

**ETHNOMUSICOLOGICAL STUDY OF *OMABE UTURU NWEZE ENUNU* OF NGURU,
NSUKKA, ENUGU STATE, NIGERIA**

BY

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PG/MA/13/65347

**DEPARTMENT OF MUSIC
UNIVERSITY OF NIGERIA NSUKKA**

NOVEMBER, 2016

TITLE PAGE

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**A PROJECT REPORT SUBMITTED TO THE
SCHOOL OF POSTGRADUATE STUDIES OF THE UNIVERSITY OF NIGERIA
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF A
MASTER OF ARTS (M.A) DEGREE IN MUSIC**

NOVEMBER, 2016

DEDICATION

To my Parents and those who helped to let this work see the light of the day, including late Chief Ugwu Agbo Odachi Obayi and Mrs. Obayi Bridget Idenyi, Paul Martins Obinnah Obayi (Pauloo), and Joseph Ezugwujah Ezearuah

ABSTRACT

Omabe music of Nguru Uturu Nweze Enunu at *Ogba-Agu* is one of the most important ceremonial music in life of Nguru *Omabe* practitioners. This research investigates *Omabe* Music of Nsukka an ethnomusicological study on *Omabe* music of Nguru Uturu Nweze Enunu at *Ogba-Agu* with regard to its origin and in terms of the internal and external factors that have affected it. Passive and participant observational oral interviews were the instruments used in the field to observe the *Omabe* groups in the cult hutch houses. Those topical issues on *Omabe* music of Nguru Uturu Nweze Enunu are restructured to serve as a framework for the coherent realization of the objectives in the vocal music and the structural elements of instrumental ensemble studies. The summarization, observation, and recommendations were based on the findings.

APPROVAL PAGE

THIS PROJECT REPORT HAS BEEN READ AND APPROVED AS MEETING THE REQUIREMENTS FOR THE AWARD OF DEGREE OF MASTER OF ARTS (M.A) IN THE DEPARTMENT OF MUSIC, FACULTY OF ARTS OF THE UNIVERSITY OF NIGERIA, NSUKKA.

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CERTIFICATION

THIS IS TO CERTIFY THAT I AM RESPONSIBLE FOR THE WORK SUBMITTED IN THIS PROJECT, THE ORIGINAL WORK IS MINE EXCEPT AS SPECIFIED IN THE ACKNOWLEDFEMENT AND REFERENCES, AND THAT NEITHER THE THESIS NOR THE ORIGINAL WORK HAS BEEN SUBMITTED TO THIS UNIVERSITY OR ANY OTHER INSTITUTION FOR THE AWARD OF A DEGREE

OBAYI, DAVID CHUKWUDI

NOVEMBER, 2016

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He also gives thanks to the performing musicians members of the *Omabe* Music of *Nguru Uturu Nweze Enunu* at *Ogba-Agu* in *Portharcourt* a belonging cult clan hall of *Attama Ezema Oshiekere Ovuru Uzo Nwonyishi Anyi* Mr. *Ugwu Asogwa Nwa-Obayi*. A leader of entire *Omabe* performing *Nsukka* communities for making themselves available and accessibilities as well as

performing for this research on observational study with a case study of the *Omabe* Music of Nguru Uturu Nweze Enunu at *Ogba-Agu* in Portharcourt secret cult hall.

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Table of Contents

Cover Page:.....	i
Title Page:.....	ii
Approval Page:.....	iii
Certification:.....	iv
Dedication:.....	v
Acknowledgements:.....	vi-xi
Table of Contents:.....	xii
Abstract:.....	xxi

CHAPTER ONE: INTRODUCTION

1.1 Background to the study:.....	I
1.2 Statement of the problem:.....	2
1.3 Purpose of the study:.....	2
1.4 Importance or significance of the study:.....	3
1.5 Scope of the study:.....	4
1.6 Need of the Study:.....	4

1.7 Research question:.....	5
1.8 Scope and limitations of the study:.....	5

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1 Definition of <i>Omabe</i> Music of Nsukka:.....	7
2.2 Lejjah and Sources on <i>Omabe</i> Music Origin:.....	8
2.3 Ede-Oballa and Sources on <i>Omabe</i> Music Origin:.....	9
2.4 Ugbanne Ajima Source on <i>Omabe</i> Music Origin:.....	10
2.5 Nguru Source on <i>Omabe</i> Music Origin:.....	12
2.6 Cultural Background of Reviewed Literatures: Essays and Commentaries:.....	13
2.7 The Development / General Historical Background:.....	14
2.7 (i) Development of Nguru Uturu Nweze Enunu:.....	15
2.8 Sponsorship:.....	16
2.9 Structural Hierarchical Order of Mask and Masquerades:.....	18
2.9 (i) <i>Omabe Onyekurunye Zaa</i> :.....	21
2.10 Initiations:.....	22
2.1.0 Headpiece: (i) After <i>Omabe Nkpunanor</i> Festival:.....	23

2.1.1	Departure Hours for Ugwu Idije after <i>Omabe Nkpunanor</i> Festivals:.....	25
2.1.2	Why <i>Ovuru-Uzo Nwonyishi Anyi</i> Lead <i>Ugwu Idije</i> Back-Every Twenty-Eight (28) day:...	25
2.1.4	Happenings in Everyday of 28 days before <i>Ugwu Idije</i> Returns:.....	27
2.1.5	General Characteristics in Traditional:.....	30
2.1.6	Characteristic Ensemble:.....	32
2.1.7	Functions and Impact in the Traditional <i>Nkpunanor</i> Nsukka:.....	34
2.1.8	A Calendar of <i>Omabe</i> Nsukka Festivals:.....	35
2.1.9	Relationships with Entire <i>Omabe</i> Nsukka People's Communities:.....	38
2.1.10	Preparations and the Role of <i>Ovuru Uzo Nwonyishi</i> :.....	39
2.1.10 (i)	Before the <i>Omabe Nkpunanor</i> Festival, take Place:.....	40
2.1.01	During the <i>Omabe Nkpunanor</i> Festival part of <i>Ovuru Uzo Nwonyishi Anyi</i> Leads:.....	40
2.1.02	Preparations for <u><i>Omabe Ihe n'owerre</i></u> Nsukka Festival:.....	42
2.1.03	Preparations for <i>Omabe Nru</i> Nsukka Festival:.....	42
2.1.04	Organizational of <i>Omabe</i> Festivals:.....	43
2.1.05	Present and Past Types of <i>Omabe</i> Cult Halls:.....	45
2.1.06	<i>Omabe</i> Cult Houses in each <i>Nkpunanor</i> Community / Communities:.....	46
2.1.07	An Anthology of <i>Omabe Nkpunanor</i> Halls:.....	48

2.1.08 A List of Things to be done before 01 February:.....	50
2.1.09 The Arrival <i>Omabe</i> Ceremonial Music:.....	52
2.1.09 (i) End of <i>Orie Day</i> market music performance:.....	56
2.1.0:10 Preparations for <i>Omabe</i> Departure: Procedures on <i>Omabe</i> departure characterization:.....	57
2.1.0:11 Influences and Significance of <i>Omabe</i> Uturu in the Life of Nsukka People:.....	59
2.1.01:12 A map of Nsukka as the Igbo <i>Omabe</i> Performing Community:.....	63
2.1.01:13 Summaries:.....	64

CHAPTER THREE: THE RESEARCH METHODOLOGY

3.01 Recruitment and Training of the <i>Omabe</i> Musicians and the Techniques of Acquisitions:.....	65
3.02 A Generalization of Background of the Instrumental Technique:.....	65
3.03 Fieldwork note and Commentary Statements of the field Problems Encountered research.....	66
3.04 Instrumentation Ensembles:.....	69
3.05 Instrumental Learning Styles:.....	70
3.06 Involvements of Membership:.....	74
3.07 Leadership and Leadership Roles: Leadership Select / Quality:.....	74
3.08 Leadership roles discharged in Nguru Uturu <i>Omabe</i> music group:.....	75

(i) The leadership role:.....	75
(ii) <i>Omabe</i> Uturu as a leadership matter or head:.....	75
(iii) All other necessary arrangements are done at cult hall in readiness for <i>Omabe</i> visitation:..	76
(iv) Collection of belonging <i>Omabe</i> items to facilitated the <i>Omabe</i> music performances:.....	76
3.09 Costumes of <i>Omabe</i> Masquerades and the Headpieces Cloths: Outlaying:.....	77
(i) Sources and design of headpiece:.....	77
(ii) Rehearsal day:.....	79
(iii) Time and duration:	81
(iv) Value time:.....	81
3.01:1 Gender Roles-Outlines:	82
(i) Formation of <i>Omabe</i> music dancersø accord by <i>Oha</i> Nsukka oral collective perspective:.....	82
(i)a) Formation of individual field study to equate the <i>Oha</i> Nsukka oral group perspective:....	83
(ii) Movements:.....	83
(iii) General tradition of dance steps:.....	84
(iv) Instrumentalistsø formations:.....	85
(v) Sequence of the dance:.....	86
(vi) Dance styles of <i>Attama Oshiekere Ovuru Nwonyishi Anyi</i> : Dance styles and Procedural:..	88

(vii) Display of their *Ayoo Ogidi* and music for dance by the instrumentalists designed for headpiece *Attama Ezemma Oshiekere Ovuru Nwonyishi Anyi Ugwu Asogwa Obayi*:.....89

3.01:2 Overall Song Repertoires: Indigenous System of the Vocalization in Topical Issues Outlines:.....91

(1) Title of the song: *Odo nwememe ooh*:.....91

(2) Title of the song: *Umu anumanu nile ebechere nigwu*:.....92

(3) Title of the song: *Egwu Ovuru uzo*:.....93

(4) Title of the song: *Egwu Ogwume Agala*:.....94

(5) Title of the song: *Egwu Ndi Chiri Echichi Omabe* in Nguru Uturu Nweze Enunu:.....94

(6) Vocal Music Ensemble Notations in Music Practical Performance Manuscript in Chapter 3.01:2 of the Page..... 95

3.01:3 (a) Entire Song Repertory of the Vocal Music Ensemble in Combination of the Instrumental Music Ensemble of the Xylophones and Other Percussion Instruments Notations; Indigenous system of the vocalized ensemble in combination of the instrumental ensemble in topical issues outlined:.....95

(1) Title of the song: *Anyi apaliri ije ogwube, anyi je gi de ije ogwube agaala-oo-ooh*:.....95

(2) Title of the song: *Uje ebia fere fere n'ula ngha di aka-gha-aa*:.....95

(3) Title of the song: *Nkpunanor Nsukka Asado nwa yoo, nwa yoo, nwa yoo-oo-ooh*:.....96

(4) Title of the song: *Edi Ogbenne nwa akawo Ododo*:.....96

(5) Title of the song: *Inaa akoro* :.....96

(6) Title of the song: <i>Ojere be onye nwe onye nne</i> :	96
(7) Title of the song: <i>Mrigburu rigbue onye oso</i> :	96
(8) The vocal music ensemble in combination of the instrumental music ensemble of the xylophones and other percussion instruments notations in music practical performance manuscript in Chapter 3.01:3 (a) of the page:	96

CHAPTER FOUR: PRESENTATION

4.01 Vocal Music of <i>Omabe</i> Music of Nguru Uturu Nweze Enunu:	97
4.02 Vocal Music:	97
4.03 Medium (Mode of Presentation or Delivery):	98
4.04 Form:	98
4.05 Texture:	98
4.06 Vocal and Instrumental Type:	98
(i) Vocal Type:	98
(ii) Instrumental Type:	98
4.07 Sound Background:	98
4.08 Harmony (Division of Parts) Instrumental or Vocal:	99
4.09 Names of the Instruments Used and Roles Played within the <i>Omabe</i> Vocal Music of the <i>Omabe</i> Music of Nguru Uturu Nweze Enunu:	99

(i) Human Voice:.....	99
(ii) Xylophone:.....	99
(a) Rhythm:.....	99
(iii) Key of the Vocal Music:.....	99
4.10 Interval Employed:.....	99
4.00.0 Instrumental Ensemble of <i>Omabe</i> Music of Nguru Uturu Nweze Enunu:.	100
4.00.1 Name of Instruments Used and Roles Played within the <i>Omabe</i> Music Ensemble of Nguru Uturu Nweze Enunu:.....	101
4.00.2 <u><i>Omabe</i> music vocalist or praise chant within the ensemble:</u>	104
4.00.3 Developmental motif:.....	104
4.00.4 Rhythm:.....	104
4.00.5 Medium: (Mode of Presentation or Delivery) :.....	106
4.00.6 Texture:.....	106
4.00.7 Instruments used:.....	107
4.00.8 Intervals employed:.....	107

CHAPTER FIVE: SUMMARIZATIONS, AND OBSERVATIONS

5.1 Summarizations of the Presentations:.....	108
5.2 Observations from the Studies:.....	109
5.3 Recommendations for Further Studies on Ethnomusicological-Bases:.....	110
5.4 Limitations and Suggestions for Further Studies:.....	111
Reference:.....	112
Bibliography:.....	113
Newspaper Articles:.....	114
Oral Interview Sources:.....	114
Electronic Media:.....	114
List of Figures:.....	117
List of Appendices:.....	124
Appendix A:.....	124

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Omabe is a secret society practiced by male extraction of Nsukka people. It is a custom that has been from time immemorial, with a vague trace of its origin. However, some part of Nsukka people claimed that it is a spirit manifest. The majority believe the *Omabe* came from the anthills. Many *Omabe*-practicing communities among the three autonomous communities in Nsukka, such as *Nkpunanor*, *Nru*, and *Ihe n'owerre* believe that *Omabe* ritual is a musical culture borrowed from *Igala* and *Idoma* societies as two none Igbo communities, sharing a common boundary with Nsukka north, Enugwu Ezikke. Moreover, southern Nsukka parts, *Unadu*, *Itch Agu*, *Nkalagu-Obukpa*, down to *Okwutu* and *Anuka* autonomous communities of Nsukka constituencies, Enugu state, Nigeria also constitute the part practicing *Omabe*. This research work therefore, underpins the literature of ethnomusicology as it examines the structural, organisational and the vocal content as well as the instrumentality of *Omabe* music in Nguru Nsukka region.

This study is set to probe into the issues that surround *Omabe* Music of *Nguru Uturu Nweze Enunu* music as historical or cultural developments of Nsukka region.

1.2 Statement of the Problems

Omabe music of Igbo Nsukka belong to the genre of traditional music. It has been undergoing changes since its adaptation by Nguru people. Like all ethnic music, traditional issues inform *Omabe* music of Nguru Uturu Nweze Enunu creativity and practice. The study of *Omabe* music of Nguru Uturu Nweze Enunu in *Nkpunanor* component of Nsukka Senatorial Zones is hard to come by in literature. There is therefore, need to track the changes that have shaped *Omabe* music of Nguru Uturu Nweze Enunu in Igbo Nsukka evolution.

The project sets out to describe the *Omabe* music of Nguru Uturu Nweze Enunu in terms of finding out the ethnomusicological structural elements in the vocal music of *Omabe* music of Nguru Uturu Nweze Enunu and Instrumental ensemble of *Omabe* music in Nguru Uturu Nweze Enunu

1.3 Purpose of the Study

The aim of the study is to describe the origin, uses, styles and development of the *Omabe* music of Nguru Uturu Nweze Enunu in Nguru as part of *Nkpunanor* Nsukka communities with a particular reference to its vocal music and instrumental ensembles. It seeks to give the earliest account of *Omabe* music and find out its cultural developments in Nsukka zones that led to the upshot of *Omabe* music of Nguru Uturu Nweze Enunu.

The researcher feels that there is a need to carry out this study particularly from the time *Omabe* music was introduced to Nsukka community in order to understand its origin and the cultural diffusion that characterized the adoption.

The objectives of this study are to:

- (1) describe the ethnomusicological contents of *Omabe* music of Nguru Uturu Nweze Enunu vocal music of the Northern Igbo Nsukka region.
- (2) describe the structural elements of instrumental music ensemble *Omabe* music of Nguru Uturu Nweze Enunu.

1.4 Significance of the Study

This *Omabe* music of Nguru Uturu Nweze Enunu study may enrich the cultural and creative arts curricula in our educational institutions: primary and secondary schools in Nguru

community, and tertiary levels in Nsukka indigenous institutions. This study will no doubt place *Omabe* music of Nguru Uturu Nweze Enunu in a cultural map of Nigeria. This is a fact because *Omabe* music of Nguru Uturu Nweze Enunu is one of the glaring pieces of evidence of cultural uniqueness and self-identity in the life of Nguru people.

1.5 Scope of the Study

The study focuses on the descriptive nature of the organizational organism of *Omabe* music of Nguru Uturu Nweze Enunu as a traditional music in Igbo Nsukka culture. It examines the structural features of *Omabe* festival. It also explores the instrumental ensemble of the *Omabe* music of Nguru Uturu Nweze Enunu.

1.6 Need of the Study

The researcher feels that there is a need to carry out this case study particularly on entire Nsukka communities in order to gather facts to guide against presumption concerning the features of *Omabe* music of Nguru Uturu Nweze Enunu music and its instrumental music ensembles.

Materials on *Omabe* music of Nguru Uturu Nweze Enunu ritual and music festivals in Nsukka Senatorial Zones are scarce. This project centres on *Omabe* music of Nguru Uturu Nweze Enunu cult music. It aims to make the musical materials of Nguru Uturu Nweze Enunu *Omabe* readily available for use.

Finally, the need for this is to describe and explain *Omabe* music of Nguru Uturu Nweze Enunu of *Nkpunanor* Nsukka thereby bringing it to limelight, so that distinctions and similarities of the various forms of *Omabe* music of Nguru Uturu Nweze Enunu may be known.

1.7 Research Question

The following research questions were framed for the realization of the objectives of the *Omabe* music of Nguru Uturu Nweze Enunu in Igbo Nguru Nsukka study:

- (1) What are the structural features of *Omabe* vocal music of Nguru Uturu Nweze Enunu in Northern Igbo Nsukka region?
- (2) What are the structural elements of instrumental ensemble of Nguru Uturu Nweze Enunu *Omabe* music of Igbo Nsukka ensemble?

