

The Role of Traditional Igbo Musical Instruments in Socialization

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Abstract

Music is a key aspect of culture and socialization, and each culture uses music in different ways. This paper explores the traditional Igbo musical instruments and their roles in socialization among the Igbo people of Nigeria. The paper examines how family, education, social institutions, festivals, justice and punishment are related to the music played by the Igbo people. The paper also analyzes how the musical instruments, tempo and mood vary according to the type and purpose of the activity. The paper argues that traditional Igbo musical instruments reflect and shape the social norms and values of the Igbo people in various contexts and occasions. The paper will use a mixed-method approach, combining literature review, fieldwork, and case study, to collect and interpret data on Igbo musical instruments and their roles in social institutions.

Introduction

The Igbo culture is what gives identity to the Igbo person and identity is what distinguishes one human being from the other. Igbo culture and Igbo music are interwoven and inseparable. Music is one of the major components of culture. The same way the culture of a people dictates the music the people play and appreciate. New music constructs a new culture. Culture, they say is not constant. New cultures also bring about new forms of music which in turn brings about the use of new instruments. The result of the new culture that was inculcated was that a new way of life was imbibed together with its music, which was an integral part of that new culture. This brought about the acceptance of disco music, rock, pop, blues etc. by Africans. But the recent trend and the development of movements like The Black Lives Matter movement, Global citizenship movement only portend a new wave in the African person where blacks are now affirming their cultural identity and establishing their uniqueness. Self-determination and self-realization have been at the bottom of many social struggles. Socialisation in Igbo culture is enshrined in music, so analysing how socialization takes place in Igboland will also entail bringing out the different music and musical instruments associated with each level of socialization. This will go a long way in reviving Igbo music, which globalisation is fast eroding, help the Igbo race to rediscover and reappraise herself and carve a niche for herself in this world of globalisation. When this is done, the erroneous concept of the Western world that Africa is a dark continent without culture will be laid to rest.

That music is a universal phenomenon is a common parlance. This is because music is cherished by all irrespective of age, race, position sex, nationality time or milieu. Good music calms the nerves, dowses tension, communicates and even disperses good spirits. Music speaks to the very essence of man: the soul. Fortunately, almost every facet of the African life is enshrined in music. But no music can be played without an instrument except for the clapping of hands, and even at that, the hands could be called natural instruments. Instruments vary according to the type of music one wants to play. The extent of use and appreciation of music is closely linked to a person's culture, upbringing and way of life. Certain instruments have been known to provoke certain actions and behaviours, or douse tension or even evoke emotions.

The Igbo culture and music are essential aspects of the Igbo identity and heritage. However, due to the influence of globalization and other cultures, the younger generations of Igbo people are losing touch with their traditional musical instruments and their roles in social institutions. These instruments are not only sources of entertainment, but also means of education, communication, and expression. The decline of Igbo musical instruments and culture poses a threat to the Igbo identity and heritage, and may lead to cultural assimilation or erosion. According to a study by Nwamara (2019) the production and usage of Igbo musical instruments have decreased by more than 50% in the past two decades and many of them are at risk of extinction.

The main objective of this paper is to document the Igbo musical instruments and their various uses in social institutions. The paper will address the following research questions:

What are the types and characteristics of Igbo musical instruments, and how are they classified and categorized? What are the functions and meanings of Igbo musical instruments in different social institutions, such as family, religion, education, politics, and economy? How are Igbo musical instruments and culture affected by globalization and other cultural influences, and what are the challenges and opportunities for their preservation and promotion? How can Igbo musical instruments and culture be used as tools for identity formation, empowerment, and social change among the Igbo people and society?

The paper will use a mixed-method approach, combining literature review, fieldwork, and case study, to collect and interpret data on Igbo musical instruments and their roles in social institutions. This study will make a significant contribution to the existing knowledge and literature on Igbo musical instruments and culture, by providing a comprehensive and updated documentation and analysis of their types, uses, and meanings in social institutions. The study will also have practical implications and applications for the Igbo people and society, by raising awareness and appreciation of the Igbo musical heritage among the younger generation and beyond, and by suggesting ways to preserve and promote the Igbo musical instruments and culture as sources of identity, empowerment, and social change.

