music neither do they have the approval of doing apprentice job under the tutelage of well-known musicians just as men do. Women

who are involved in such serious public displays (apart from traditionally approved folk and group performances) are considered wild and promiscuous. The person is seen as going against the societal stipulations which expects every woman to remain docile and submissive even against her wish, and for a prospective young woman she rarely gets proposals for marriage as such women are seen as being unruly and uncontrollable and prove to independent life style. It is only a very insignificant percentage of men that can allow or tolerate a serious performing musician as a wife (pp.205-206).

Nevertheless, when seen is the case, it will be difficult to popularize women in their indigenous music for positive exposure. Elegbe(2022)ascertains that;

African culture is unfavorable to women. The patriarchal system of our society promotes women subjugation and gives men power over women. I think there is need for us to check ourselves and traditions and do away with those that do not embrace gender equality (p.70).

Lack of Knowledge in the use of Information and Communication Technology(ICT)

Looking at the challenges facing popularizing the women indigenous music performance, lack of knowledge on the use of ICT in this modern world is a problem because most women do not show seriousness in learning the use of computers as regards music generally and indigenous music in particular. Modeme and Nnodim (2022) opine that;

The nature of our society is men dominating right from the beginning. So work done by women in some communities are never recognized and appreciated even their contributions in music. Researchers have observed that there is lack of in depth understanding of the use of in-depth understanding of the use of ICTs for women's empowerment (p.88).

Therefore, growth in modern technological advancement has to be observed and applied by women in the indigenous music performance so as to popularize it.

Inadequate Funding and Sponsorship Problem

Financial difficulties and lack of sponsorship can hinder the issue of popularizing the women in indigenous music performance. Nonetheless, when any community women music is meant only for entertainment without adequate funding and sponsorship for exposure, such musical group will retire to its shell or revolve only around small unit for miniature financial gain instead of extension of performance to the larger society that can attract individual and government grants or subsidy. With adequate funding and sponsorship, such music can gain patronage to travel abroad for special performance. Forchu (2017) posits that, "indigenous music should always be encouraged by the stakeholders because through it, many ills in the society are brought to the fore and corrected" (p.136). This is where the issue of adequate funding and scholarship arise.

Popularity of Western Musical Instruments over African Musical Instruments

Most bands and indigenous music performers make use of western musical instruments. Some people prefer it to African Musical Instruments and this hampers much use of the traditional ones which most of the women's groups use for their indigenous music. Nwabufo (2023) infers that, "The popularity of the piano-keyboard, guitar, violin, saxophone, autoharp etc. in the study of music has downplayed the relevance of several other musical instruments such as the harmonica" (p.31).

Conclusion

There are rare exposures of Indigenous Music Women Performances in most communities in Africa. As such, women's involvement in indigenous music performance is not given the rightful recognition in the society but they are the major custodians of our cultural heritage from the homes to the entire society for generational Transmission and Transfer (G.T.T).

The research has ascertained that the women in different communities participate seriously in indigenous music to pass to the society the morals, ethics, customs, traditions and their general culture. However, they are to be given the proper exposure and recognition for popularity purposes. As such, if that is done, it will add to the society welfare and development for better living. Hence, the women are the major custodians and carries of our culture through their indigenous music performances. It is also the channel through which Igbo indigenous music creates avenue for the women to challenge men over intimidation, marginalization and subordination of their female folk nature. Ibekwe (2018) states that, "There is no community in Igbo society that exists without various groups of women performances or dancers" (p.208).

Recommendations

For the popularity of women in indigenous music performance for communities and development growth, much exposure and recognition should be enhanced. The researchers therefore recommend that;

- Obosi/Igbo women should be encouraged to promote their women in indigenous music practices and performances through adverts and awareness.
- The society should enhance adequate documentary and archiving of the women's indigenous music as well as generational transfer of such music.
- Indigenous music should be encouraged to be performed in the governmental gatherings like independent day and children's day celebration.
- Government, non- governmental and individual organizational foundations should organize indigenous music carnivals for women to promote their identity and integrity.
- Curriculum planners and policy makers should also be attracted to consider it in the school syllables.
- Seminars and symposiums should be organized to teach the women in indigenous music for exposure and portrayal purposes.
- Community philanthropists and special personalities should be attracted as patrons of the women in indigenous music.
- Individual and group sponsorship should be given to women of indigenous music performances.
- Aids, grants and subsidies will be very useful to promote the popularity of women indigenous music.
- More so, the use of major Nigerian multi-lingua languages or the lingua franca can be applied to expose the popularity of such music.

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Interview/Personal Communication

Alex Obi (aka diokpa ire) and Clement Emekwue (aka Ogbueshi Mentus). Monday, 20th May, 2024
9.30am - 12.05pm. Ire village, Obosi.