1.8 Scope and delimitations of the Study

- (1) The area of our study is description of the ethnomusicological contents of *Omabe* music of Nguru Uturu Nweze Enunu *Omabe* vocal music of the Northern Igbo Nsukka region.
- (2) To describe the structural elements of instrumental ensemble of Nguru Uturu Nweze Enunu *Omabe* music of Igbo Nsukka district. However, this study will not cover the whole *Omabe* music of Igbo Nsukka in general, we are only interested in *Omabe* music of Nguru Uturu Nweze Enunu in *Nkpunanor* Nsukka communities. In addition, the scope of this research is limited to scrutinizing the structural elements of *Omabe* vocal music of Nguru Uturu Nweze Enunu of the Northern Igbo Nsukka region such as medium (mode of presentation or delivery), form, texture. The study will also examine the Vocal and Instrumental type of the music: (i) Vocal type and (ii) Instrumental type, sound background, harmony (division of parts), instrumental or vocal, names of the instruments used and roles they play within the *Omabe* vocal music: (i) Human voice and (ii) xylophone-rhythm, (iii) key of the vocal music and interval employed. (3) On the

other hand, it will describe the nature of instrumental *Omabe* music ensemble of Nguru Uturu Nweze Enunu of Igbo Nsukka concerning the name of instruments used and roles played within the ensemble. *Omabe* music vocalist or praise chant within the ensemble, developmental motif, and rhythm, medium: (mode of presentation or delivery), texture, instruments used, intervals employed within the arrangements in *Omabe* music ensemble which may or may not on the generalized note of characteristic of African music we have been hearing since time immemorial. It will also describe in full the work of the percussion instruments in *Omabe* Music of Nguru Uturu Nweze Enunu and to ascertain whether they are supporting *Omabe* xylophone.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter was the introductory / historical background coverage of *Omabe* music of Nguru Uturu Nweze Enunu of Igbo Nsukka cultures that examined *Omabe* music of Nsukka as a decisive factor of shedding lights on a methodological terminology of the *Omabe* music of Nguru Uturu Nweze Enunu in Igbo Nsukka cultures. This study refute or corroborates the claims that many Nsukka performing *Omabe* communities acknowledged Lejja the *Omabe Ishi Odo Mmawu* or *Ishi Odo Omabe*. The general impression was Lejja is the first community that practice *Omabe* amongst the Nsukka communities.

2.1 Definition of *Omabe* Music of Nsukka

Irobi (1500-2007) defined *Omabe* music as the Igbo Nsukka culture which *Omabe* music of Nguru Uturu Nweze Enunu is a product of. His study found that Caribbean *Omabe* ritual is traceable to *Omabe* Nsukka. His study probed into the structure and system of *Omabe* practice in Igbo Nsukka. Through his close cultural examinations carried out is that, the *Omabe* dance is the continuity between African forms of celebration and dance, that was trans-located to the New World as a typical festival drama of Nsukka-Igbo, Nigeria. In addition, this carnival celebration is still extant throughout the Caribbean. The unique, pre-European contact rituals and festivals of *Omabe* Nsukka a term that its influences resulted in product of *Omabe* music of Nguru Uturu Nweze Enunu in West African cultures convey meaning in ways similar to writing, with all emphasis given to style and structure. He also related the interests in comparative studies such as the similarities in significance and meaning in both *Omabe* and Caribbean carnival performance to prove that this type of African tradition was not ~~÷sunderø~~ as some scholars

suggest, but instead became creolized while retaining its basic meaning. In summary, this study is concentrated on Igbo Nsukka in reflection of *Omabe* music styles as part of defining the terms in *Omabe* music of Nguru Uturu Nweze Enunu in collaboration with African music culture and *Omabe* Caribbean carnival performance acculturation-worldview.

2.2 Lejjah and Omabe Music Origin

According to this first interview with Papa Nnanyi Onogwu Obayi Attah Nsukka (a man with 44 years old of *Omabe* experiences), the Secretary of *Oha* which comprises three Nsukka autonomous communities, *Isiakpu*, *Echara* and *Umakashi*. The *Omabe* Nguru Uturu Nweze Enunu at Ogba-Agu Portharcourt Nguru Nsukka urban originates from Adada River. He explained that when *Omabe* Nguru Uturu Nweze Enunu at Ogba-Agu Portharcourt Nguru Nsukka urban wishes to return or depart to his ancestral land it follows through Awka at Anambra State straight to River Niger. Onogwu explained that in justification to the above statement that at Awka that there is a particular village called ‘*Nshi-Omabe*’ that *Omabe* Nsukka was entertained with music together with food and drinks as it journeys to the land of its ancestral home. It is commemorated before it proceeds to the River Niger,. On the other hand, this musical ceremony may take place in upon *Omabe*’s return or departure. However, Onogwu maintain that *Lejja* is the leader of all *Omabe* practicing communities in Nsukka but Nguru part of *Nkpunanor* ward is the leader of three autonomous Nsukka *Omabe* performing communities in Nsukka urban areas. Of which the *Ovuru Uzo Nwonishi Anyi* is the leader of all masks, and masquerades, and belongs to the clan of *Omabe* Nguru Uturu Nweze Enunu at Ogba-Agu Portharcourt Nguru Nsukka urban.

2.3 Ede-Oballa and Omabe Music Origin

Mr. *Omeje Asogwa* who is now late is the head of Ede-Oballa and the head of *Omabe Umunna*, a collection of Ede-Oballa people of Nsukka town. He said that oral histories from the *Ede-Oballa* maintain that *Omabe* started in *Lejja* through a man who came to a particular community called Ebara and saw many a flies flying out in thousands from a stone heap, with their wings, which are cellophane like making buzzing sounds: “U-huu huu huu huu huu, U-huu huu huu huu huu, U-huu huu huu huu huu, U-huu huu huu huu huu.” Thereafter the man in attempt to imitate the flies’ buzzing sounds brought a spider cob-web with a branch of a grass stick called (“*Owa*”) in *Lejja* Nsukka language, notched the two edges of the stick grass cob-wedded it with the spider net like band, and then perforated a hole on top of it. He then placed his mouth on the hole and blew it and it made such sounds like the type from the flies that were flying out from the stone heaps and within a twinkle of an eye, *Omabe* emerged out of nowhere.

However, Ede-Oballa acknowledged *Lejjah* as the *Ishi-Odoh Omabe* or *Ishi-Omaba* as their dialectical tone sounds similar to *Lejjah’s* intonation. There are divergent views of the cultural origin of Ede-Oballa people. Some distanced their cultural origin from Nsukka urban while so many Nsukka areas pointed out that Ede-Oballa share cultural identity with Edem-Ani Nsukka. They are of the view that their *Omabe* origin is among the Igbo Ahaba *Omabe* performing communities believed to be borrowed culture from *Igala* Kingdom. Since Ede-Oballa see Edem-Ani as their ancestral origin, it then implies that *Ovuru Uzo Nwonyishi Anyi* from *Omabe* Nguru Uturu Nweze Enunu cult group at Ogba-Agu Portharcourt Nguru of *Omabe Nkpunanor* Nsukka urban is by extension their leader. Because the Nguru that *Ovuru Uzo Nwonyishi Anyi* came from is the leader of all the *Omabe* performing communities in Nsukka and their neighbourhoods with the exception of *Lejjah* since it is believed that *Omabe* came to

Nsukka town through *Lejjah*. It was through speaking in this context that *Lejjah* is referred to as Igbo *Odoh* or Igbo Omaba. That is why *Lejjah* in Nsukka senatorial constituencies is popularly known as *Igbo n' Eti Odo-Eti Omaba*.

2.4 Ugbenne Ajima and Omabe Music Origin

Mr. *Ugwokeja Utazi* 120 years old of *Omabe* experiences) interviewed on December 29 (2015) on the subject matter of *Ugbenne Ajima* and *Omabe* music of Nguru Uturu Nweze Enunu origin also said that *Omabe* came through *Ugbenne Ajima* in *Uzo-Uwani* local Government to Nsukka town. He said that it is evident from a question often asked on the *Omabe* xylophone that *Kedeke maa Nsukka lile n'ala ubochi Oriema nke Ugabelle Ajima n'ala oge Nkwo* meaning ÷why is it that the rest of Nsukka communitiesø commemorate *Omabe* festival and masquerade outing on *Orie day* whereas, *Ugbenne Ajima* celebrate theirs on *Nkwo day* .øø (1)This implies that *Omabe* came through *Ugbenne Ajima* to Nsukka town, (2) that the day *Ugbanne Ajima* started the *Omabe* was *Nkwo day*, (3) other Nsukka people borrowed from *Ugbanne Ajima* on *Orie day* as a day of commemoration of *Omabe* Nguru Uturu Nweze Enunu cult group. (4) Consequently, Nsukka people maintained the practice on *Orie day*. *Ovuru Uzo Nwonyishi Anyi* from *Omabe* Nguru Uturu Nweze Enunu cult group is a leader of entire *Omabe* Nsukka performing communities.

However, there was never a time *Ugbenne Ajima*, part of *Uzo-Uwani* has the same thought pattern as other part of Nsukka people, nevertheless their *Omabe* ritual is adjudged the best among *Omabe* performing communities in Igbo Nsukka. Their masquerade is an adorable spectacle. In appearance, it looks like a traditional Igbo Nsukka female with coiled plated hairs in tinted black colour. The *Ugbenne Ajima* as interior part of Nsukka group has wealth and

makes time also to exhibit their culture. They are so committed to the ritual mask that every year new iconic masquerades appears at their *Omabe* festival. Notwithstanding, *Omabe* Nguru Uturu Nweze Enunu Nsukka urban does not produce a new mask or masquerades in any given time of *Omabe* Nsukka festivals. They are by tradition mandated to use the ancient mask.

2.5 Nguru Source on *Omabe* Music Origin

Omabe Nguru Uturu Nweze Enunu is situated at Portharcourt in Ogba-Agu Nguru part of *Nkpunanor* ward where it performs its own *Omabe* music. Nguru was the first place *Omabe* cult house was built by the *Ezogida Eze Nshi*.

According to the second interview with the *Nnayi Onogwu* it is ascertained that the current *Attama Ezogida Ekeke Onyishi* (with 115 years old of *Omabe* experiences) an active participant up to date, said that *Omabe* music of Nguru Uturu Nweze Enunu in *Nkponanor* Nsukka ward originated from *Nshi Nama*. *Attama Ezogida Ekeke Onyishi* said that Nguru Uturu Nweze Enunu *Omabe* was borrowed from *Nshi Nama* whose eldest son is called *Eze Nshi*. It appears from the foregoing, that Nguru Uturu Nweze Enunu *Omabe* originates from *Nshi Nama*. Also giving credence to this assertion is fact that the eldest of the sons of *Eze Nshi* has a similar surname as the eldest of *Ezogida* whose full name is *Ezogida Eze Nshi*. Why we may believe that *Omabe* music of Nguru Uturu Nweze Enunu originate from *Nshi Nama* is that *Ezogida* gave birth to three sons called (1) *Nkpunanor* (2) *Nru* and (3) *Ihe n'owere*. These three sons of *Ezogida* sons later dwelt in different places. They are the foundations of these three autonomous communities, *Nkpunanor*, *Nru* and *Ihe n'owere* Nsukka. The three autonomous communities Nsukka has are also the *Omabe* performing communities and children of *Ezogida*. *Ezogida* is the parent of the entire Nsukka. It is said that he originates from *Nshi Nama*. That undoubtedly he

might have migrated to Nsukka along with his father's religious culture of *Omabe* to date. We also learnt that at *Nshi*, there is Papa *Nshi*, which is the same as Papa Nsukka who is late now. He hails from Nguru at *Amagu Idike* in Nsukka. He was given the title Papa Nsukka, because, all the Nsukka youths in Abuja who wished to do township traditional marriage and white wedding normally consulted him. This led to the name Papa Nsukka or father of Nsukka people at Abuja. It is a similar case to *Ojukwu* that was called *Eze Ndi Igbo* in his exile at Gabon.

2.6 Cultural Background of Reviewed Literatures: Essays and Commentaries

To many Nsukka communities, *Enugu Ezike* is a stock of social legend concerning the origin of Nguru Uturu Nweze Enunu *Omabe* music in Igbo Nsukka because it is closer to *Igala*. Nguru Uturu Nweze Enunu *Omabe* music was borrowed from *Igala* Kingdom according to *Ugwuanyi*, (2015). In *Ugwuanyi's* account, before *Omabe* music gets to Nsukka main townships it must have passed through *Enugu Ezike*.

The entire *Enugu-Ezike* community leaders and elders of thought believe that, *Mmanwu* in Igbo mythology is spirit-manifest according to *Eya*, (2006). According to Nsukka traditional legend that *Mmanwu* is not making that it becomes and it comes from anthill and it is unknown, that it is esteem because it bridges the gap between the living and the dead. This is just a way of confusing the young ones below the age of fifteen years and uninitiated women that have never followed the *Omabe* performing groups to the desert where they dresses a person with masquerade cloths. However, this study discovered that no specific month or year is mapped out for masquerading. The concept of *Mmanwu* is deep-rooted in *Enugu-Ezike* tradition. The western civilization and its influences have only scratched the surface, leaving the substance, the myth,

and the mystery largely untouched, for this and other reasons, *Enugu Ezike* is seen as the main stock of history of Nguru Uturu Nweze Enunu *Omabe* Nsukka.

2.7 The Development / General Historical Background

As there was, no available sources found both in the University libraries and in internet Medias, we therefore have to look at the oral interview from a suitable custodian of *Omabe* Nsukka historian. According to the oral interview by the head of *Ebara Lejjah* and the head of *Omabe Lejjah*, Mr. *Ugwokeja Ogbobe*, (120 years old of *Omabe* experiences) on December 28 2015 on the Subject Matter of the origin of Nguru Uturu Nweze Enunu *Omabe* music in *Igala* Kingdom. *Ogbobe* said that in *Igala* land, *Omabe* is as old as *Attah Igala* kingdom. It all starts around 1200 century ago . As a member of *Oha Omabe*, ruling body according to the oral tradition directly supplied from the *Attah* he claimed that the three of his ruling councils complained about the illegitimacies from their subjects and corruptions associated with the *Igala* kingdoms and tribes. The *Omabe* then was then organized to control those anti-social behaviours emanating from the *Igala* people. *Ogbobe* maintained further that *Omabe* was usually invited into matters that people cannot handle since it is believed that none has the right to oppose it since it is a spirit being and mediator between the human and the ancestors, *Ogbobe* (2015).

2.7 Development of Nguru Uturu Nweze Enunu

According to oral interview, *Ogbobe* (2015) related that *Omabe* moved to Nsukka environment through the *Attah Igala* who conquered Nsukka. Then as long as he has succeeded in conquering Nsukka indigenous communities, the *Attah Igala* established their own *Omabe* tradition in Nsukka area, which Nguru Uturu Nweze Enunu was first *Omabe* to practice *Omabe* music among the three Nsukka autonomous communities. The conquering strategy was that the

Attah of *Igala* moved along with henchmen, all castrated men in his entourage were in war front for attack, unmercifully. In whole of *Nsukka* it is only in *Opi Nsukka* that he fought with Chief *Obo-Igede Ezechinyere Ugo 1* of *Opi Nsukka* that he did not succeeded in conquering. That Chief *Obo-Igede Ezechinyere Ugo 1* of *Opi Nsukka* defeated the *Attah* and took away his sword that until these days, the *Opi Omabe* title taking remains autonomous. The *Attah's* war equipment was only a sword. It was the only weapon he used to conquer the whole of *Igbo* land before he settled to rule the them. The sword is just a bar metal but because it was prepared for warring weapon it was normally fortified spiritually. It kills a person by the method of demonstrating it before the person or crowd of people in opposition war with *Attah* not to be captured them and their town to be ruled by the *Attah*. The *Opi* as an autonomous community uses the sword to reinforce power their new chief and enact authority according to *Ogbobe* (2015).

2.8 Sponsorship

Oha Nsukka representatives, maintain that regarding *Omabe* regulations that if someone is coronated in his (*Ama-Ulo*)-clan level, or *Ama-Nkpunanor* or *Ama-Nsukka* level that, such title man has the right or honour to decide whatever matter associated with *Omabe* ruling councils in *Nguru Uturu Nweze Enunu* in *Igbo Nsukka* secret society. That his partaking in the discussion concerning *Nguru Uturu Nweze Enunu Omabe* is dependent on the level of the matter because if he was coronated at the clan level and the issue of *Omabe* involve only the clan, he has the right to participate in the matters. However, he is limited to his clan if he did not take *Nkpunanor omabe* title which is a higher title. There is also another title higher than that of *Nkpunanor* and until you have that title you are not qualified to participate in the entire *Nsukka* matters as regards the *Omabe* issues.

The work of the *Oha*-Nsukka is to discuss issues regarding Nguru Uturu Nweze Enunu *Omabe*. That is why a title man is usually addressed in “Nguru Uturu Nweze Enunu *Omabe* as *Asogwa dike ibe chaa*” meaning that he is different among other untitled men. However, they maintain that the person should be given audience and respect any time he wants to air his views in any gathering. He must not also be insulted because he is a special man. Nsukka of *Nkpunanor* people called the person *onye ji oha* but *Obimo* part of Nsukka urban up to *Igbo-Etiti* together with the *Uzo-Uwani* down to *Aguleri* in Anambra see the fellow as *onye chiri Ozo*, some people of Igbo land called the person *onye chiri idi* or *ichii*. This code conduct is to be strictly observed and defaulters are to suffer dire consequences of their actions. In further statement according to the interview with the members of the *Oha* Nsukka representatives, they said that whether a person is coronated as *Onogwo*, *Ozioko*, *Aruma*, or *Ishiwu Opakapaka* title that people meant not to call him his original name even if he is not wearing the recognition cap of his title.