This study will focus on the traditional Igbo musical instruments made by the Igbo people, and exclude the foreign musical instruments that are used in Igbo musical renditions. The reason for this scope is to highlight the indigenous and authentic aspects of the Igbo musical culture and to avoid the confusion and complexity caused by the integration and adaptation of foreign musical elements. The study will face some challenges and difficulties, such as the scarcity and inaccessibility of some Igbo musical instruments and sources, the diversity and dynamism of the Igbo musical culture in different contexts and times, and the ethical and cultural issues involved in conducting fieldwork and case study. The study will also have some assumptions and limitations, such as the assumption that the Igbo musical instruments and culture are homogeneous and stable, and the limitation that the study may not capture the full range and depth of the Igbo musical culture and its interactions with other musical cultures.

Igbo Musical Instruments

The Igbo musical instruments are not only used for making music but also for communicating to both humans and spirits, translating and expressing daily experiences and events, preserving the culture and history of the Igbo people. In the Igbo music organology, musical instruments are classified according to gender roles they play. Music is complemented by the male and female voices. Detailed account of Igbo musical instruments and their descriptions as recorded by Adrianna (2022) is stated thus;

Ekwe



Ekwe is a wooden musical instrument made from a tree trunk with a hollow and both ends covered. It has a cylindrical shape. It comes in various shapes and sizes. And two square holes are made on top of it. Ekwe is usually beaten with hard sticks. It is used for cultural dances, cultural events, and coronation.

Igba



Igba, like the ekwe is made from tree trunk with a hollow. One end of this cylinder is covered with animal leather while the other end is left open. It is beaten with the stick or hand or a combination of the two. This instrument is synonymous with merry making.

Ogene



Ogene is one of the most useful musical instruments in Igboland. It is bell shaped with hollow, made of metal and can come in a single or double. This is made of metal and can serve a lot of purposes but as a communication instrument, it is commonly used by town criers to communicate important information to villagers, It usually sounds early in the morning when the environment is still devoid of noise, when more people would be reached without the sound of objects, or vehicles etc conflicting with the sound of the ogene. It is first beaten to attract the attention of people and then follows the information or announcement that necessitated its being beaten. Even in market places, it could be sounded for the same effect of getting people's attention for information to be passed across.

Oja



This instrument is carved from wood and holes made in the wood. The ogbu oja (flutist) plays it with his hand and mouth by blowing wind into the mouth of the carved wood and controlling the escape of the wind with his fingers to make different sounds. oja is particularly useful for traditional songs and dances.

Udu



Played by tapping the open mouth of a hollow pottery of cylindrical shape drum, the udu, with the aid of the small round hole at the top side, produces a bass sound.

Ichaka



Ichaka is a an instrument made by fastening beads to a calabash. It could be just shaken or beaten to produce a rattling sound. It can be used to accompany other musical instruments.

Uboaka



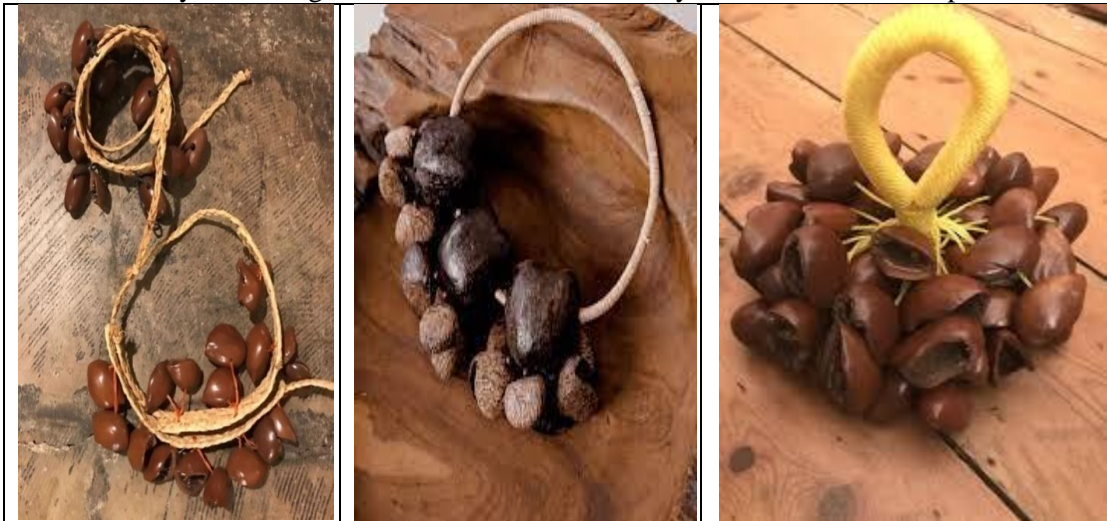
The ubo is one of the most interesting names of igbo musical instruments. Another name for this instrument is the thumbpiano. Its a super popular musical instrument in the southeast of Nigeria.