Members of the *Oha* Nsukka representatives stated that in Nsukka of the past, it is the sole duty of *Oha*-Nsukka to control any anti-social behaviours carried out by *Omabe* masquerades. Nonetheless, today the modernism has impoverish our peoples way of lives, law and orders belongs to the government policy makers. They also related that if it is something tangible was committed and it needs the investigation that it is the responsibility of the *Oha*-Nsukka people to conduct the enquiry and that if the case is a chargeable offence that it is also the job of *Oha*-Nsukka to bill-out the necessary amount needed to counterbalance the offence committed. Having concluded the actual amount to pay as a compensation for the felony, *Oha*-Nsukka is expected to pass the bill to youths as a task force to present it before the offender. Consequently, if the fellow refuses to cooperate, the youth has the right to call attention of Nguru Uturu Nweze Enunu *Omabe* masquerades to deal with him ruthlessly and if the fellow dies in the

course of disciplinary actions as recommended by the *Omabe* Nguru Uturu Nweze Enunu masquerades that no human being from Nguru Uturu Nweze Enunu cult clan should be arrested because the *Omabe* Nguru Uturu Nweze Enunu masquerades was responsible for his death and not human being .

2.9 Structural and Hierarchical Order of Mask and Masquerades

The *Oha* Nsukka representatives described *Echaricha Mmanwu* one of the Nguru Uturu Nweze Enunu Nsukka cult masquerades as the most beautiful and the most respected. The masquerade is accompanied by its relatives, invited and uninvited friends and clans of Nguru Uturu Nweze Enunu Nsukka *Omabe* cult group to the *Orie* market square, a designated place for its performance. The *Omabe* groups relatives perform music while proceeding to *Orie* market square for *Echaricha Mmanwu* with cultural musical instruments like clapper less metal bell, elephant horn- ‘*Ize Enyi*’ that is blown in praise of *Omabe Echaricha Mmanwu*. This praise gingers it up and makes it jump up and down which would end up with cordial embrace to whosoever came its way. See the attached photography of *Echaricha Mmanwu* dressed up for *Orie* Day outing ceremony for masquerade display during the *Omabe* music festival of *Nkpunanor* Nsukka Area in chapter five.

The members of the *Oha* Nsukka representatives during interviewed revealed that *Ishi-Mmanwu* from Nguru Uturu Nweze Enunu *Omabe* cult hall means the head and oldest of all other masquerades. They said that a small single sized gong is usually used to play music to accompany it by two to three persons to and fro the *Orie* Market square specifically for its own family.

Ishi-Mmanwu has many types but the main one is *Ugwu Idije* that returns along with the *Omabe* during the festival and goes back to the land of spirit; and later returns in about 28 days after the *Omabe* departure to our ancestors in the land of spirit.

The one that represents the *Omabe* fully which comes back and departs with it is also recognized as the highest in this order of hierarchy is the *Ugwu Adanna* known as *Omabe Ishi Ebeba*. This particular one is a special type and still the only of its type. It does not come out except on ‘*Mgbakote Mmanwu*’, precisely at the first time of going to desert to perform the ritual music and tour round the whole village halls. The other days it appeared were the returning and departure days of the *Omabe*.

The remaining *Ishi-Mmanwu* was call *Ugwu Onyenye Omabe* and *Nwu-Ugo* from the Nguru Uturu Nweze Enunu cult hall. The *Nwu-Ugo* is very dangerous and kills any woman who sees it naked while going to hang its costumes around 5.00 AM, before it returns or any other first masquerade by 8.00 (AM).

The members of the *Oha* Nsukka representatives related that the next one called *Di-Inyioke Ogbene* is a talkative acknowledged as a narrator or storyteller. It starts invocation of musical story with a double small sized gong which it strikes with a stick: *kpo kpo kpo kpom kpom kpo*, and it stops and continues with whatever story it brought forth from the land of spirit for the benefit of living. Before it starts, it would ask the recipient of the message whether he(the recipient) wish it(the masquerade) to bow down before him to inform him what his ancestor sent it to inform him from the land of his ancestors. Then *Di-Inyioke Ogbene* would proceed *your ancestor my son told me to tell you that this year shall be the year of happiness and joyful situation for you, that you shall live long life (longevity) and god’s prosperity. That the two of*

your wives will borne eight (8) twins at the point of their delivery. At that moment the recipient may exclamation *ẘwow Nna anyi* is it not going to be too much for me to bear. How will I feed them? *ẘLeave that to your ancestor* the masquerade would respond.

Edi-Ogbene may sometimes be accompanied with a gong by one *Ori-Okpa* masquerade of the same clan that guided it from attacking other *Ori-Okpa*. The *Ori-Okpa* mans a strong rope tied across the lower abdomen of *Edi-Ogbene* and pulls it whenever it attempts to wreck havoc. According to the members of the *Oha* Nsukka representatives, *Edi-Ogbenne* commits many atrocities from the first day that *Omabe* returned from the ancestral land. It is very violent and takes delight in attacking other masquerades, particularly the *Ori-Okpa*. It would hit the head of its victim with a big wooden stick or whatever weapon available or nearer to it.

The *Ori-Okpa* sees *Edi-Ogbene Nwa Akawo Ododo* as one of its worst enemy among all other masquerades. The members of the *Oha* Nsukka representatives further insisted that the *Edi-Ogbenne* has no respect for any one including the elders of *Nkpunanor* community in general. Sometimes, it tries to escape from the guard in order to harm people but guard would not allow it. The masquerade is so violent that it turns against the guard at times. It is the duty *Ori-Okpa* from Nguru Uturu Nweze Enunu clan to resolve conflict and maintain peace and harmony among Nguru Uturu Nweze Enunu village. When *Ori-Okpa* goes to any compound to settle conflict it sings: *Ele gho ele gho ele gho ele gho, Ele gho ele gho ele gho ele gho, Ele gho ele gho ele gho ele gho, Ele gho ele gho ele gho ele gho*. Moreover, the human escort may be an elderly man who would also be shouting to scare people away from the way. He shouts thus: *Oonoo n'uzo gba, onoo n'uzo gba, Oonoo n'uzo gba, onoo n'uzo gba*-meaning whoever is on the road should give chance. *Ori-Okpa* from the Nguru Uturu Nweze Enunu Nsukka *Omabe* cult hall also exposes evil people by composing a song with the evil the person has committed in society.

In that case, it sings a song such as *Orieja Orizu akpuru ewu anyi yagbobe, yaya yagbobe, okpuru ewu anyi yagbo bea, yaya yagbobe*, meaning that *Orieja Orizu* have stolen a goat in his village. See the attached photography of *Ori-Okpa* dressed up in full costume on *Orie Day* outing ceremony for masquerade display during the *Omabe* music festival in chapter five.

Omabe Onyekurunye Zaa

Members of *Oha* Nsukka representatives declared that the most dangerous masquerade in *Omabe* traditional secret cult in the whole of *Nkpunanor* ward is *Omabe Onyekurunye Zaa*. This *Omabe* operates as a spiritual entity in the night and cannot be seen by anyone including men. It blocks the communal pathways leading to the village, market squares and agricultural sites, with heavy objects such as big tree trucks and damaged motor cars, and Lorries. Sometimes, it causes all sorts of obstructions on the road like blocks, a giant stone. An example of the activities of this deadly masquerade was what happened at *Nguru* village just at the Nsukka Government Technical School Junction around (9 O'clock PM), where the *Omabe Onyekurunye* thrust dagger a knife and pierced a pregnant woman's tummy. That woman died along with her premature baby before the early morning and passersby saw their corpses. The incident took place in early phase of the 1800 hundred century. These facts points to the unwholesomeness of the practice of *Omabe Onyekurunye Zaa* in *Nguru* village. According to the *Oha* Nsukka representatives, that *Omabe Onyekurunye* has no music suggested. The *Oha* believed and claimed that as it was calling itself *Onyekurunye, Onyekurunye Zaa*, that whosoever that answered such calls must instantly die. They further said that, *Onyekurunye, Onyekurunye Zaa*, means that the *Omabe* spirit was asking, *Onyekurunye, Onyekurunye Zaa*, who called me? Who calls me? If you are the one who called me respond. *Omabe Onyekurunye Zaa*, till date, is still operating at *Ameze-*

Enu, Amaeze-Ani, Umudiaka of Ihe n'Owere ward, Isi-Akpu, Echara, Umakashi of Nkpunanor ward and Nru autonomous community in Nsukka municipality.

The study concludes that the relevancies of the study of *Omabe Onyekurunye Zaa* to this study of *Omabe* Music of *Nguru Uturu Nweze Enunu* is that unless *Omabe Onyekurunye Zaa* exits to the land of ancestors there is no news about the incoming of *Omabe* festivals as among *Nsukka Omabe* performing communities.

2.10 Initiations

According to traditional equipment, every male child is expected to join this cult at the age of 15 or above. He must adhere to the rules of the cult. He must not divulge the secret of the cult to any woman or other uninitiated fellows. He will bring pounded yam and two gallons of palm wine. The entire initiated men of the *Nguru Uturu Nweze Enunu Omabe Umunna* meaning *Omabe* clan must all be invited. Starting from the day of *Echichi Omabe Umunna* the person that sponsored the *Echichi* (*Omabe* title) is called *Attama Ezema* and must have been initiated into *Omabe* secret cult . The sole responsibility of sounding *ekwe maa* *Nguru Uturu Nweze Enunu* that summons the *Omabe* group is bequeathed on him.

2.1.0 Headpiece: After *Omabe Nkpunanor* Festival

It is very significant to recall the function of the great grand mask called *Onyishi Udara* found in the village hall of *Ezogida* clan. That is the mask, which has to sound *Omabe* musical instrument four times before the leader of all masquerades called *Ovuru-Uzo Nwonyishi Anyi* from *Nguru Uturu Nweze Enunu* of *Nsukka*, occult hall steps out either from the village hall leading to desert pathway to our ancestral land. The *Di-Inyioke Ogbonne* must have started dancing nearer to the great grand mask and along the line removed his staff called "*Oji Omabe*"

and started processional journey to desert. This journey to the ancestral world is supposed to take them three year before they return to the land of the living. This period marks the last phase of *Omabe* stay in our physical world and it is highly entertaining with *Omabe* ritual music sang by a soloist and chorused by several male groups. It goes thus:

Great grand mask in solo: *Umu Origwogwo Ezugwoke, Umu Origwogwo ala gide nu ooh*- meaning that the *Umu Origwogwo* are the *Ezogida's Omabe* sons that kill pigs, goats and pound yam and bring palm wine all for the celebration of the *Omabe* departure festival which entails escorting *Omabe*, to the ancestral land.

Male group in chorus : *Umu Origwogwo ala gide nu ooh*. The song will continue until the great grand mask-*Onyishi Udara* leaves for desert, a pathway to the land of our ancestors. The processions marking the end of the *Omabe* returning ceremony to our ancestors, land of spirits in *Nkpunanor* Nsukka ward. Before the great grand mask, which is *Onyishi Udara*, leaves for the desert procession, the other great father of *Ovuru-Uzo Nwonyishi Anyi* from Nguru Uturu Nweze Enunu cult leaves first as a leader. *Ugwu Idije* from *Likke Nguru* and *Ovuru Uzu wonyisih Anyi* from Nguru Uturu Nweze Enunu cult hall walks hand in hand like father and son. *Ugwu Idije* is regarded as the god of the land, serving as the village security (*Maa Onye Nche Obodo*) in Nsukka of *Nkpunanor*. Nevertheless, Enugu *Ezike* people called it *Egbe Oche-Ani*.

In conclusion, at this point, the *Ugwu Idije* must have already started crying in low tune but cries very profusely around 3:30 am to 4:30am because of its procession to the desert which marks its exit, led by a lion according to the mythology of *Likke Nguru* Nsukka. The reasons why *Ugwu Idije* was crying in low tune was because around morning hours up to 3:30pm all other male masks are returning to the ancestral land. But around 6:00pm the *Onyishi Udara*

would also return to the land of our ancestors which marks the end of *Omabe* returning ceremony in *Nkpunanor*. At 6:00pm, prompt *Ugwu Idije* prepares for its journey as it knows that his return to the land of the spirit is mandatory. It finds this process very painful and so it cries out very profusely. At this point in time it pronounces blessings on people. It carries several blessings back from the land of spirit to the different people such as children, wealth, long life and prosperity. People would come with white ram, white he-goat, a white cock to obtain some blessings from the gods.

2.1.1 Departure Hours for Ugwu Idije after *Omabe Nkpunanor* Festivals

Starting from 3:30pm *Ugwu Idije* has already prepared to depart to the land of spirits. The same day at 4: 30pm he should have been on the journey to the land of our ancestors. The procession is led by the *Ovuru Uzu Nwonyisih Anyi* from Nguru Uturu Nweze Enunu cult hall. Therein *Ugwu Idije* will be on sojourn for twenty eight (28) days before it will return to this our physical world. This wandering spirit of the gods returns every twenty eight (28) days. He returns along with *Omabe* during the procession ceremony to the ancestral land. *Ugwu Idije* dwells in spirit in ancestral land, not the priest as a human that dressed in the mask. *Ugwu Idije* has to exit to desert that hour at 4:30 (PM) to make sure that every *Omabe* in *Nkpunanor* has departed to the ancestral land. *Ugwu Idije* has to depart in that hour because if any human being sees it the fellow will die.

2.1.2 Why *Ovuru-Uzo Nwonyishi Anyi* Leads *Ugwu Idije* Back-Every Twenty-Eight (28) day

The reason why *Ugwu Idije* returns in (28) days is because it is the god of the land. That journey is led back by *Ovuru-Uzo Nwonyishi Anyi* from the *Nguru Uturu Nweze Enunu* hall. This happens in every 28 days called *Izu-Asaa* in *Nsukka* of *Igbo* calendar. Moreover, it serves as the village security (*Maa Onye Nche Obodo*) in *Nkpunanor, Nsukka*.

It is a fundamental thing that *Ugwu Idije* lead the *Omabe* to the land of the spirit or our ancestors because it is the great father of *Ovuru-Uzo Nwonyish Anyi* from the *Nguru Uturu Nweze Enunu* of *Nsukka* cult. His assignment as *Ovuru-Uzo Nwonyishi Anyi* from *Nguru Uturu Nweze Enunu* cult hall is that if it does not go out to our ancestors' land of spirit that none other *Omabe* should go back to the land of spirit. If it does not return back in that every twenty-eight (28) days to this physical world *Ugwu Idije* cannot return. The *Ugwu Idije*, in a processional journey to desert, which is the exit of their departure to the land of our ancestors is led by a lion according to the mythology of *Likke Nguru Nsukka*. This tradition is not peculiar to the great father god of masquerade in a *Likke* alone it is found everywhere *omabe* ritual is performed.

However, this time *Ovuru-Uzo Nwonyishi Anyi* from the *Nguru Uturu Nweze Enunu Omabe* cult hall has completed his function as a leader of the returning procession as it is expected to hand over the procession to a roaring lion which take over the procession while *Ugwu Idije* follows as they journey to the land of the spirit. It is also found that in *Amofia Uwani* their own *Obayi*, great head of *Omabe* (which some other great masks run away when it is heralded that it is coming) is also led by a lion called *Agu Obayi* (*Obayi's* lion). There are other places that, found that if you throw a bunch of breadfruit (*Ishu Ukwu*) inside the shrine that a male lion will come out to roar and if an elderly woman of that clan is not around to do the necessary incantation things may go wrong. It will jump out of the shrine fence and cannot return to its base unless it devours someone. Nevertheless, there is no big deal about understanding the

secret of the legend. It is a traditional symbol of a great head of *Omabe* among the northern Igbo Nsukka region. In conclusion, this study discovers that in the mythology of *Ugwu Idije*, the returning procession to the land of human beings and going back to spirit world in every twenty (28) days has become the fundamental process of the great father god of masking in *Likke Nguru* Nsukka. This tradition has been from time immemorial.

2.1.4 The daily activities of the 28 days before *Ugwu Idije* Returns

1. The first day the priest calls for a meeting which summons the concerned *Omabe* groups and the most important person was the Ovuru Uzo Nwonyishi Anyi from Nguru Uturu Nweze Enunu cult hall.

The *Omabe* groups cut down the luxuriant tree shades covering the shrine

2. Second day the priest goes together with the *Omabe* groups led by the Ovuru Uzo Nwonyishi Anyi from Nguru Uturu Nweze Enunu cult hall to the *Ugwu Idije* shrine to present a kola nut informing it on the altar about the *Omabe* incoming.

4. The fourth day he made a feast for the *Ugwu Idije* and Ovuru Uzo Nwonyishi Anyi from Nguru Uturu Nweze Enunu cult hall initiated member

5. In the fifth day, the priest of *Ugwu Idije* and Ovuru Uzo Nwonyishi Anyi from Nguru Uturu Nweze Enunu cult hall shoot cannon on the *Likke* village hall, a place considered as the ancestral root of *Omabe* practice.

6. He graces the *Ugwu Idije* and Ovuru Uzo Nwonyishi Anyi from Nguru Uturu Nweze Enunu cult hall shrine with traditional ornaments.

7. The priest removes the *Ugwu Idije* and *Ovuru Uzo Nwonyishi* masks from the store to *Likke* village hall.
8. The priest moves those masks to sub-desert shrine called *Nkpa Onu Ugwu Idije* meaning the *Ugwu Idije* forest and place the *Ovuru Uzo Nwonyishi* mask on its own separate shrine known as the *Obelibe* a desert shrine popularly called *Onu Omabe Aku*
9. The priest calls for second meetings to raise fund to invite an *Omabe* prophet.
10. The *Omabe* groups have to complete the contributions on the spot.
11. Priest sends *Omabe* messenger to call the traditional witchcraft.
12. The priest invites again the concerned *Omabe* groups if the fortune-teller has arrived in the *Likke* village.
13. On the first day of his arrival *Omabe* groups must pull resources together to make sure he is well entertained.
14. He starts the consultation exercise.
15. He prescribes that *Omabe* group practitioners should invite a traditional witch doctor.
16. The prophet directs the witch doctor on how to prepare the charm so that evil will not befall on *Likke* people as the head of *Omabe* village in *Nguru*.
17. On the 17th day through the combined efforts of both the witch doctor and prophet, the first sacrifice is made at *Omabe* wilderness with a white ram, a day old white chicken, and a full seed of eagle kola nut called *Oji Ugo* in *Nsukka* language. Moreover, they prescribe that these animals be allowed to die in starvation so that the priest of the *Ugwu Idije* and the *Ovuru Uzo*

Nwonyishi Anyi and the *Omabe* group-practitioners will use them in exchange of the lives that *Omabe* rituals would have claimed.