Ọdụ



Ọdụ is a generic name for Igbo musical instruments made from horns. Horns of different animals can be transformed into ọdụ and used for playing music.

Ebighgbo (2009) stated that “Okike, ọdụ mgbalo and Enenke are all horns or trumpets produced from bones or horns of wild animals. Each horn is accorded its respect and utility according to the values and norms attached to the animals from which it is produced. These norms and values of the animals are further transferred to the societal commitments” One ọdụ however distinguishes itself from the others: the ọdụ okike. This is a horn instrument made from elephant horn and it communicates royalty. The horn cannot be played for every Tom, Dick and Harry as it is only for important people in the society. It is only played during coronations, royal wedding, and conferment of chieftaincy titles or ozo titles. Ekpili



Ekpili, of the renowned Egwu ekpili brand of music, is a musical instrument formed by binding ekpili seeds together to a string. They are part of the instruments called shakers. Ekpili could be tied to the waist, worn close to the shoulder, tied to the legs or simply held in the hand and shaken or beaten to produce a sound. Dancers usually tie the ekpili shakers to any part of the body and as they dance, the movement occasioned n\by the dance shakes the ekpili and make it to produce a sound that rimes with the dancing steps of the dancers. This musical instrument is peculiar to the Igbo and the Ekpili, ichaka and ubo aka are the three major instruments used in narrating folktales which is a major preoccupation of egwu ekpili.

Ikoro



Ikoro is a very big drum. It is so bulky that it is unimaginable carrying it about. It is an important instrument for communication. Ikoro is not used for everyday life, it is rather used for important communication or for communications that require urgency where actions need to be expedited. In a town like Uga in Anambra State, ikoro is positioned at Nkwo Uga market, at the exact point where the four villages of Uga have a common boundary. This positioning is symbolic but also a vantage position to reach all the villages of Uga whenever the need arises.

Socialization

Sociology is the scientific study of society, including patterns of social relationships, social interaction, and culture. Socialization, according to Alfred (2023) is” the process whereby an individual learns to adjust to a group (or society) and behave in a manner approved by the group (or society).The basic

elements of socialization are communication, role identification, role performance, and culture. These elements regulate the behavior of the child in consonance with the approved norms and values. Family, schools, community, neighborhood, peers, mass media, religion, government, ethnicity and class have been identified as agents of socialization.

Socialization in the Igbo society

Socialisation is possible through social institutions. Social institutions exist to help individuals live their best lives in society. They are the building blocks of any functioning society of humans. Cmoore (2013) further states “A social institution is an interrelated system of social norms and social roles that are organized and provide patterns of behaviors that contribute to meeting the basic social needs of society”. Like every human institution, the Igbo people have different social institutions enshrined in their culture, within which the individual sees himself communicating interacting and playing roles with the Igbo culture dictating their everyday life and activities.

Igbo social institutions and musical instruments

Family

In Igboland one is only considered married only when the necessary cultural obligations of marriage have been met. A family is a product of marriage. Thus a man can take a woman in and even make babies with her but such cohabitation is not considered a family until the cultural obligations are met. Marriage in Igboland is a contract between two people but involving two families. Contracting marriage is a serious business and does not just end in one day. It can take as many as six to eight visits to the in-laws place before marriage is finally contracted. Each of the following steps correspond to a visit.(a) Fact finding: Here the groom first goes to discover the girl’s home without necessarily saying his intention (b) Meeting the biological parents of the girl and officially making one’s intention known. This is called *mmanyaajuju* or *iku aka*. At this stage the parents –in-law to be can start asking to know the intending in-laws better. (c)Paying a visit to see the extended family of the girl. It is after this visit the proposed wife is taken to his proposed suitor’s family for three market weeks i.e twelve days, to ascertain whether she could live in the new family as her home (d)A visit to take back the lady to her parent’s house for her decision to continue or not to continue with the marriage contact. At this stage if the lady is not satisfied with her discoveries in the suitor’s family ,she can opt out. (e) If the intending wife finds the suitor’s family habitable, a date is the fixed for paying the bride prize (f) A visit to finalize the negotiation with *Igbankwu*(traditional wedding).The traditional marriage is usually celebrated in pomp and pageantry. Though western instruments are now used, it used to be marked with traditional dances played with traditional musical instruments such as ichaka, oyo and ekwe. The young girls of the bride’s family play music to which they dance in merriment.