18. On the 18th day, an important celebration is held for both the witchcraft doctor and the prophet. The entire village are involved in this ceremony organise as a send off party for the witch doctor and the prophet. It is during this ceremony that they are paid whatever they agreed on before they performed the rituals.

19. There were several cult meetings held among the *Omabe* groups to ascertain whether the gods have accepted the sacrifices made to avert dangers that may accompany *Omabe* festival.

20. The priest used a kola nut and best grade palm wine called *Mmanya Ohu Esu Ani* in Nsukka dialect to inform the *Ugwu Idije* that those masked clothes of Ovuru Uzo Nwonyishi Anyi and *Ugwu Idije* would be taken to desert on 23rd day of that year. The Ovuru Uzo Nwonyishi Anyi from the Nguru Uturu Nweze Enunu .cult hall leads the processional journey.

22. The concerned *Omabe* groups brought their tributes to the priest telling him to inform the *Ugwu Idije* and Ovuru Uzo Nwonyishi Anyi spirits that they have supported it with a token.

23. The priest moved those masks to the main desolate tract of *Omabe* shrine called *Obelibe*.

24 The priest takes the news of the return of *Ugwu Idije* and Ovuru Uzo Nwonyishi Anyi to *Omabe* elders in *Nguru* village and Nguru Uturu Nweze Enunu *Omabe* cult hall.

25. The priest spray ashes around the shrine to wade off the unwanted evil that could follow *Ovuru Uzo Nwonyishi Anyi* as first / leaders of all *Omabe* masks from desert to home.

26 The priest of *Ugwu Idije* would strike *Omabe* slit drum four (4) times symbolizing the deadline day; days remaining for the arrival of *Ovuru Uzo Nwonyishi Anyi* as the first *Omabe*

mask from the Nguru Uturu Nweze Enunu *Omabe* cult hall hamlet and the two days remaining before the arrival of *Ugwu Idije* from ancestral land to human world.

27. The remaining sacrifices was done such as slaughtering of a cock in the village shrine hall that *Ovuru Uzo Nwonyishi Anyi* from the Nguru Uturu Nweze Enunu *Omabe* cult hall will dwell together with the *Ugwu Idije* on their arrival day. The *Ovuru Uzo Nwonyishi Anyi* from the Nguru Uturu Nweze Enunu *Omabe* cult hall returns first and followed by *Ugwu Idije*, in period.

28. On this 28th day, the priest of the *Ugwu Idije* together with the *Ovuru Uzo Nwonyishi Anyi* went to the desert. There the *Ugwu Idije* priest dressed up in *Ugwu Idije* with the mask cloth and the *Ovuru Uzo* in the front to led *Ugwu Idije* back from the twenty-eight (28) day-*Izu-Asaa* sojourn into the ancestral land back to this physical world.

2.1.5 General Characteristics in Traditional

Omabe music of Nguru Uturu Nweze Enunu is very lengthy both in its vocal and instrumental music. According to Addison PhD dissertation University of Oregon 365 (1998) Nguru Uturu Nweze Enunu *Omabe* which this work is anchored on is part of *Omabe* Nsukka. The musical tradition involves a long history of exchange between two different cultural traditions that share a common border, the Igbo and their northern neighbours, the *Igala*. This study unravels that the Nguru Uturu Nweze Enunu *Omabe* secret society stems from this relationship between the Igbos and the Igalas since the *Omabe* musical repertoire is used solely for *Omabe* rituals and festivals, the researcher speculates that this music began with the commencement of *Igala* influence upon the Nsukka *Igbos*. Evidence further suggests that the

Igala might have encouraged this musical tradition to help maintain spiritual and social controls over their Igbo neighbours.

An innovative approach to those analyses of compositional process is required which not only plumbs the depths of *Omabe* music of Nguru Uturu Nweze Enunu of Nsukka musical structures, but which also considers the history and character of those Igala-*Omabe* music of Nguru Uturu Nweze Enunu of Nsukka Igbo cultural exchanges. This musical culture of *Omabe* music of Nguru Uturu Nweze Enunu of Nsukka is an oral tradition and therefore musical characteristics of *Omabe* music of Nguru Uturu Nweze Enunu in Nsukka are analyzed to identify elements which not only unify a musical work but also ensure accurate memorization of these compositions of *Omabe* music of Nguru Uturu Nweze Enunu of Nsukka, some of which are characterized by great length and intricate interlocking structures among the musical contours.

An analysis of the musical repertoire and the manner in which the *Omabe* music of Nguru Uturu Nweze Enunu of Nsukka *Omabe* xylophone music functions reveals Nguru Uturu Nweze Enunu cultural values upon *Omabe* music of Nguru Uturu Nweze Enunu of Nsukka way of life regarding *Omabe* as their ancestral fathers. The characteristics of the *Omabe* music of Nguru Uturu Nweze Enunu of Nsukka xylophone of the *Omabe* ensemble in this borderland contrast sharply with xylophone in the remainder of Igbo *Omabe* performing communities in Igbo Nsukka land, in general. Therefore, understanding the function of the *Omabe* music of Nguru Uturu Nweze Enunu as Nsukka *Omabe* xylophone with the supporting ensemble presents clues for determining how musical sounds work as metaphors in *Omabe* music of Nguru Uturu Nweze Enunu. This also explains why this music remains such a vibrant and relevant tradition to this day in Nguru Uturu Nweze Enunu of *Ogba-Agu* in Portharcourt village, Nsukka area.

2.1.6 The Characteristics of *Omabe* Ensemble

In the course this research we had interview, on December 31 2015, with *Ejikemeuwa Attah*, a head of *Omabe* music of Nguru Uturu Nweze Enunu of Nsukka youths, a member of *Ogba-Agu* in Portharcourt village, *Nguru* Nsukka. He said that the Nguru Uturu Nweze Enunu *Omabe* music ensemble is distinguished from the other Nguru music ensembles in cultures because Nguru Uturu Nweze Enunu *Omabe* music ensemble comprises a xylophone instrument, which many of the Nguru music ensembles may or may not consists of. The *Omabe* music of Nguru Uturu Nweze Enunu of *Ogba-Agu* in Portharcourt village *Omabe* xylophone is the only definite instrument that leads other instruments as it can call names of individuals and do other fuctions of lead instruments in music. In *Omabe* music ensemble it performs the role of the percussion when beaten with two sticks. He further said that when the *Omabe* player taps the concrete bodies of the xylophone a sound is produced. In addition, other instruments were played in accompaniment to *Omabe* music xylophone, which characterizes the Nguru Uturu Nweze Enunu *Omabe* music ensemble.

On another account according to Wikipedia, musical ensemble is also known as a music group or is a group of people who perform instrumental or vocal music. From the forgoing, *Omabe* music of Nguru Uturu Nweze Enunu of *Ogba-Agu* in Portharcourt could be described as a typical music ensemble. Addison (1998) argues that hitherto, *Omabe* of Uturu Nweze Enunu has the same characteristic as that of *Omabe* Nsukka. Izuchukwu compared *Omabe* music of Nguru Uturu Nweze Enunu ensemble with the music ensemble of the rest of the three Nsukka autonomous communities *Nkpunanor*, *Nru* and the *Ihe n'owerre*. He also compared *Omabe*

Uturu Nweze Enunu with the following: *Omabe Odo ma Agaala* music ensemble from *Igbo-Etiti* Local Government Area in Enugu state, *Ekpe* music ensemble from *Abia* state, and *Akatakpa Ugwoke Odobo* music ensemble from *Obollo-Afor* in *Udenu* Local Government Area.

Izuchukwu stated that, *Omabe Ugwoke*, *Omabe Odo ma Agaala* and *Ekpe* and *Akatakpa Ugwoke Odobo* is cult music, *Omabe* music ensemble of Nguru Uturu Nweze Enunu of *Ogba-Agu* in Portharcourt village. In the study, he stated that all these three categories of cult groups make use of the xylophones and for this reason was referred to as a xylophone music ensemble. According to *Izuchukwu*, *Omabe* music ensemble of Nguru Uturu Nweze Enunu of *Ogba-Agu* in Portharcourt village has more research potentials than its vocal music. Because Nguru Uturu Nweze Enunu *Omabe* music ensemble as an instrumental ensemble is referred to as its xylophone orchestral, while *Omabe* vocal music ensemble was described as a musical structure or musical repertoires of *Omabe* Nguru Uturu Nweze Enunu.

2.1.7 Functions and Impact of Omabe Music Festival in Nkpunanor

According to the oral interview with the members of the *Oha* Nsukka representatives *Omabe* festival is a traditional ritual performed for heroic deeds only once in three years in *Nkpunanor* Nsukka communities. “*Omabe*” is believed to be the common name of valiant masquerade that are entertained with the ritual music depicting the great achievements of our ancestors. According to the members of the *Oha* Nsukka representatives, the *Omabe* Nguru Uturu Nweze Enunu music symbolizes heroism and braveness. During *Omabe* festival, music of heroism is performed and people are invited from distant places, outside Nsukka territory. Heads of pigs are specially prepared with kegs of palm-wine to entertain friends. Other parts of the pigs are also consumed alongside as they are cut into pieces and shared among the family members,

gatecrashers and passersby in the joy of the festival. This festival may signify ~~÷plentyø~~ in the culture of the Nguru people as a performing indigenes of the *Omabe* Nguru Uturu Nweze Enunu music and in the entire *Nkpunanor* Nsukka .

2.1.8 A Calendar of *Omabe* Nsukka Festivals

1. *Omabe* festivals: It takes three year for *Omabe* festival to rotate round the three Nsukka most ancient communities.

2. Returning: The festival returns to each Nkpunano celebrating community after 3 years. It normally comes on February 21 or March 27 of every three years. It starts from morning hours 3:30 am to 6:00 pm.

3. First Day of musical performances (*Mgbakote*). The date is always on 01 February, the musical performances starts at 12-1 am, mid-night, on *Orie* days though it largely depends on the community involved. *Odoro Nsukka*, and *Ibu Egbo Uda maa* usually perform theirs on every *Nkwo* day. In most cases it falls into 1 March.

4. Outing:.. It is only on *Orie* day that masquerade demonstrations take place. *Ori okpa* has a marked out time for its performances. In morning hour they are only allowed to perform around 8-9am, in the vening time their operation lasts from 4pm to 6pm.

5. Departure: It normally falls into 31 July or 10 August (*orie* day). The departure ceremony starts at 3.30am.

It is important to note that the returning time is 3:30 am the very hour *Attama Ugwu Idije* goes to hang the *Ugwu Idije* Mask in the desert shrine in the morning time i. e., it is believed that the returning of *Ugwu Idije* of *Likke Nguru* marks the opening session of *Omabe* returning ceremony in *Nkpunanor* Nsukka. The departing hour, which is 4:30 pm also marks the closing time of *Omabe Nkpunanor's* departure periods to the land of our ancestors. At 5:00 am another dangerous headpiece called *Nwu-Ugo* goes out to hang its own mask at a shrine called *Onu Nwu-Ugo*. *Ovuru-Uzo Nwonyi Anyi*, makes its first appearance at 6:00 am. Then at 8:00am, all other masquerades such as *Ori-kpa*, *Edi-Ogbenne*, and all other masked piece *Onyenye* begin their performances. *Ugwu Adanna*, *Ugwu* returns from the ancestral land to its home hamlets or belonging clans at 10:04 pm. The morning session of the ceremony must stop before 12pm then around 3:00. Afternoon spectacle is expected to begin at 3pm when masquerades like *Echaricha Nmanwu*, *Arugo*, *Igelebe*,...would emerge from the desert shrine to perform.

Omabe Nkpunanor departure music, the male folk would score its musical text, which is used to usher the *Omabe* to desert. The soloist takes the lead in the song while the rest take the chorus; It is believed that while this exercise is going on in Nsukka their spirits were seen in *Omabe* image in *Awka* at *Anambra* State which is the ancestral land of *Omabe*. It takes place on 31 July or 10 August at 3:30am on *Orie Day*. It commences in an odd hour of which *Attama Ugwu Idije* the priest of the gods of *Likke* land, went out to hang the mask in *Omabe* desert shrine at *Obelibe* near to *Obimo* Nsukka. The date of the festival is normally shifted any time it clashes with New yam festival.

However, many other masks and masquerades including the initiated men of the cults and the youths would continue with the process which starts from 5:30 or 6:00 am until 6:30 pm the same day. Before any masquerade or mask is prepared to go to desert which leads to the land of the spirit, *Onyishi Udara* of *Ezogida* clan must sound *Omabe* musical instrument called *ekwe Omabe* four times before the leader of all masquerades called *Ovuru-Uzo Nwonyishi Anyi* steps out from the village hall. The *Di-Inyioke Ogbonne* must have started dancing closer to the great grand mask and along the line remove his Special staff (*Oji Omabe*) and started procession journey to desert post.

In conclusion, It is believed that by 3:30pm *Ugwu Idije* should have already prepared to depart to the land of the spirits and around 4: 30 pm it must have been set on the journey to ancestral land which is expected to last for 28 days before it will return to this physical world.

According to members of the *Oha Nsukka* representatives when men were escorting the *Omabe* to its desert pathway for its exit they go in bare foot. The song of exit to the desert is always a mournful type. It reads thus: *Eleoo eleoo eleoo eleoo eleoo eleoo, eleoo eleoo eleoo*. The singers mourn the departure of *Omabe* in the song. This time around, *Omabe* can slay anybody who ventures to stand on its way. Then when the *Omabe* exit team are returning from the desert, they first rub their bodies with some ashes to ward off the evil spirit, which may follow them to home to claim their souls in the mid-night. The following morning, the elderly women would patrol the village moving from one house to another to know who has fallen as the victim of the yesterday escort. It is a bad omen for any person to fall down during this exercise. The person will definitely die.

. The movement on the way back from the desert to the stream where the participant are to take a bath is too competitive in nature as it is sometimes believed that the person they left behind will definitely die that year. It is believed that *Omabe* has collected the person's soul spiritually. The participants are expected to run as much as they can from the desert to the stream and having taken their bath on the stream they trek back to home singing. The returning song reads: *Anyi amiri omii wereree, anyi amiri omii wereree, Anyi amiri omii werere*. This song means that they have escaped being the victim of *Omabe's* escort.

Therefore, having passed from the bridge of spiritual world to the land of living, then they sang the song of freedom and jubilation.

1. *Omabe* final departure song by the soloist: *Ugwuja Attama nna anyi alaa oo oo oo oo ooh*,

11. Back up singers: *Nna anyi Omabe, la do de oo oo ooo oo ooh*,

1. Lead singer: *Nna anyi Omabe alaa oo oo oo oo oo*.

11. Back up singers: *Omabe la dode oo oo oo oo oo ooh*.

2.1.9 Relationships with Entire *Omabe* Nsukka People's Communities

According to the members of the *Oha* Nsukka representatives Nsukka is made up of *Nkpunanor*, *Nru* and *Ihe n'owerre*. and *Nkpunanor* is the eldest.

Nkpunanor means *Nkpuru n'ano*; *Nkpuru* means community, and *ano* means four. Therefore, the four community that make up *Nkpunanor* include *Nguru*, *Isiakpu*, *Echara*, and *Umakashi*. *Nru* is the immediate junior to *Nkpunanor* and senior to *Ihe n'owerre* Nsukka.

Then *Nru* Nsukka is the junior brother of *Nkpunanor* and senior to *Ihe n'owerre* . Though today, *Nru* is an autonomous community. *Nru* to modern days is comprised of three wards *Ihe Agu*, *Ezema* and *Edem* with one autonomous community called *Umu Oyo Owerre* ward. *Ovuru-Uzo Nwonyishi Anyi* from the *Omabe* Nguru Uturu Nweze Enunu is the leader of these three communities of Nsukka.

Ihe n'owerre itself is made up of three autonomous communities: *Ama Eze Enu*, *Ama Eze Ani* and *Ihe n'owerre*. *Ihe n'owerre* has three autonomous clans with three *Omabe* cult halls also which are ritually visited by the *Omabe Nguru* people on the errand of announcing the coming of the *Omabe* festival. The tradition has it *Ihe n'owerre* must not attempt going to desert for the decoration of masquerade nor going back to the land of spirit without the *Ovuru-Uzo Nwonyishi Anyi* as a leader of such occasions.

2.1.10 Preparations and the Role of *Ovuru Uzo Nwonyishi*

The communities that prepare for *Omabe* festival are *Nguru*, *Isiakpu*, *Echara*, and *Umakashi* led by *Ovuru Uzo Nwonyishi Anyi* from *Omabe* Nguru Uturu Nweze Enunu cult hall.

2.1.10 (i) Before the *Omabe Nkpunanor* Festival takes Place

Umakashi is sent as a messenger to represent the rest of *Nkpunanor* in issues of *Omabe* discussion anywhere the meeting is to be held within *Nkpunanor* ward. The committees include *Nguru*, *Isiakpu*, *Echara* and *Umakash* that the *Omabe Ovuru Uzo Nwonyishi* had the role as a leader of the *Omabe Nkpunanor* Nsukka festivals.

2.1.01 *Ovuru Uzo Nwonyishi Anyi*, the Leader of *Omabe* Festival of *Nkpunano*

During the *Omabe* festival rotation in *Nkpunanor* Nsukka, it is *Eha-Alumona* that goes to the *Nri* Kingdom to get the annual powder called the *Nzu-Aro*. As it arrives home, it brings it along with all the chest of cows their family head had killed that year together with the liver, and hearts dried up and kept for the *Attama Ezogida*. The eldest son of *Ezogida* family head is called *Attama Ezogida*. Starting from the day the *Nru* Nsukka sends one of their younger brothers called *Umu-Ezugwu* to represent them in the meeting as the errand personnel, *Umu-Ezugwu* sends the *Umu Edogbeanya* at *Ihe Agu Nru* who came to meet with *Umuokata-Egba* at *Ajuona Nguru* village. As regards this, there were subsequent meeting holding before the commencement of *Ozi-Oka Maa* called the errand message discussion of *Omabe* festival. The *Ozi-Oka Maa* consists of different groups of people that came from all the four communities mentioned above. They converge at *Ajuona*(otobo Imoro) from where they take off around 12:00am (mid-night) to all the village halls of the same communities of *Nkpunanor Nguru*, *Isiakpu*, *Echara*, and *Umakashi*. They would stop at each village to be entertained by the host community. They would also visit other two Nsukka elaborate communities *Ihe n'owerre* and *Nru*. it starts from *Ihe n'owerre* and journey is concluded at *Nru*. Those initiated male members that were involved in the night patrol of *Ozi-Oka Maa* called the errand message discussion of *Omabe* festival should not sleep with a woman in the scenes and after the patrol is over that night. It is believed that they patrolled with our ancestral spirits which guide them through out the exercise which normally lasts from night till day break. This process was a laid down by *Ezogida Eze Nshi*. He of the view that the *Nkpunanor* ward *Nguru*, *Isiakpu*, *Echara*, and *Umakashi* should ensure that they are not torn apart. He maintains that the *Omabe* rituals should

always serve as a symbol of unity among them. The heralds were graced with entertainment of some sorts and the procession music were made as accompaniment through the solo member of the groups. This music is purely a gossip of which members circled the solo gossiper to avoid his recognition so that the offender will not harm him within moment or later. Solo gossip is led by the *Omabe Ovuru Uzo Nwonyishi Anyi* from *Omabe* Nguru Uturu Nweze Enunu cult clan. It reads thus:*Odo Nwe Omeme, nche ke evuvo ekwu, oo oo oo oo, nche ke evuvo ekwu.*

Male back up singers: *oo oo oo oo, nche ke evuvo ekwu.*

The song implies that *Odo Nwe Omeme's* chin is swollen and very weak like a person suffering from kwashiorkor, a kind of malnutrition caused by lack of some nutrients in the body.. However, this exercise is meant to stop around 3:30 pm so that the participants will not be seen especially Christians who practice two religions and may not want their Christian brethren to know that they are practicing two religions.

2.1.02 Preparations for *Omabe Ihe n'owerre* Nsukka Festival

Before *Ihe n'owerre* Nsukka *Omabe* festival takes place, it is the duty of *Ama Eze Ani* to come and inform the *Attama Ezogida*. The *Ama Eze Enu*, *Ama Eze Ani* and *Ihe n'owerre* must come to the same *Attama Ezogida* the eldest of *Ezogida* clan and take a clapperless metal bell which they use in performance the night errand music organised for the discussion of *Omabe* festival of *Ihe n'owerre*. They must visit to announce their own turn and *Nguru* must visit *Ihe n'owerre* to deliver the message ..of their own turn to celebrate omabe festival.

. The *Ihe n'owerre* has only three popular *Omabe* cult houses, which the *Omabe* patrol teams must visit in the errand patrol of announcing the arrival of *Omabe* festival of the *Ihe n'owerre*. The exercise ends at the house of the priest of the *Attama Ohe* Nsukka deity. The three clans that constitute *Ihe n'Owerre* are: (1) the *Ihe Omabe* village hall, (2) *Owere Omabe* hall, and (3) *Umudiaka Omabe* town hall.

2.1.03 Preparations for *Omabe Nru* Nsukka Festival

Then *Nru* Nsukka do come to take a clapperless metal bell from *Umu Ezogida* eldest Nsukka clan to perform the errand music in discussion of *Omabe* festival of *Nru* but they do not come to visit *Nguru* while on actual night patrol but *Nguru* do pay *Nru* visit in announcing the good news concerning the *Omabe Nguru* festival. According to the members of the *Oha* Nsukka, *Nguru* tour round the nine (9) *Omabe* cult houses that exist at *Nru*. *Nguru* starts their tours from the eldest clan of the *Nru* called *Umuedogbeanya* that normally gave them hundred (100) tubers of yams. They do present it to them while on *Omabe* tours. *Nru* people keep this ready from year to year to present it to *Nguru* people during the *Omabe* festival tour rotation. This is done for *Nguru* people on *Omabe* errand mission especially if the *Nru* eldest clan head is dead. This is to show sign of their relationship with *Nguru*, that *Nguru* people is an elder brother to them. This practice is called *Nri Ekwa* or *Nri Anya Mmunyi/Nri Anya Mmiri*. Sometimes the initiated members that are involved in the process shared the tubers of yams among themselves and each having ten (10) tubers or five (5) tubers each. These tubers of yam are not cooked in the pot nor eaten by a woman. It is roasted with firewood and eaten with oil specially processed by the *Omabe* groups. They must not be taken to the ban otherwise they will contaminate other tubers

of yam in the ban since they are sacred. Some other clans as *Eziama* and *Edem Nru* are also toured round during the errand night.

2.1.04 Organization of *Omabe* Festivals

Nguru as we recalled here is a ward in *Nkpunanor* but the most senior and as regards that, *Nguru* do patrol to the following clans among themselves during internal errand exercise of their *Omabe* festival. *Umu Ezogida* patrols to *Amagu Idike* and in turn, *Amagu Idike* visits *Umu Ezogida* as a matter of close relationships as he is the most ancient being of *Nguru* in terms of cultural relationship. *Nguru* is comprised of ten (10) indigenous clans with up to eight hamlets as the desert settlement in extensions. *Umu Ezogida* as the most ancient and senior of all the *Nguru* clans was also warned by the *Ezogida Eze Nshi* that they should never separate by having one *Arua* and one *Akpa Maa* as a mark of oneness and unity. Disunity implies the absence of *Ezogida Eze Nshi* in their family. This equally attracts the wrath of *Ezogida* their ancestral father on them. Those clans that constituted the *Umu Ezogida* meaning the sons of *Ezogida* are not fakes but the real children of *Ezogida* himself. Though *Ezogida* till date is regarded as a semi divine god of his sons, he was a human being. The *Ezogida* sons who later became the *Nguru* ancient elaborate clans are *Umu Ejuona*, *Umu Nguru-Elu*, *Umu Ugwu Ocha*, *Umu Ogirii*, and *Umu Dimojome*. Out of these sons, only what we knew as the most senior and superior son of *Ezogida* is *Ejuona* because *Umu Nguru-Elu* was born of *Dimonyene*; *Umu Ugwu Ocha* was born by *Ugwu Ocha*; *Umu Ogiri* was borne by *Ogiri* and *Umu Dimojome* was born by *Dimojome*. We should not be confused by the two names: *Dimonyene* and the *Dimojome*. The former refers to the father of his sons *Umu Dimonyene* while the later refers to his sons, *Umu Dimojome*. A proof that *Ejuona* is the eldest is that it was the first place *Omabe* cult was erected. It was the only cult that *Oyi-Omabe* was denied entrance. It is believed that if she enters the cult she will not come

out alive. She asked them whether she will be permitted to enter and the elders of *Omabe*, said ÷ yes, enterø after all; you have met the requirements and have entered all others throughout Nsukka communities why should we not as well authorize you to enter here. Above all, you are our daughter, who was intermarried to *Igala* Kingdom, we are very proud of the title of your coronation *Oyi Maa*. She attempted entering may be the *Igala* tribesø people with spiritual eyes told her *Oyi-Omabe* do not enter inside because it was the first *Omabe* clan *Ezogida* himself built you will not come out alive, we have spiritually seen you slain with the *Omabe* sword spiritually, meaning by the power of vision or in revelation. The charm *Ezogida* prepared for guiding the *Omabe* was worshipped with pieces of meat and food a mouse which came in the night to eat it was reported that the jaw born was torn wider, and that should have also happened to *Oyi-Omabe* in equivalent. Thereafter, *Oyi-Maa* and company together went through a pathway from *Okpokpo Ejuona* to *Likke Nguru*, which was her own clan and she entered *Likke Omabe* cult house after entertaining the *Omabe* cult elders. Later she went freely back to her husband home at *Odoro* of *Igala* with *Idah* as the headquarters where *Attah Oyegba Ome* (1) traditional ruler is currently residing.

In continuing with our *Omabe* traditional story concerning the errand message in discussion of *Omabe* festival preparation according to *Oha* Nsukka representatives, *Nguru* had desert inhabitant whose population is seriously going extinction but could not mention in the process of numbering the *Omabe* cult places because *Omabe* does not touch that premise in night patrol. Nevertheless, *Omabe* cult performs musical function very seriously during the festival in that hamlet. The reason was that there is a present of *Obayi* lake and there lives were very miserable in deed and it scales people away rather we could have concluded that there are twenty

(20) *Omabe* cult houses in *Nguru Nsukka*. Instead of nineteen (19) as we did under the heading of *Nguru* as a community have nineteen (19) *Omabe* cult halls in overall, below.

2.1.05 Present and Past Types of *Omabe* Cult Halls

The *Omabe* masquerades live in both grooves and mud-houses with thatched roof. Presently, corrugated iron-sheets houses with brick blocks are built for the *Omabe* especially among the *Nkpunanor Nguru*, *Isiakpu*, *Echara*, and *Umakashi*. *Nkpunanor*, *Nru*, and *Ihe n'owerre* communities were among those *Nsukka* communities in focus. These may be to reduce the labour and cost of re-roofing the house each time the *Omabe* return. On the other hand, it may be a way of boosting their faith and belief in the masquerade.

2.1.06 *Omabe* Cult Houses in each *Nkpunanor* Community

(a) The members of the *Oha Nguru Nsukka* representatives as a community have nineteen *Omabe* cult halls called *Obu Mmaa* or *Otobo Omabe*. Some *Nsukka* people call it *Ulo Okiti Omabe*. The study ascertains that there are two known *Omabe* cult houses at *Ndia-Agu* of *Ukwuiyi* and *Ejamani* belonging to different settlements in *Nguru*. *Omabe* do visit the cult houses erected there but do not stay in it throughout its periods of visitation. *Omabe* cult houses found in *Nguru* village are nineteen (19) active halls plus two (2) other halls, making them twenty-one (21) in numbers. However, the member of the *Oha Nsukka* representatives said that *Nguru* has twenty-one cult halls. Starting from the eldest is *Umuezogida* that covers as an elaborate clan that embraces (i) *Ejuona*, (ii) *Nguru Elu*, (iii) *Umu Ogiri*, (iv) *Umudimojome* and

Umu Ugwu Ocha, which has a joint *Omabe* cult house together with *Nguru Elu*. They had close relationship because they are few in number. Other clans that have *Omabe* cult halls are (v) *Amofia*, (vi) *Uwelu Amofia*, (vii) *Likke*, (viii) *Umu Ezediko*, (ix) *Amagu Idike*, (x) *Umu Mgbala* (xi) *Amagu Uwani* (xii) *Uwa-Ani Igbo*, (xiii) *Umu nweku* and *Umu Osee*. These groups of kindred were still the *Nguru* primordial clans and the old *Omabe* cult houses erected in the ancient days. *Nguru* has other hamlets called *Ndi Agu Ulo* with two *Omabe* cult houses (xiv) *Obere* and one at *Ndi Agu Ukwuiyi* called *Enyekwu Omabe*-meaning *Omabe* kitchen, which need not given number as *Omabe* does not dwell in it but usually perform music on a fixed day to create awareness that *Omabe* is in existent there. Another hamlet in (xv) *Agbaro* that has *Omabe* cult house, (xvi) *Lekke*, (xvii) *Ikem*, (xviii) *Patakotu*, (xix) *Odumegwu*, (xx) *Agbani*. The last one at (xxi) is *Odoro* which we may not need to undertake the indept study because of its peculiarity. It is a boiling point of *Nsukka* culture since it harbours people from the following places: *Nkpunanor*, *Ihe n' Owerre and Nru*, and *Ezi An,i* a part of *Obimo Nsukka*.

Members of the *Oha Nsukka* representatives said that *Isiakpu* encompasses (i) *Elugwu*, (ii) *Umu Obia*, (iii) *Ama Orba*, (iv) *Ishi Iyi* which during the *Omabe* festival *Nkpunanor* of *Nguru*, *Isiakpu*, *Echara*, and *Umakashi Omabe* groups visit the hamlets of *Isiakpu* in their four-clan halls because *Isiakpu* is made-up of four hamlets; their *Omabe* cult houses are also four in number. Here, *Ike Agwu* is part of *Isiakpu* and has an *Omabe* cult house without a clan. They rather have a joint square where they met each day they need to have meeting. *Omabe* does not visit it during the errand message of *Nkpunanor Omabe* festival because the hamlet is a mixture of different groups of people of *Nsukka* elaborate clans.

Echara: According to the members of the *Oha Nsukka* representatives, there are seven different *Omabe* halls in *Echara* namely: (i) *Umu Agwene*, (ii) *Ama Eze Ani*, (iii) *Umu Agwene*,

(iv) *Umu Ocha*, (v) *Obe Echara*, (vi) *Ama Okpo Echara*, and (vii) *Umu Ne Ngwa*. The *Oha* people here said that *Echara* has the above seven different clans and six different *Omabe* cult halls.

Umakashi, According to the members of the *Oha* Nsukka representatives has (i) *Umakashi*, (ii) *Amaji*, (iii) *Ama Eze*, (iv) *Adimu Abia*. These representative are of the view that *Umakashi* has four (4) siblings that has constituted the ward and these four (4) brothers has four clans with also four *Omabe* cult halls.

2.1.07 An Anthology of *Omabe Nkpunanor* Halls

Name of village	No of <i>Omabe</i> cult	Clan
<i>Umuezogida elaborate clans and Omabe Halls</i>		
(i) <i>Ejuona</i>	1	<i>Umuezogida</i>
(ii). <i>Nguru Elu</i>	1	<i>Umuezogida</i>
(iii). <i>Umu Ogiri</i> ,	1	<i>Umuezogida</i>
(iv). <i>Umudimojome</i>	1	<i>Umuezogida</i>
(v). <i>Umu Ugwu Ocha</i>	1	<i>Umuezogida</i>
(vi). <i>Amofia</i>	1	<i>Umu Asadu Ekowo</i>
(vii) <i>Uwelu</i>	1	<i>Umu Asadu Ekowo</i>
(viii) <i>Likke</i>	1	<i>Uwenu and uwani</i>

(ix) <i>Umu Ezediko</i>	1	<i>Ezedike</i>
(x) <i>Amagu Idike</i>	1	<i>Umu Idike</i>
(xi) <i>Umu Mgbala</i>	1	<i>Umu Odeju and Umu Uga</i>
(xii) <i>Amagu Uwani</i>	1	<i>Umu Ezugwu</i>
(xiii) <i>Uwa-Ani Igbo</i>	1	<i>Ndi Ikwo Oka</i>
(xiv) <i>Umu nweku</i>	1	<i>Nweki</i>
(xv) <i>Umu Osee</i>	1	<i>Osee Nguru</i>
(xvi) <i>Ndi Agu Ulo</i>	1	<i>Ndi Nchowu</i>
(xvii) <i>Obere</i>	1	<i>Ulo Mmanwu Oha Nguru</i>
(xviii) <i>Ndi Agu Ukwuiyi-Enyekwu Omabe</i>	1	<i>Nchowu</i>
(xix) <i>Agbaro</i>	1	<i>Esha Obu Legu</i>
(xx) <i>Lekke</i>	1	<i>Otobo Edenyi</i>
(xxi) <i>Ikem</i>	1	<i>Uturu Nweze Enunu</i>
(xxii) <i>Patakotu</i>	1	<i>Eze Ndi egu</i>
(xxiii) <i>Odumegwu</i>	1	<i>Oroshua</i>
(xxiv) <i>Agbani</i>	1	<i>Ike Oha Nsukka</i>
(xxv) <i>Odoro: Nkpunanor part of Nguru, Isiakpu, Echara and Umakashi led by Ovuru Uzo Nwonyishi Anyi from Omabe Nguru Uturu Nweze Enunu cult hall, and Ihe n' Owere, Nru, and Ezi</i>		

Ani of Obimo 1

Otobu Maa Nsukka.

The field report held us responsible to have learnt that there is no period of the years in the past and in future *Omabe* festival is not constant there.

(xxvi) <i>Isiakpu</i> encompasses (i) <i>Elugwu</i>	1	<i>Otobo Ishi Iyi-Isa Melu and Umu-Egbe</i>
(xxvii) <i>Umu Obia</i>	1	<i>Uwani and Uwenu</i>
(xxviii) <u><i>Ama Orba</i></u>	1	<u><i>Ama Orba uwen and Ama Orba Uwan</i></u>
(xxix) <i>Ike Agwu</i>	1	<i>Otobo Obu Egu (autonomous Omabe hall)</i>
(xxx) <i>Echara</i> elaborate clans (i) <i>Umu Agwene</i>	1	<i>Otobo Agwene</i>
(xxxii) <i>Ama Eze Ani</i>	1	<i>Umu Eze Ani</i>
(xxxiii) <i>Umu Agwene</i>	1	<i>Otobo Agwene</i>
(xxxiv) <i>Umu Ocha</i>	1	<i>Otobo Ocha</i>
(xxxv) <i>Obe Echara</i>	1	<i>Ulo Maa Echara</i>
(xxxvi) <i>Ama Okpo Ehara</i>	1	<i>Obu Omabe Okpo</i>
(xxxvii) <i>Umu Ne Ngwa</i>	1	<i>Otobo Ngwa</i>
(xxxviii) <i>Umakashi</i>	1	<i>Ulo Maa Umakashi</i>
(xxxix) <i>Amaji</i>	1	<i>Otobo Aji</i>
(xl) <i>Adimu Abia</i>	1	<i>Obu Ama Adimu Abia</i>

2.1.08 A List of Things to be done before 01 February

According to members of the *Oha* Nsukka representatives, the entire communities *Omabe* should visit must make sure that they repair their thatch huts and treat the trees around their huts. In addition, sweep the littered cult premises, and keep the compound tidy in readiness for the *Omabe* night visits.