Note that each of the visits is accompanied by kegs of palmwine. It is a common parlance that one does not go to an in-law’s place empty handed. As the lady is going with the new family, she is escorted by young maidens from her extended family .who carry her belongings for her chanting and dancing. One of the most popular chants for this occasion is the song *Q laa*.

Q laa

Q laa. Q laa be ya.

Q laa. Q laa be ya.

Ngozi a laa

Q laa. Q laa be ya.

Nwamaranma

Q laa be ya.

English translation of Q laa

She goes, she goes to her home.

She goes, she goes to her home.

Ngozi goes...

She goes, she goes to her home.

A beauty

Goes to her home.

Ichaka and *andokpokoro* are played to give a rhythm to the song as maidens clap and dance their own to her new home. At this point, if it is a wedding of the royals the *odu* would also be sounded at intervals as the lady walks to her new home. Maidens were walked to their new families as marriage then were contracted with families from the same town or even villages. Presently inter racial and inter tribal marriages are rife thus the several visits to contract marriage have been drastically reduced. Even the accompanying musical instruments to the give the ambiance of the feast have been taken over by DJ’s who simply come with their already made music .These days sound systems are used to replace the

natural music that were used as instruments for wedding now overtaken by modernity as western instruments are used contrary to the olden times.

Education

Education in the Igbo society is a lifelong process. A lot of rites of passage take place to educate the Igbo person on discovering his roles and expectations for every stage of life in which he or she finds himself or herself from infancy to adulthood. These rites of passage educate the Igbo person on how to adjust as he climbs the social ladder. A rite of passage is a ceremony or ritual that occurs when an individual leaves one group to enter another. It involves a significant change of status in society, it is a metaphorical stripping away of old self for a new one. Each rite has an unwritten curriculum of what the initiates are expected to learn so assume his new role and position. Every stage of life in the traditional Igbo society is marked with a rite of passage. These rites of passage involve initiations of different types: initiation into puberty, initiation into manhood, female initiation into adulthood, initiation into the *ozo* title, initiation into the masquerade cult, etc The Igbo rites of passage act as guidelines for transiting from one stage of life to the next as well as a measuring tool to evaluate one's values and maturation against a collective community standard. The passing of each hierarchy in the rites of passage helps in the personal development of the individuals. These rites guide the children systematically into the world of responsibilities and consequences. Across Igbo land, the rites of passage into adulthood vary for male and female.

Folk narration

Because the Igbo are predominantly farmers, folktale sessions are usually after twilight when farmers have come back from the farm and the females have finished their house chores. Folk narrations and gatherings are used for education, entertainment and relaxation after the day's toil. Nwachukwu-Agbada (1991) posits that "Since it is usually done in an open air, the best period for it is during the dry season and when the moon is shining".(p.19). Sometimes this activity could be done at family levels where the narrations are done by parents or elders. But the one done communally seems to attract more youths since that is a forum for socialization and interaction.

Folk narration in Igboland is often punctuated with songs (refrains and solo) to which the listeners are expected to participate. These are used to make the narration lively and deter people from falling asleep while the narration is going on. *Epkili*, *ichaka* and *okpokoro* are the major instruments used to tune up the refrains and solos in the narration to which the listeners are expected to join or respond to.

Folk Dancing

Just like the folk narrations, young girls and boys also gather at twilight to learn traditional dances. Almost every age grade has a dance associated with it. The ladies traditional dances are played with the following instruments: *Udu*, *Ichaka*, *Okpokoro*, *Ogene*, *Igba*, *Ekwe* and *Aro*. *Udu* is mainly played by the female folk. Dance at moonlight affords maidens the opportunity to develop music abilities such as playing a particular musical instrument, voice grooming and development, dancing skills and at times role playing, as sometimes the music is theatrical eg. *Egwumamiwota* / mermaid dance, where a dancer is made to walk, dance and behave like the mermaid.