(a) The initiated *Omabe* youth members have to go to forest to cut down a tree called (*Ibodo Oke* or *Oke Ibodo*) and carve out eight wooden beaters used to play the traditional xylophones in 4, 2, 2, and 1 which each xylophone is to two beaters. These result in a sum total of that eight sticks (beaters). (b) The clan head must make sure that the xylophones are healthy and that the xylophones beaters are made from the recommended tree called *Oke Ibodo*. (c) It is the right of elder of such clan to arrange outside the community people who should prepare their xylophones from a tree call *Ugbamaja Okemeyi* if their former ones were detuned or permanently damaged. The process is to invite those people they cost the bill of processing the *Omabe* xylophone and before they continue. The protocol deserves greater expenditure minus gain that means the cost of processing it was very exorbitant without expecting any advantage or benefit not rated rather a traditional religious believe it is a traditional way of life of Nsukka peoples culture.

(c) All other necessary arrangements are done at the cult house in readiness for *Omabe* visitation; at (9.00 post meridian) the leader of the *Omabe* youths section/sector must have parked all the instruments at the main road junction. This period is always around 15 December to 31 January. If the festival clashes with Christmas or the New Year celebration, the *Omabe* groups would reschedule theirs to avoid festival clash, as these participants are equally involved in the two celebrations

(d) The next level is the collection of *Omabe* items, necessary for arrival ceremony of the *Omabe* music festival in *Nkpunanor* Nsukka community that begins with the elementary phase. The *Umu Maa* meaning the *Omabe* Nsukka natives would summon meeting and fix a date in early 15 January to collect (i) The mat that *Omabe* sits on during performance (collected from indigenous females members of the same community). (ii) Oil that the initiated members use to eat roasted yams(collected from the married women of the *Omabe* performing community,) .(iii) other things like fried or dried cowpea seeds and kernels which are eaten during this festival are to be supplied by married women. They give those items to their husbands who present them to the initiated cult members at the village halls. All these processes have to be completed before the first time of *Mgbakote Maa*. It is always held on 01 February and the musical performances start at 12-1 am (mid-night), on *Orie* market day.

2.1.09 The Arrival of *Omabe* Ceremonial Music

According to the *Oha* , during the *Uda Maa Anyi*, the returning of their *Omabe* period, no music is performed throughout the entire *Nkpunanor* community until it returns. The departure ceremony comes up 12 days after (*Izu Eto*) in Igbo. The date of *Omabe* festival in *Nkpunanor* is on February 21 or March 27 of every three years of the *Omabe* festival as it rotate among the three Nsukka autonomous communities *Nkpunanor*, *Ihe n'owerre* and *Nru* Nsukka. We postulate here that the *Uvuru Uzo Nwoyishi Anyi* is the first *Omabe* to appear from the desert which according to the Nsukka *Mmanu* mythology is from the ancestral world. Its time of arrival is 8am.

We have other series of activities attached to Omabe festival such as *Mgburu Arua* (Eve of Omabe festival), *Onunu* (the night of *Eke Maa*) otherwise known as a night of cocoyam festival which is normally held on January 20. It is also the departure day of *Onye kurunye Zaa*. The *Onye Kurunye* functions as *Nkpunanor* village security. The *Nkpunanor* performs another ceremony called *Nwushi Eziza* which marks the exit ceremony of *Onye Kurunye* and cocoyam festival. In the night of the feast, every *Nkpunanor* family must spray the waist water used in squeezing the cocoyam across the pathway leading to their premises to cover and protect their families from the straying spirit of *Omabe Onye kurunye Zaa*. *Ozi Oka Maa* is a ceremony that has the spiritual significance of accounting for the discussion of Omabe related issues. The next is called *Ngbakote Maa* meaning the first time of *Omabe* music performance. On this occasion, no music is allowed to perform until it gets to the desert or arena designated for the performance known as *Ikpogwu*. The date is always on 01 February. Before the music starts, cannon is shot only once and instantly the musical performance started at 12-1am, (mid-night), causing shock and shivering to people in the performing communities. The performance start with shouting and the performers put on mouthpiece made of spider's web during this hot music performance. The members of the *Oha* Nsukka representatives said that the only person entitled to experience the dance music is *Ovuruzo Nwoyishi Anyi*. The *Ovuruzo Mmanwu* is the leader of all *Omabe* masquerade and religious committees. He is also one of the decision makers together with the members of the *Oha* Nsukka. They make decisions on the entire activities of the *Omabe* festival such as returning, departure, outing, and ceremonies regarding the musical performances in the village halls. The members of the *Oha* Nsukka representatives also said that the *Omabe* hot music has to be performed for him four times. *Ovuruzo Maa* is mandated to dance this hot music before the normal music procession starts. This exercise has traditional and spiritual

significance. The four times that the music is played signify four square market days in Igbo traditional society, which are: *Eke, Orié, Afor,* and *Nkwo Omabe*. It is believed that *Omabe* owns the four traditional market days. According to *Oha* members, those that perform *Omabe* as religious practice accept the truth that *Omabe* is their ancestral spirit, and for this reason, they believed that their ancestors owned them. It means that the spirit of their fathers that owned them also own their market days and all things belonging to them as a human being on this earth. This marks the beginning of the *Omabe* returning festival in *Nkpunanor* Nsukka ward. The music performance started with a processional song from the desert. The beginning of the song reads: - *Ishi-Mmanwu* called *Attama* or *Oshiekere Osigogo Iji agba mu iji agba mu egbe, ije egbu mu ijie egbu mu uma, agha abata agha agha ulo*. A group of male participants would repeat the same songs with all enthusiasm and agility as they march from the desert down to the *Omabe* village hall with slight pace as aged men followed from the rear. At the village hall the *Egwu-Oku* (hot music) popularly known in *Nkpunanor* Nsukka as *Ayoo Ogidi* is repeated and danced in the same counts by the eldest of that clan or the village head called *Onyish Omabe* of that particular community. After four stages of hot music, the *Onyishi* would present his offerings and the entertainment dance would continue. The dances continue and the palm wine is presented by the head of the *Omabe* clan and shared by the *Omabe* provost called *Ogaa Omabe* or *Ogaa Maa*. The members of the *Oha* Nsukka representatives said that these should occur once or twice before the real day of *Omabe* arrival from ancestral land.

The *Mgbakote Mmanwu*, if it occurs in *Nkpunanor* area ward before any *Omabe* group went to perform their *Omabe* music *Ugwu Idije* from *Likke Nguru* must sound the *ekwe Omabe* four times. In *Nru*, it is the *Uroko Ogbodudu* from the *Umuedogbeanya*, the god of *Omabe* that should play *ekwe Omabe* four times before any *Omabe* group from *Nru* is allowed to perform

their *Omabe* music. The interval from the first time *Mgbakote Manwu* music is performed in the desert and second time called *Ibu Egba* music is twenty-eight (28) days. Thereafter, *Ibu Egba to Omabe* date of arrival come up twelve days (*Izu Ato*) later. For formality sake, it should be said that after the *Ibu Egba* that all *Omabe* from the different backgrounds, clans, and deserts inhabitants within their community or at remote places such as no man's land start to visit its *Omabe* cult houses. Immediately after this process was completed the *Omabe* returning festival follows for three to four days led by *Ovuru Uzo Nwonyishi Anyi* from *Omabe* Nguru Uturu Nweze Enunu. It was not necessary that the leader of the great *Omabe* mask *Ugwu Idije* from *Likke* Nguru the father of *Ovuru Uzo Nwonyishi Anyi* from *Omabe* Nguru Uturu Nweze Enunu cult hall came to ask the *Attama Ezogida* the fixed date of the *Omabe* arrival day. Because immediately the *Omabe* heraldic process was over the few days that followed was the commencement of the *Omabe* arrival ceremony.

At this point, the centre of attraction is *Egwu Orié Omabe*, that is, music of the outing ceremony for the *Orié* day. According to the members of the *Oha* Nsukka representatives said that the music of *Omabe* for the *Orié* started around 12 AM at mid-night until 3 PM, which is the time of its departure to the market village. This *Orié* day of *Omabe* festival starts from the first day *Omabe* arrives. According to members of the *Oha* Nsukka representatives, *Orié* music is mainly for jubilation and motivation for matching to *Orié* arena. Some people believe that *Omabe* festival is a commemoration of the physical relationships between the *Omabe*, our ancestral spirit, and the living. The *Orié Omabe Nkpunanor* music reads thus: *Orié, Orié Orié Orié; Orié eru, Orié erue*, meaning time to go to *Orié*.

(a) The first *Orie Omabe Day* which the *Egwu Orie Omabe* should take place is on twenty-eight days (28). Counting from the first day *Omabe* arrived from the ancestral land to the human earth that called *Mmaji Onu Okachi* in Nsukka land

(b) The second time *Omabe* goes to *Orie* (a market day dedicated to *Omabe*) which the *Egwu Orie Omabe* should take place again is on the sixth month. The completion of this second *Orie Omabe Day* otherwise known as *Izu Afia Mma Mgboto* marks the end of *Orie Omabe* market *Day* performance. There will be no other *Orie* market music performance until next six months.

That on 21 June of the same year *Orie Omabe Day* the *Egwu Orie Omabe* will equally performed on the *Orie* ceremony and this time we expect that sooner *Omabe* departure period is counted in *Izu Ato* meaning twelve (12) days. We call this phase *Izu Afia Ula Omabe* in Nsukka meaning market outing ceremony for the departure of *Omabe* Nsukka festival.

2.1.09 (i) End of *Orie Day* market music performance

The arrival of the *Ugwu Idije* also known as *Omabe Digbu Ogolodu* from the top of the hill at *Ndia Agu Ugwu Onu Omabe* down to *Otobo Ame Agu Uwani* touring round *Umu Ezediko* to the arena or centre of public contacts for exhibition marks the end of *Omabe* festival. *Nguru* had her first enormous *Omabe* festival at *Nguru* village square on 27 March 2013. Nevertheless, it ended on a sad note as a man was gunned down by his uncle. The killer was whisked away in a White *Hilux* to the police station. A few of the masquerade were equally arrested. These happened on the first day of *Omabe* arrival ceremony. This should not be confused with the *Orie Day* market exhibition, the *Orie Day* market outing is different and it marks the end with the emergence of *Ugwu Idije* on *Ugwu Orie* Nsukka. what happens to any

mask or masquerade that despises *Ugwu Idije* by remaining either behind or before it is unthinkable. The masquerade is likely to have the following fate befall it:

- (i) His own *Omabe* spirit will go home to the land of our ancestors,
- (ii) He could die if he wears *Omabe* mask again that year.

When *Ishi Nmanwu* called *Eze bi n' Obodo* arrives at *Ugwuoye* that marks the end of *Omabe* market day in *Ihe n'owere* community. Moreover, *Uroko Ogbodudu* for *Nru Nsukka* autonomous community and the date varies according to the tradition of those three *Nsukka* elaborate communities likewise the centre of contacts and departure points.

2.1.0:10 Preparations for *Omabe* Departure

(a) Procedures of *Omabe* departure

In the centre of *Omabe* full ceremonies and activities following the preparation of *Omabe* departure, *Omabe* departure is different from *Odo Ma Agala* at *Igbo-Etiti* and *Obollo Afor Akatakpa Ugwoke Odobo* departure ceremonies. Children sing the following song to *Akatakpa*.

Children: *Akatakpa Ugwoke Idobo, tigbu temu te onye ozo*

Then *Akatakpa* will be humming to children: *Lu lu uhuuu, kwuru chemu, kwuru chemu* meaning ÷you can go to hell, wait for me, wait for meø It subsequently pursues them.

Ndi Ikporu Ihu Maa(the initiated) are the people qualified to lead *Omabe* to a desert, a route leading to our ancestral pathway to the spiritual world.

(c) Before our *Omabe* departs, *Ndi Ikporu Ihu Maa* (the initiated) and *Attama Ezema* (the custodian of *Omabe*), would lead *Omabe* to a desert, a route leading to our ancestral world. Sometimes it is a confusing to believing that they are involved in errand night patrol when announcement of the *Omabe* festivals in Nsukka communities is made. The members of the *Oha* Nsukka representatives, the *Attama Ezemas*, do not belong to the trekking groups but sections at the *Otobo*(village square), evoking the spirits of our ancestors to keep guide of their children. These groups called *Attama Omabe* is by tradition bequeathed with the mystic power this enables them carry out some magical activities. This exercise nomarllly comes to an end around 3:30 am, to show that these groups of people that attended the ceremony are between human and spirit. They do hide in the *Ahaba* luxury a common plant found in Nsukka bush or farming lands demarcating it from the rest of other none *Igbo Ahaba* people of the Igbo lands. In this segment, *Nguru* people usually hide inside the *Ahaba* bush not to be seen with the *Ihe n'owerre* community. They equally do the same at the time *Isiakpu* part of *Nkpunanor* ward will be approaching the main road, which leads from *Obechara* junction through *Isiakpu* down to *Nguru* destination.

The myth has it that after *Nguru* people have sounded the *Omabe* musical instrument called *Ekwe Omabe Ozi Oka Maa* and hummed out *Ize Nmanwu* also called *Okpukpu nwa Oteja* (a bone of a newly born baby which died, buried and then excavated to be used for *Omabe* rituals) they must not be seen by any member of the patrol teams from *Ihe n'owere* or *Isiakpu* . If any person, including their wives, sees them, the fellow will died at the spot. After the rituals, the participants are expected to steal themselves into their bedroom and sleep until daybreak when this magic powers will be impotent.

However, it should be recalled that the journey ends at the compound of the *Attama Ohe* of *Nkpunanor* and *Ihe n'owere* ward. The reason the journey ends at the *Attama Ohe* compound shrine is because the *Attama Ohe* is the traditional religious priest of the two Nsukka communities, *Nkpunanor* or *Ihe n'owere*. The *Nru* usually extend their own journey to end at *Attama Nkwo* Nsukka deity.

2.1.0:11 Influences and Significance of *Omabe* Uturu in the Life of Nsukka People

Omabe Nguru Uturu Nweze Enunu music is a bilingual music in the sense that *Omabe* ritual was not originally performed in Nsukka language. It all began in *Igala* language etc. The word *Omabe* is made of two morphemes, $\text{-Oma}\emptyset$ and $\text{-be}\emptyset$ $\text{-Oma}\emptyset$ means royalty or mighty while $\text{-be}\emptyset$ signifies conqueror. This *Omabe* rituals was borrowed from the *Igala* Kingdom, the *Attahs* as conquerors, His Royal Highness *Attah Oma Onojah Obonyi*. His Royal Highness *Attah Oma Onojah Obonyi* was a conqueror of the Nsukka constituencies except Opi Nsukka and that results in the establishments of the *Omabe* traditions in Nsukka communities. If we examine the Nsukka histories and *Omabe* activities it looks like *Omabe* music in Nsukka emanated from *Igala* Kingdoms. *Omabe* music has several influences and significances as amongst Nsukka people as well as the links wide in Igbo land in general up to Benin and down to Brass, Atlantic borders. It was observed that the function of the *Ovuru Uzo Nwonyishi Anyi* from a village or hamlet in *Ogba-Agu* Portharcourt Nguru part of *Nkpunanor* Nsukka communities has its far-reaching influences and significances as a leader in Nsukka *Omabe* performing communities and Igbo lands as a whole. For instance, *Afigbo* observed this in the study of Nsukka people and their

neighbours with a particular reference to *Omabe* Nsukka, which the *Omabe* Nguru Uturu Nweze Enunu *Omabe* music came from.