The same applies to the dance of the young men. The same skills are acquired and the same instruments are used but the role of the drum is more pronounced with the male folk who skillfully tap it to raise the tempo of the dance or to inform the dancers of the need to change their dancing steps. Dance festivals are usually organized where the different dancing groups showcase their new dance. This is usually preceded by *igbaputaegwu* when a new dance is performed for the entertainment of the patrons of the dancing group before it is presented to the outside world.

Iru Mgbede

Iru mgbede is a female rite of passage in Igbo land. It is the seclusion of girls who have attained puberty in a room. During this period the girls are treated like queens and are purposely well-fed, pampered, and beautified to attain a round figure deemed attractive for suitors. The girls are taken care of by older women who educate and prepare them for marriage and childbirth. The *Iru Mgbede* period typically varies from community to community ranging from three to six months. At the end of the period, the girls assemble at the village square, there they parade themselves at the admiration of their people and potential suitors. They are showered with gifts from friends, relatives, and loved ones. After the ceremony, they return to their normal lives, awaiting marriage.

In places like Ezzamgbo and Mgbo in Ishielu Local Government area of Ebonyi State, the young ladies are circumcised during this rite of passage into puberty and the period of healing corresponds to the fattening period after which the lady comes out to the village square, in beautiful adornment, to be admired and to mark the last day of the *irumgbede*. This journey to the village square is usually undertaken on foot and an escort holds up an umbrella to protect the maiden from sun rays that could damage her adorned skin. At the village square as many musical groups as there are initiates adorn the square, each representing the interest of the initiates. The big Ekwe, Igba and Okpoko are used to create music that calls for vibrant dancing steps to which the young lady just ceremoniously responds to and goes to take her seat. Young men, sometimes suitors, take turns to dance, responding vibrantly to the hot music, which the players give. The dancer on the floor ends the music by touching the big ekwe with one toe. He drops money to appreciate the musicians. *Ogene, Igba, Oja* and *Ichaka* are the commonest instruments used to create the required rhythm and ambiance for the male dancer. The playing of the instruments increases or reduces in tempo depending on the performance of the dancer.

Iwaakwa

Just like the girls, the boys also have some rites of passage that they undergo in the course of growing from childhood to adulthood. *Iwaakwa*, *mmanwu* cult are some of them. *Iwaakwa* which is an initiation into manhood, is common in some parts of Igbo land. Ehime Mbano, Ihite, Uboma, Obowo and Ahiazu Mbaise Local government area still hold dear to this 2-day initiation, where the 24, 25, and 26 year olds are initiated into manhood. Highlights of the initiation include the intending initiates coming out the first day to go and fetch clean water as requested by the older ones. Anyone that fetches dirty water is made to repeat the process. Wealth or social status does not exempt any initiate from performing this chore. Like this, seniors establish their seniority while the new entrants are taught to respect their elders by so doing. The initiates who performed the task well are allowed to go home while those that did not do it well are made to face forms of punishment as may be deemed necessary by the older ones. At home, while awaiting the return of the new entrants, their various families prepare native food for visitors that would come to receive the initiates on his return in the evening. This reception ceremony lasts till night. The second day starts with the blessing of wrappers in the church. These wrappers are the ones that the older initiates go to the various families to tie round the waist of the new initiates. Amidst musical performances, masquerade performances and cultural dances they now march to the palace where they now join in village meetings and take major decisions as fully fledged adult members of the community. It is worthy of note that only the traditional musical instruments are allowed for this occasion. All the traditional instruments that the players may wish to bring are acceptable.

Ọzọ

Ọzọ is a revered institution that is revered by every Igbo man. Just like the *Iru mgbede* and the *iwaakwa* are for the younger adults, the Ọzọ selects only the elderly for initiation. Though taking of the Ọzọ title is coveted by every adult, its membership is highly selective. Only adults with proven integrity and wealth are initiated into this cult. According to Nweke (2019), taking the Ọzọ title transforms one "both in character and otherwise, the watchword of the members becomes objective truth, justice, equity and fairness. They reject corruption, injustice." (p.54). These attributes are necessary because the Ọzọ title is not just a class symbol but elevates one to a position where his words are held in high esteem and the person is expected to join hands with the ruling class to seek for the betterment of the locality that conferred him the title. It is therefore, also a political position.

The process of initiation takes several days. The following activities which must be performed, explain the long period of the conferment of the title:

- Notice of intent and announcement.
 - Ibu ego ọzọ (Responding to the financial exigencies of the conferment) and fulfillment of rites
- The title conferment ceremony
- The ọzọ dance
- The fattening/recovery period
- Ịzụahịaọzọ (Market outing)

The last two days of conferment are marked by a lot of musical performances and dances: all with local instruments, with ọdụ, ọpi, igba, ọja, ekwe, ogene, and ịchaka playing major roles.

The masquerade cult

The masquerade in Igbo land is called: “*Mmanwu*”: a word coined from two Igbo words *mma* and *onwu* meaning beauty and death respectively. Thus it believed that *mmanwu* is the spirit of the dead. The institution of *mmanwu* is a cult and only the males initiated into it participate in its activities. Some *mmanwu* operate during the day where they are clearly visible and can serve for entertainment or for sanitizing the society. Masquerades can attend dance festivals but that does not explain the whole meaning of their existence. Such masquerades are usually adorned with colourful attires and are characterized by their various performances of harassment, music and dance. Their followers, who are also the people that adorn the masquerade accompany it to places for performance. Examples of such masquerades are Iga, Adanma, Nkita Oku.

Oja, ichaka, alo,ogene,opi,oyo are major instruments for these masquerades. Some masquerades are good dancers and such masquerades are also accompanied by igba and ekwe to the arena where they dance to entertain the audience. There are however those that only their sounds and noises are heard and they operate only at night. They are the night masquerades. Such is the case of Achikwu and agumu. Sound is the main tool for them. The voice of the masquerade screams in such a way that it is heard throughout the village. Such masquerades do not require a beautiful adornment but a fearful one as they aim at instilling fear. Their performances are all geared towards protecting the village or punishing or executing criminal.

Royalty

Royalty is an institution of its own trailing with it a lot of other ceremonies such as coronation, appointment of cabinet members and giving chieftaincy title to worthy sons and guests. *ofala*, and *igwaro* are some of the festivals associated with royalty.

Two major instruments are particularly important when performing for royals. The first is the *Odu*, a gigantic musical instrument made to serve as a flute, constructed with elephant tusk covered with leather. It produces a deep sound and its sound is very far reaching. Only the royals, the chieftains and their family members enjoy the privilege of the *Odu* being played for them when they are celebrating. The second instrument that could be played for the royals is the *Ikoru*. This is a particularly big drum which its sound travels far. It is used to announce an event. In some Igbo towns it is kept at the town centre where villages meet. With this location, once the *ikoru* is sounded, it sends an instant message to all the villages that their attention is needed. Whenever the sound of *Ikoru* is heard, villagers come out en masse to answer the clarion call. *Ikoru* is used to call the villagers to a coronation, a chieftaincy title taking, burial of a king or even an emergency.

Festivals

Festivals provide a medium for interaction where individuals come together to make merry for one reason or the other. Some of these festivals are uniformly observed in most Igbo communities while some of them are not.

The yam festival

The yam festival seems to be uniform all across Igbo land. It is celebrated every year between July and October to thank God who granted a bumper harvest of yams. It is worthy of note here that it is yam that is the only farm produce that is being celebrated in Igbo land as it is considered the king of yams. In some towns like Uga in Aguata Local Government Area, the day before yam festival, the king enters his farm and harvests the assumed first yam of the harvest season, at the full glare of the cabinet members and the *Igwe*'s kindred. The harvested yam is lifted up as the first harvest of the year and *mkponani* (local bomb specially formulated to announce events) is detonated, then the *odu* is heard after which other merry making and feasting starts.

Dancing groups take turns to display their new tunes and dancing steps, each allocated as much time as would be necessary at the end of which they leave the dancing circle and give room for others to take their turns. *Oja*, *Ekwe*, *Ogene*, *aro* and *Igba* of different sizes and shapes are randomly used to provide several arrays of sound, tempo and pitch necessary to make good music, create the move and aid the dancers. Yam is prepared into different dishes by the women married into the *Igwe*'s family and served to the villages. This part of the new yam festival is celebrated at the palace.

Uncommon festivals

Many festivals abound which are peculiar to some towns and celebrated by them alone. In Anambra State the following sectional festivals such as *Obuofọ* in Uga, Amanwulu in Achalla, Awka North, Imoka in Awka, awoidemili in Idemili are only celebrated by villages who instituted them.