Afigbo (1987) in his observation did a work on ethnographic field that surveys Southeastern Igbo Speaking areas in general. It gathered information on the cultural inter-relation and syncretism among the Igbo people, with a particular reference to Nsukka people and their neighbours. It maintained that *Omabe* Nsukka was a borrowed cult of *Igala* and *Idoma* culture. He maintained that Nsukka people moved from *Igala* down to *Okwutu* Nsukka and Nsukka people moved from *Idoma* culture groups down to *Enugu Ezikke* Nsukka as well. According to the preliminary investigations carried out by the researcher with respect to Afigbo's observation about the culture of Nsukka people towards cultural norms and values it was confirmed, that Afigbo's study is beyond a reasonable doubt about *Igala* and *Idoma* groups as the original ancestors of *Omabe* Nsukka that gave birth to *Omabe* music of the Nguru Uturu Nweze Enunu. Afigbo's study shown that towns such as *Orba*, *Ovoko*, *Obukpa*, *Nsukka*, *Ichi*, *Ibagwa*, *Okpuje*, *Okwutu*, *Mbu*, *Edem-Ani*, claims that their cultural practices such as *Omabe* rituals came from *Igala* Kingdom since they are close to Igala. The fact that the dance, mask, masquerade, religious practices of these Nsukka towns are alike to Igala custom gives credence to this claims. Other towns such as *Imilike*, *Obollo Afor*, *Obollo Eke*, *Enugu-Ezike*, *Inyi*, *Imilike-Agu* are said to have patterned their *Omabe* practice after *Idoma's* model of *Omabe* practice because of their propinquity to *Idoma*. *Afigbo* (1987) has demonstrated that, religion and ritual factors among other elements like trade were instrumental to cultural contacts among the Igbo Nsukka and her neighbours. Thus, it would appear that the *Nri* activities linked much of Igbo-land with the Western Niger region up to Benin, and with the region occupied by the *Igala*-land down to *Okwutu* Nsukka community. Perhaps it also linked *Idoma*-land from *Enugu Ezike* down to other

part of Igbo-land and from *Ikwerre* at River State down to Igbo minority group up to brass part, Atlantic borders. *Afigbo* pointed out in the study that, ÷intergroup relationship is a multi-faceted and dynamic concept. Among its more common facets are the political aspect, (which is either war-like or peaceful)-the economic and technological aspect and the cultural aspect (which might includes art, music, marriage, customs, modes of dress etc). *Afigbo* said further that other facets include interaction between legal and judicial systems, language and folklore, religion, philosophy and cosmology.∅

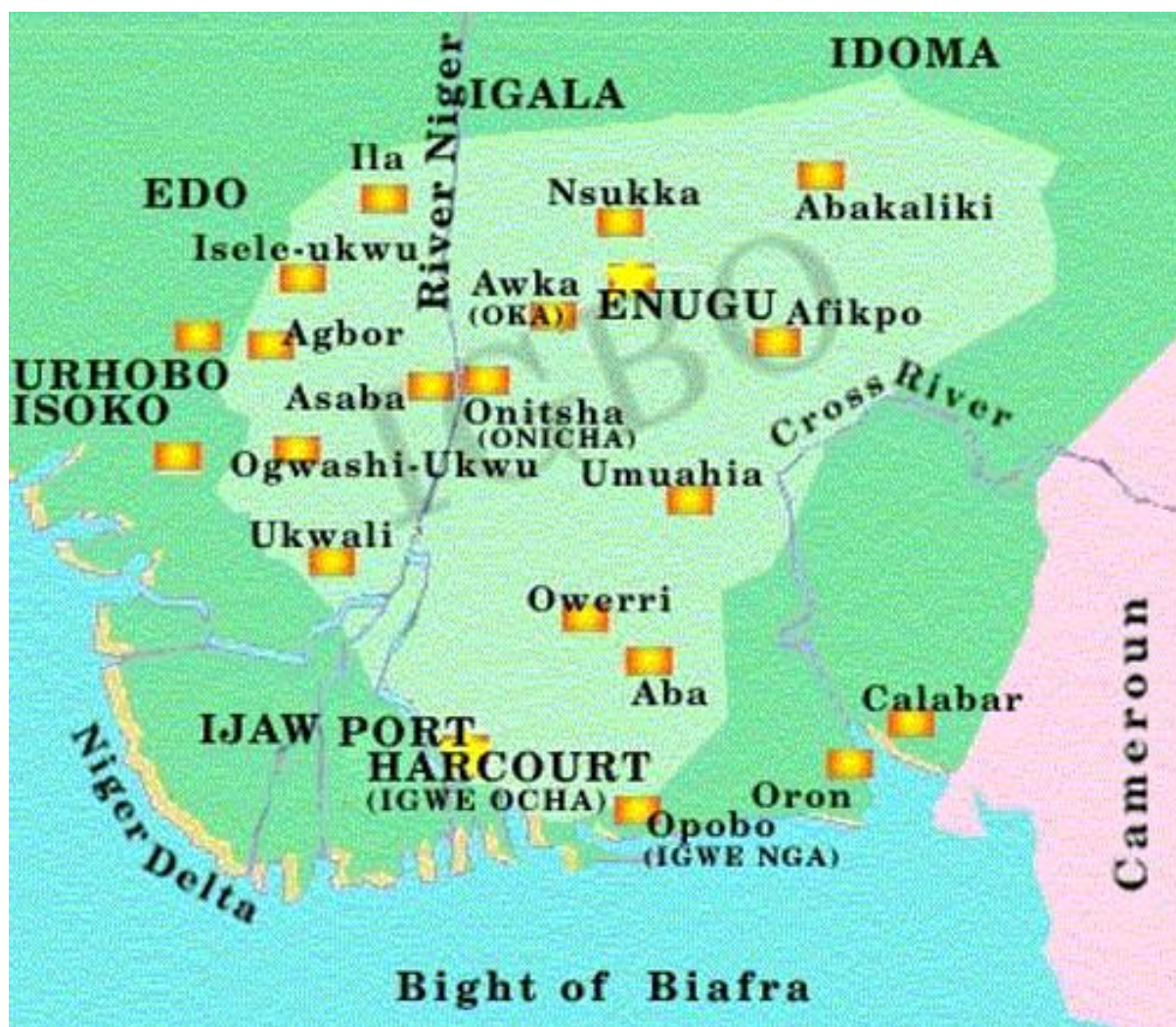
In conclusion, the study was concentrated on *Omabe* in Igbo Nsukka as the birth of Nguru Uturu Nweze Enunu *Omabe* music and their neighbours that was anchored on ethnographic study of influence and significance of *Omabe* Nguru Uturu Nweze Enunu *Omabe* music in the life of Nsukka people.

The oral interview by the head of *Obimo* and the head of *Omabe Umunna*, (Mr. *Ogboanya Nneze* who is 150 years old, the oldest of *Obimo* indigenes.) on December 29th 2015 on the subject matter of influences and significance of *Omabe* Nguru Uturu Nweze Enunu in the life of Nsukka people has it that *Omabe* music came to Nsukka people when Nsukka people migrated from the *Igala* to *Okwutu*, they migrated along with the *Omabe* music and when *Enugu Ezike* migrated from *Idoma* to *Enugu Ezikke* they migrated along with the *Omabe* music. *Ogboanya* said that, the *Attah* one of *Igala* (*Attah Ayegba Oma Idoko*) the head of the *Idah* dynasty established his regimental control in Nsukka South from *Igala-Akolo*, through *Okwutu* up to Nsukka Central. Along the line he institutionalized his style of music culture, which was the *Omabe* Nguru Uturu Nweze Enunu music in Nsukka Division. On the other hand, according to *Ogboanya*, a counterpart *Onoja Obony* (*Attah Omeh Oboni*) the conqueror throughout *Idoma* Empire established his reign from Nsukka North *Enugu-Ezike* down to Nsukka East and as well,

his cultural music expansion that is distinct *Omabe* music. It is pertinent to note, therefore, that the main influence of *Omabe* music of Igbo Nsukka came from *Igala* Kingdom. The Attah is a royal majesty in Igala chieftaincy title and *Omabe* music is played in his palace. Since the *Omabe* Nguru Uturu Nweze Enunu came from *Omabe* Nsukka music which was borrowed from *Igala* culture it goes without saying that *Omabe* music symbolizes music of royalty as it is obtainable in Igala.. Before the advent of British protectorate in Africa, the *Onoja Obony* (*Attah Omeh Oboni's*) prefers committing suicide by hanging himself to facing the shame and humiliation of going to exile.

2.1.01:12 A map of Nsukka as the Igbo *Omabe* Performing Community

Below is the historical map and geography of Igbo Omabe



The above is the map of Nsukka showing Nsukka as the Igbo *Omabe* performing community in South Igbo Speaking Area in Nigeria from the bight of Biafra. From this we see *Igala* and *Idoma* where *Omabe* Nsukka music stemmed from as they shared common boundary.

2.1.01:13 Summary

Chapter two of this study reviewed literature as follows: (i) introduction on *Omabe* music of Nguru Uturu Nweze Enunu leader of *Omabe* music ritual performing cult in Nsukka senatorial constituencies Enugu state, Nigeria, (ii) cultural background on *Omabe* music of Nguru Uturu Nweze Enunu of Igbo Nsukka. (iii) the development and general historical background of *Omabe* music of Nguru Uturu Nweze Enunu, (iv) sponsorship on *Omabe* music of Nguru Uturu Nweze Enunu in Igbo Nsukka secret society, (v) structural hierarchical order on *Omabe* music of Nguru Uturu Nweze Enunu Nsukka cult, (vi) initiations into *Omabe* music of Nguru Uturu Nweze Enunu of Nsukka occult society belonging. (vii) issues concerning the mask of *Omabe* music in Nguru Uturu Nweze Enunu of Igbo Nsukka practitioners and (viii) general characteristics in traditional on *Omabe* music of Nguru Uturu Nweze Enunu of Nsukka performing communities, functions and impact of traditional *Omabe* Nguru Uturu Nweze Enunu *Omabe* music in Nkpananor Nsukka. .

We will conclude with the influences, and significance of *Omabe* Nguru Uturu Nweze Enunu *Omabe* music in the life of Nsukka people.

CHAPTER THREE

RESEARCH METHODOLOGY

Since research methodology has formed a foresight of the research, environment and much of the interpretative central point of view of the research descriptive ideologies, it is important to bench this thesis on the bases of its inclination typical of ethnomusicologically groundwork that seeks the framework coherent of music in culture-specific.

3.01 Recruitment and Training of the *Omabe* Musicians and the Techniques of Acquisitions

Omabe is a generic name for all the cultic societies that perform *Omabe* music ritual *Omabe* Uturu Nweze Enunu musical group is part of the general body of *Omabe* practicing society. Although *Uturu* implies a whistling bird which is also called *Orofia* and Nweze Enunu means the king of all the birds and musical group denoted the *Omabe* practitioners. However, the recruitment and training of the musicians commences as soon as the person is 15 years which is also the age of initiation of a male child into *Omabe* cult. At this stage any child who displays talents and interest in any *Omabe* Uturu Nweze Enunu musical instruments is well trained and inducted into the music group.

3.02A General Background of the Instrument

The older *Omabe* Uturu while at executing the instrument invited the learners to come nearer to observe the techniques of playing the instrument. The learner at this point watches the player and later in the day, given the chance to practice what he has been learning..

3.03 Fieldwork note and Commentary Statements of the field Problems Encountered in the Research

This research was set to find the order of *Omabe* instrument using ethnomusicological framework, there was a need to have a good understanding of the frame of the fieldwork of this study. To this end, we will look at how ethnomusicology came into existence, attitude of ethnomusicologists to field work, and world developments and the global views on ethnomusicology. Then what is an ethnomusicology? Therefore, ethno means the study of people's cultures while ethnic music is the study of people's music from their cultural point of view, and musicology is apart in scope of these two studies ethno and ethnic music because musicology is undertaken music as a single professional study with all references applying to musical backgrounds or associations. Here are few examples of musicological associations: musicology research fellowship association (UNN) / musicology association of musicianship in disciplinary performing musicians (UNN) / full fledged etc association of musicology societies of University of Nigeria, Nsukka involving both music dons and none music academicians of the (UNN) in stretch or retired, current undergraduate and the graduated lions of the alma maters.

This passive observational reports of the *Omabe* music in Nguru Uturu Nweze Enunu music group were listed according to the instrumentarium stylization in latest prescribed regulations guiding the globalization of ethnomusicological and methodological field research and instrumental organology. The African music has no electrophone or electrical amplification. *Omabe* music is not an exception.

The study is looks at the *Omabe* music of Nsukka with a case study on *Omabe* music of Nguru Uturu Nweze Enunu of *Ogba-Agu* in Portharcourt village. The research ought only to

concentrate on *Omabe* music of Nsukka. However, this type of field research techniques was emphasized in those early days of music, musicology, music historiography in purely Western music rudimentary studies. The world music-specific field research problems brought in fore the ethnomusicological understanding to the worldviews while the world debate is ongoing how to globalize ethnomusicology. The peculiarity of African traditional music has attracted global attention as the rest of the world find it difficult to understand it. The point of debate and problems emanated from the believe that all the Western communities and many of the indigenous African scholars that studied Western music culture have tone-deaf to the rhythms of African percussion instruments. This study may change their attitude on African music which they believe use archaic instruments like ogenephone. One of the impendiments to understanding African music by western western world and other non-African countries is language barriers. Th Arabic continentsø appreciation of music is influenced by their religion. They view a lot of music as a form of corruption. For these reasons and some unforeseen circumstances surrounding music in Arabic cultures, the Arab world has no interest in contributing on how to make ethnomusicology a global issue.

3.04 Instrumental Ensembles

11st Elephant horn

2nd Solo praise chant

3rd Solo praise chant.

4th First xylophone

5th First two baritone xylophones

6th Second tenor xylophones

7th Fourth xylophones

8th Single medium sized clapper less metal bell

9th Vertical drum genre and the cylindrical base drum

10th Cylindrical base drum

11th Medium sized slit-drum

12th Largest slit-drum.

13th Double gourd rattles

14th Two iron hoes bonded together and with the two sticks placed on the ground

3.05 Learning of Styles of Instrument

Category (i)

(i) Aerophone instrumental organology

1st Elephant tusk

The player covers the end of the tusk's opening with his palm and removes it at interval as he pushes the air with his mouth from a perforated opening at the center of the tusk. He does it in a skilful manner that it produces rhythmical melody.

Category (i)a)

(a) Unclassified instrument-Vocal chord

The technique was that the learner must first of all know the lyrics of the song of *Omabe* Uturu Nweze Enunu and listened to the praise chanter of *Omabe* Uturu Nweze Enunu while the praise chanter was performing the song , and try to yodel the song at a free time.

2nd Solo praise chant

3rd Solo praise chant.

Category (ii)

(ii) Idiophone categorization as a pitching instrument percussion

The learner pulls off his trousers and shirts and sits down on the mat, placing the slabs on his laps and then taps the slabs with the two beaters to have the acoustic sounds that is typical of xylophones..

4th First (1) xylophone

5th First two (2) baritone xylophones

6th Second tenor (2²) xylophones

7th Fourth (4) xylophones

Category (iii)

(ii) Idiophone as the instrument of sonority

(iii) 8th Single medium sized clapper less metal bell has a stick as the beater.

The player bends the compound rhythm with the arching principle tonality of the tune or sound, although a player uses a free hand in rambling up or down and tapping the top or bottom

lines to achieve a thunderous sound. But a midway strike was a recommended way to play the instrument in order to get the approved tune.

Category (iv)

(iv) Tympanic membranophone

9th Vertical drum genre and the cylindrical base drum

10th Cylindrical base drum

The playing techniques of the both drums in *Omabe* music of Uturu Nweze Enunu in *Omabe* house were by striking damping, rolling, slapping smashing or crashing the scratch, and ending which were all geared towards achieving rhythmic sound that was essential to accompany the dance steps.

Category (v)

(v) Wooden African class of Idiophone drums with acoustic intonation.

11th Medium sized slit-drum

12th Largest slit-drum.

The play technique was that the learner places the slit-drum on the *Omabe* Uturu Nweze Enunu cult hall music performing ground and use two hands with the two beaters to strike on the edges perforated holes to achieve a variation sounds. It is not a definite pitching instrument rather it is used to call someone's name.

Category (vi)

(vi) Wooden percussion with fragmentation in sound quality production

13th Double gourd rattles

The playing this instrument, the the two hand of the player go in contrary motion to achieve the desirable rhythm. The rhythm moves to high intensity which produces complex rhythmic sound of the *Omabe* music.

Category (vii)

(vii) Metal expanse instrument

14th Two iron hoes bonded together and with the two sticks of beaters placed on the bare ground

The learning technique was that the learner places the two iron hoes bonded together on the floorboards and holds the two sticks that serves as the beaters and started tapping both pieces of instrument to produve the conventional *Omabe* sound.

3.06 Procedures of membership

He who want to be initiated must have attained the age of 15 years. It is believed that one can keep secrets of the cult at this stage as the initiated is not expected to divulge the secrets of *Omabe* cult to women and the uninitiated. The one to be initiated must accept terms and conditions of the cult like sweeping the *Omabe* Nguru Uturu Nweze Enunu musical group cult hall's premises as required of all *Umumaa* . Failure in these responsibilities attracts a fine. In time of *Omabe* performances, he should go along with the other initiated members to the forest to fetch out wooden beaters used in playing the xylophones. He perforates bamboo, slit drums and

gongs, and other function required of the initiated. In addition, he must bring food to the *Omabe* Uturu in music function days.

3.07 Leadership and Leadership Roles

Nguru Uturu *Omabe* music group select a leader that is an individual who is skilled and versed and in the knowledge of music. He must be an expert in playing the music instruments. The current *Omabe* Uturu leader goes by the name *Ugwokejah Attah*. Why he was selected was that he is the *Attama Ezema-onye kporo Ihu Mnanwu* in Uturu *Omabe* group, he is a chief organizer and the most active participant in the musical function and other matters arising from the *Omabe* Uturu music. He is an active organizer; he organizes things and maintains peace among the *Omabe* Uturu members. *Ugwokejah Attah* was the most elderly man in the village. He is huge and taller than every other person so that when he issues command everybody obeys him. He is called *Onyishi Umu Maa* meaning chief of the initiated.

3.08 Leadership Roles Discharged in Nguru Uturu *Omabe* music group

In Nguru traditional culture, the Uturu *Omabe* music is the chief in music function and performances so far seen or heard. The elder of the Uturu organizes the members of the Uturu to get things ready for the musical performances.

(i) The leadership role

The leader has to summon initiated *Omabe* youth members to go to forest to cut down a tree called (*Ibodo Oke* or *Oke Ibodo*). They have to carve out nine wooden beaters used to play

xylophones in the order of 4, 2, 2, and 1 which each xylophone is to two beaters, making all a sum total of that nine (9).

(ii) *Omabe* Uturu as a leadership matter or head

As a must, it makes sure that the xylophones are healthy and that the xylophones beaters are made from the recommended tree called *Oke Ibodo*. As a leader of Nguru *Omabe* Uturu it is his responsibility to arrange outside the community people who should carve their xylophones from a tree called *Ugbamaja Okemeyi* when the new one is required. This process involves a lot of expences.

(iii) All other necessary arrangements are done at cult hall in readiness for *Omabe* visitation

At (9.00 post meridian) the leader of the *Omabe* youthsø section / sector must have parked all the instruments at the main road junction. This period is always around 15 December to 31 January. If the festival clashes with Christmas or the New Year celebration the *Omabe* groups usually reschedule *Omabe* festival to avoid festival since the same people participate in two festivals.