Obuofọ is celebrated in Uga to remember the Uga warriors who fought against the Whiteman's dominion during the colonial era. The names of the warriors are mentioned in appreciation. Some Uga indigenes are also remembered for the saboteur role they played in conniving with the whites after receiving bribes with them. This finally led to the capture and dominion of Uga. The heroes are remembered with passion and gratitude while the names of the saboteurs are remembered with indignation and disdain and serve as a deterrent for others that would want to tow that path in the future. Thus there is no gain saying the fact that these festivals are not only entertaining but educative.

Each year *Obuofọ* is celebrated, the history of Uga is re-narrated to the hearing of all, including the youths who become parents later and relate the history to their offspring. This festival is always celebrated on the 26th of December with a lot of masquerades and traditional dances gracing the occasion. Of all the traditional dances that display on the *Obuofọ* day the most significant is the *egbenuofa* dance, danced by men between the age brackets of 35 and 40. The dance is more of a theatrical display. War instruments such as guns, machetes, bows, arrows and pots of charm are carried and displayed in the dance, while the dancers pretended at intervals to shoot or attack an enemy. The tunes given for the dance are hot to rime with the swift and energetic dancing steps of the dancers who are assumed warriors. *Igba* of different sizes, *ekwe*, *oyọ*, *oja*, *okpokolo* are played as they chant and vibrantly dance to war songs.

Politics

Politics is an important social institution. Even though the Igbo community is historically known to be republican in nature, the Igbo communities are governed through the chief, his cabinet, titled men and age grades. Major decisions are taken by them and communicated to the people. Sometimes an emergency would arise that would require the attention of all the community. War is one of such emergencies that would require everybody's attention. The *Ikoro*, that great, revered musical instrument is used for emergency calls. This could be used when there are intruders that need to be immediately flushed out or the territory is threatened and there is need for a prompt response. The villagers answer the call promptly and they gather together to hear why the *ikoro* sounded.

If it is a war situation, the young men are brought together and the level of the provocation of the enemy marshalled out step by step to them as their anger and adrenalin are being worked up. The youths then start chanting war songs like

War song	War song English translation
<i>Onye a kpakwananwaagu aka n'ogu Ma o dindu ma o nwuruanwu</i>	<i>Let no one touch the tail of the baby lion, be it dead or alive.</i>

The youths can with the war chant go straight to the scene of action. *Ekwe*, *okpokolo* play a major role in such war chants.

Justice and punishment

According to Oraegbunam (2010) "the Igbo believe that no violation of divine law would go unpunished." Evil doers are punished and sometimes ostracised. On some institutions lies the onus of ensuring compliance to very important societal norm. Some of those institutions as listed by salor.org include "the masquerade societies, age grades as well as the assemblage of lineage elders who hold the "ofọ". However, punishments are emitted when general consensus is reached.

Acts that are considered criminal that could attract punishment include stealing, raping, having canal knowledge of a biological parent, selling a portion of land that belongs to the gods, desecrating the gods, maiming, witchcraft, child birth out of wedlock, sacrificing or selling family members, continuous threat to life etc.

Punishments can range from beating, flogging, tying hand and feet together and left to suffer, insistence on open confession, banishment from the society and in cases where threat to lives is involved, death

sentence can apply. But for capital punishment, other deterring punishments are accompanied with songs. (*egwuikpem*).

Conclusion

Every facet of the African life is enshrined in music. Music serves not only as a medium for entertainment and social relationship but also serves to give identity. Constructing the Igbo person also entails teaching the Igbo music. Igbo music varies and these variations bring about the use of different instruments. Instruments vary according to the type of music one wants to play. The extent of use and appreciation of music is closely linked to a person's culture, upbringing and way of life. Certain instruments have been known to provoke certain actions and behaviours, or down tension or even evoke emotions.

The Igbo culture is what gives identity to the Igbo person and identity is what distinguishes one human being from the other. Igbo culture and Igbo music are interwoven and inseparable. Socialisation in Igbo culture is enshrined in music. Prince Morroco Maduka, Mike Ejeagha are musicians of Igbo descent who rose to limelight for the local instruments they used in their folk narrations thus giving credence to the fact that our music is distinguishing and appreciated by all and sundry. Socialisation is possible through social institutions. Social institutions exist to help individuals live their best lives in society. Family, education, religion, royalty, religion, politics, festivals are major social institutions that play a major role in socialization in Igboland. The role of music in socialization, as well as the musical instruments associated with these agents of socialization cannot be overemphasized.

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