(iii) Collection of belonging *Omabe* items to facilitated the *Omabe* music performances

The leader of Nguru *Omabe* Uturu music group do the collection of *Omabe* Uturu items necessary for arrival ceremony of the performing *Omabe* music. Part of this festival in *Nkpunanor* Nsukka community is of course very necessary in each community in *Nkpunanor* ward. The *Umu Maa* (the *Omabe* initiates) are to summon meeting and fixed a date in early 15 January and collect the following for *Omabe* rituals:

- (i) Mat that *Omabe* sits on during the performing rite .
- (ii) Oil that the initiated members use to eat roasted yams provided by the married women of the *Omabe* performing community,
- (iii) Other things like fried dried cowpea seeds and kernels which are eaten during this period.

These items are to be provided by married women and given to their husbands who will present them to the leader of the initiated cult members at the village halls. All these processes have to be completed before the first time of *Mgbakote Maa*, . The ceremony always falls on 01 February and the musical performances start at 12-1am (mid-night) on *Orie* Days.

3.09 Costumes of *Omabe* Masquerades and the Headpieces Cloths: Outlaying

Costumes of the *Omabe* music group of Igbo Nsukka people: while a group of masquerades put cloths as part of their regalia, the traditional costume of the main headpieces *Ishi-Odoh Omabe* is the young petiole of palm leaves *Omu-nkwu*. Some may choose to put up raffia palm material *Agwo*. Some dangerous *Omabe* masks look like the plated hair of a woman or a purely like a head of a ram with long colossal hairs pointing down from the neck. Many a times *Ori-kpa* as masquerades wear different colour backgrounds of cloths apart from the white traditional costumes recommended. These different colours are black, red, yellow etc.

(i) Sources and design of the mask

In the ancient days, *Omabe* music of Nguru Uturu Nweze Enunu traditional practices was an autonomous religion of Nguru culture. The costumes of the masks of *Ovuru Uzo Nwonyishi*

Anyi, leader of all *Omabe* music of Nguru Uturu Nweze Enunu of *Ogba-Agu* portharcourt group, is procured by the entire people of Nguru. And all Nguru *Omabe* masks such as *Ugwu Adanna* from *Umu Mgballa* and *Umu Odeju* joint clans, *Ugwu Idije* from *Likke Nguru Omabe* clan hall, *Nwu-Ugo* from *Dimonyene* of Nguru elu *Omabe* cult hall, *Di-Inyioke Ogbenne* of *Umu Dimojome Omabe* clan, *Ugwu Onyenye* from Portharcourt *Omabe* cult hall, were made from a natural plantain plants called *jara*. The costumes of traditional head masks were made from a canal plantain plants by designing it into fibrous wools with a woven design instruments by *Omabe* groups members. Up to these days any person who saw the designers in their usual dangerous forest at the process of fashioning it for an outfit must instantly die. They normally tie fibrous wools in the neck and waist so that while artistically displaying the dance styles, the *egwo* has to be spread round and gave them solid energizing fit, freedom, and rigours.

Other costumes that go into the mask is *Yokiri-yokiri / Izere*, an anklet design with a palm raffia gourd rattle or metal rattle has to be tied at the knees that while dancing it gives out a rattling noise.

Both the celebrants and all the invited guests wear the *Omabe* anklet on their ankles. These followers move in small groups made up jubilant friends, their anklets sparkling in bright colours that attracted the onlooker and passers by..

They use different colours of powders to decorate their faces. The face decoration or facial paintings takes place on *Omabe* returning or *Orie Omabe* day festivals, only. White powder is applied to take care of sweat.

Some antecedent *Omabe* masks wore a snow-white ram skin(*Ozo-ebule*) on left arm.

The acceptable colour of the *Omabe* masks is snow-white including *Ori-Okpa*. *Ugwu Idije* goes in a different colour attire. It is seen as a half monster in the sense that the rest of the body is clad in darker blanket.

The only *Omabe* masquerades that wear the waist tieless are *Ori-Okpas*. It is a special type of rope they tie in the waist which gives them attractive form.

(ii) Rehearsal day

In *Nsukka* traditional culture, *Omabe* rehearsal is on *Orie* day and *Nkwo* market days, that is, two days interval of the practice. For in stance, let assume that the centre of attention now is ‘*Egwu Ori Omabe*’, that is, music of the outing ceremony for the *Orie* Day. According to the members of the *Oha Nsukka* representatives said that the music of *Omabe* for the *Orie* starts around 12 am at mid-night until 3 pm which is the time of its departure to the market village square for the masquerade display. It means that *Omabe* performing musicians did their rehearsal throughout the night in preparation for the major *Omabe* music performing for the *Orie* outing ceremony. For *Omabe* masquerades cultural display and exhibitions in the *Orie* market village square. This *Orie* Day of *Omabe* festival starts from the first day *Omabe* arrives. According to members of the *Oha Nsukka* representatives, *Orie* music is mainly for jubilation and motivation for matching to *Orie* arena. Because some people feel, it is a situation of showing the physical relationships between the *Omabe* our ancestral spirit to be close communion with the living. Thus the *Orie Omabe Nkpunanor* music reads thus : *Orie, Ori Ori Ori; Ori eru, Ori erue*, meaning time to go to *Orie*.

(a) The first *Orie Omabe Day* which the *Egwu Ori Omabe* should take place is on twenty-eight days (28). Starting from this day of arrival from the land of spirit, the *Omabe* cultural

musicians continue to practice for the *Orie* music performance called rehearsals. Counting from the first day *Omabe* arrived from the ancestral land to the human earth that called *Mmaji Onu Okachi* in Nsukka land. *Mmaji Onu Okachi* in Nsukka land means break through the arrow point because it is a trans s. -figurative speech.

(b) The second time it goes to *Orie Omabe day* which the *Egwu Orie Omabe* should take place again is on the six (6) month. We addressed at this point that having completed this second *Orie Omabe day* called *Izu Afia Mma Mgboto* meaning female adolescent market voyage marks the last to the final *Orie Omabe market Day* performance. There will be no other *Orie* market music performance taken place until next six months on the 21 June in *Nkpunanor* ward.

(c) That on 21 June of the same year *Orie Omabe Day* the *Egwu Orie Omabe* will equally be rehearsed before and performed on the *Orie* ceremony and this time we expect that sooner *Omabe* departure period is counted in *Izu Ato* meaning twelve (12) days. We call this phase *Izu Afia Ula Omabe* in Nsukka meaning market outing ceremony for the departure of *Omabe* Nsukka festival.

(iii) **Time and duration**

The time of *Omabe* rehearsal is 4.00pm because it is the initiated youth members called *Umu Maa* that are do the rehearsals. It is a traditionally forbidden for anyone to rehearse *Omabe* music in morning hours of human busy time to look for what he will prosper upon.

The rehearsal lasts between 4.00-6.00 pm. Some mature male adult are stronger and can rehearse upto 12.00 pm but cannot practice till day break.

(iv) **Valued time**

The active rehearsal took place at 3.00-5.00 pm. The rehearsal is not expected to exceed this 5pm since the local security and some parents frown upon it.

3.01:1 Gender Role

In some part of the world, gender is a serious issue in the dance culture while in some countries of the black African societies a dancer is a free entertainer and can dance with the opposite sex. In *omabe* music, women do not participate in the dance since they are not part of the cult except if such a woman took a title of *Oyi-Omabe*.

(i) Formation of *Omabe* music dancers

Members of the *Oha* Nsukka representatives is of the view that *Omabe* music is exclusively a male affair. It against the tradition for women to participate in *omabe* music. They are only permitted to watch the male dancers from a distance. Notwithstanding, the members of the *Oha* Nsukka representatives said that, a woman could be allowed to participate in *Omabe* dance only if she could meet the requirements according to the *Nkpunanor* Nsukka tradition. She must take a title of *Oyi Maa* which is also called *Oyi Omabe*. See the attached photograph of *Oyi Omabe* in her full regalia in an outing ceremony along with initiated men on *Orie Day* during masquerade display in *Omabe* music festival of the *Nkpunanor* Nsukka Area in chapter five (i). The members of *Oha* Nsukka representatives further said that the only woman qualified to take this title is a woman who has reached a menopause stage. Such a woman must no have any discussion with her fellow women on any *Omabe* affairs. Nonetheless, she could discuss such things concerning *Omabe* with men who are initiated. See the attached photography

of the members of the *Oha* Nsukka representatives interviewed on gender role in *Omabe* music of Nguru Uturu Nweze Enunu.

(i)a) Formation of individual field study to equate the *Oha* Nsukka oral group perspective

The dancers do their dancing in a semi-cycle form. The uniqueness of the dance formation is typical of *Omabe* music of Nguru Uturu Nweze Enunu. At a time a point the dance takes another dimension when the dancers scatter on the platform.

(ii) Movements

Dancers move in direction of music sound as the effects of musical sounds dictates their movements. The dancers would shout in thunderous voice by tapping their lips thereby producing yodelling sound:-Wuu-uu-uu wuu-uu-uu wuu-uu-uu, Wuu-uu-uu wuu-uu-uu wuu-uu-uu, Wuu-uu-uu wuu-uu-uu wuu-uu-uu. Their legs carry the action mostly while the two hands mainly signal the next step to be taken by the dancer.

(iv) Dance steps

Omabe Uturu Nweze Enunu is part of *Nkpunanor* that the thesis focuses on. The dancers are not organized dancers who form the dance dancing group for economic purpose or for mere entertainment. The dance has a traditional and spiritual significance. *Omabe* is not an ordinary cultural group like *Eke*, *Ekwe*, and *Ulaga*, which are just for entertainment purposes or shows. *Omabe* in general is a traditional ritual which has equal spiritual status as *Odo* at *Igbo-Etiti* and *Ekpe* at Abia state. Young adult who are the new intake of *Omabe* cult learn the dance steps by imitating the old members. Despite the fact that *Omabe* Nguru Uturu Nweze Enunu

does not dance in an organized way, it is highly appreciated since it is a revered traditional dance. The elderly men have special way of performing the *Omabe* dance. They raise their forefoot up, hung themselves in the dance space, step out in an articulate movement, and make some exclamations such as Yaaa, yaa, yaa-aa-aa ooooooooooh, yaa, yaa-aa-aa ooooooooooh, yaa-aa ooooooooooh, yaa-aa ooooooooooh. They wore elaborate costumes like the type called cadaverous dress and a large and oversized round cap called cowboy in every day slogan and would hold an elephant horn called *Ize enyi* that they blow at interval to add a touch of glamour to the festival. This stage marks the climax of the *Omabe* Uturu musical ensemble.

In introduction period, the dancers use to take slight pace according to the tune of the *Omabe* Uturu Nweze Enunu musical productions. Some dancers bend their toes pointing it on the bare ground and would turn around at angle 90 degrees. In fact, the dance step adopted of the dancer was like that of a galloping horse.

(iv) Instrumentalists' formations

1. First arrangement was the tusk players: 1st elephant tusk stands in the front of the other players.
2. The second player was the Solo praise chant singer making a kind of staggered movements in the forefront of the instrumentalists.
3. The third was another Solo praise chant singer who sits on the floor at the left hand side of the players.
4. The fourth in position is the xylophone player. He sits on mat.
5. The fifth in position are two baritone xylophone player also sits on the same mat on the floor.

6. 6th in position is the Second tenor xylophone.
7. Next in the platform are the fourth xylophones.
8. The eightieth player of the single medium sized clapperless metal bell sits on the ground in the right flank session of the first positioned xylophone.
9. The ninth instrumentalist played both the vertical drum type and the 10th instrument cylindrical base drum and sits at the rear centre of the instrumentalists.
11. The player of the medium sized slit-drum sits on the adjacent side of the hall.
12. The player of the largest slit-drum sits at the rear corner of the instrumentalists particularly nearer to vertical drum type and the 10th instrument, the cylindrical base drum at their left hand corner.
13. The double gourd rattlesø performer stands in the front of the players staggering as he plays the instrument.
14. The player of two iron hoes that are bound together sits on a mat in the centre of the floor of the instrumentalists.

(v) Sequence of the dance

The name of the first dancer is *Ugwu Asogwa Obayi Attama Ezemma Oshiekere Ovuru Nwonyishi Anyi* leader of all mask, masquerade, and *Omabe* groups of the Nguru Uturu Nweze Enunu of *Ogba-Agu*, Portharcourt with a hot rhythm called *Ayoo-Ogidi*, followed by the *Oshiekere Attama Ezemma Ugwu Adanna* popularly known in Nguru as *Omabe Ishi Ebuba-ogbujie ogwe*. Then the figure who danced in view was *Attama Ezemma Onogwu Attah the* (111) *Oshiekere Osi-Igogo Ugwuoke Attah Obayi Ugwunji*, next was *Attama Ezemma Oshiekere Ishi*

Mmanwu Ugwu Onyenye. The costumes that *Attama Ezemma Onogwu Attah* the (111) *Oshiekere Osi-Igogo Ugwuoke Attah Obayi Ugwunji* and the *Attama Ezemma Oshiekere Ishi Mmanwu Ugwu Onyenye* wears during *Omabe* rituals is immaculate white. One may find it difficult to differentiate him from *Ori-Okpa* that wears purely white. The only difference is that *Ori-Okpa* are always dirty while he is spotlessly clean. The group dance normally come first before *Ori-Okpa* comes to display in an elaborate-dance display. The *Ori-okpa* pursues the uninitiated and women onlookers at interval. *Ori-Okpa* are seriously warned not beat anyone during functional music performance day of the *Omabe* music of the *Nguru Uturu Nweze Enunu*. Only the initiated participate in concluding rituals of *Omabe* festival. During the opening ceremonial dances. Everybody is allowed to participate.

. **(vi) Dance styles of *Attama Oshiekere Ovuru Nwonyishi Anyi***

(a) Dance styles and Procedures

The *Attama Ezemma Oshiekere Ovuru Nwonyishi Anyi Ugwu Asogwa Obayi* must be given the chance to dance first in honour to the mask of *Ovuru Nwonyishi Anyi* if he is present when the music started. But if it happened that he is not around the time the music started he does the dancing whenever he arrives. The *Omabe* music performers must order him to step outside to carry out that honourable responsibility for the mask of *Ovuru Nwonyishi Anyi*.

The beat of the music changes once the *Attama Ezemma Oshiekere Ovuru Nwonyishi Anyi Ugwu Asogwa Obayi* is sighted from a distance. They would play *Ayoo-Ogidi Omabe* music of the *Nguru Uturu Nweze Enunu* cultural group selection.

The third and fourth sections were relatively slow in tempo. The beat goes back to the former rhythm before the commencements of the *Ayoo-Ogidis* and concludes in the same manner

as the Omabe praise chanter calls the name of the dancer *Ugwu ee ee ee ee gu ga amaru ma ozuru eno, ugwu ga amaru ma ozuru eno oo oo, gu ga amararu ma ozuru eno oo oo ooh.*

Meaning that *Ugwu Asogwa Obayi Attama Ezemma Oshiekere Ovuru Nwonyishi Anyi.*

(vii) Ayoo Ogidi Dance of Omabe Mask

In displaying their musical instrumental techniques, *Ugwu Asogwa Obayi* embarks upon a special kind of dance for the mask, *Attama Ezemma Oshiekere Ovuru Nwonyishi Anyi.* The beat and rhythm goes thus: *kpa mkpa mkpara, kpa mkpa mkpara.*

The categories of the beats are as follows:

- (i) The first music rhythms: *kpa mkpa mkpara, kpa mkpa mkpara*
- (ii) The second music rhythms: *kwara kwara mgbo, kwara kwara mgbo,*
- (iii) The third music rhythms: *kpatamgbo, kpatamgbo,*
- (v) The last music rhythms: *kpada mgboo oo, oo, kpada mgboo oo, oo,* is similar tune to the earlier music before the arrival of *Ayoo-Ogidi* music of Omabe mask, *Attama Ezemma Oshiekere Ovuru Nwonyishi Anyi Ugwu Asogwa Obayi*

At this level, there are two types of displays: (a) *Ayoo-Ogidi* dance (for masquerades alone) and (b) general dance (for everybody). After the *Ayogidi dance* was performed the music for dance also played, the general music continues. The slab xylophone must be the first to start the music. The player does that by tapping on one slab xylophone *kpa mkpa mkpara, kpa mkpa mkpara.*

3.01:2 Overall Song Repertories

Omabe music of the Nguru Uturu Nweze Enunu cultural group comprises twenty-one dancing steps.

(a) Indigenous system of the vocalization in topical issues outlined:

(1) Title of the Song: *Odo nwememe ooh*

- I. Ist tusk players: *Odo nwememe ooh; Odo nwememe ooh: Odo nwememe oke Ngita n'ata akpakuru anu.*
2. The 2nd Solo praise chant: *Odo nwememe ooh; Odo nwememe ooh: Odo nwememe oke Ngita n'ata akpakuru anu.*
3. The 3rd Solo praise chant: *Odo nwememe ooh; Odo nwememe ooh: Odo nwememe oke Ngita n'ata akpakuru anu.* Both of the elephant horn and *Omabe* praises chant were in unison theme presented the music: *Odo nwememe ooh; Odo nwememe ooh: Odo nwememe oke Ngita n'ata akpakuru anu.*
4. The first xylophone: *kpa-a-a-a, kpa-a-a-a, kpa-a-a-a, kpa-a-a-a*
5. The baritone xylophones played interactively an alternatively rhythm in sound production of the first xylophone: *kpa-a-a-a, kpa-a-a-a, kpa-a-a-a, kpa-a-a-a* and contrasting the first two baritone xylophones as a framework in provision of a rhymed rhythms for change of music in one selection of the serial in extemporization forms.
6. Second tenor xylophones : *Taataa taa-aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa-aa Taataa taa-aa Taataa taa-aa.*

Taataa taa-aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa-aa Taataa taa-aa Taataa taa-aa Taataa taa-aa.

7. The fourth xylophones: *Kpodo gbodo kpodo gbada gbada gbakpo kpodo gboo oo.*
Onyekurunye za oh, Onyekurunye za oh, Aturu amagwu njoku n'obu anu, kpada kpada dugbom
gbom "Aturu amagwu njoku n'obu anu" kpoto kpoto kpom kparagbada mgbakpo tikpodom,
Taataa taa-aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa
Taataa taa -aa Taataa taa-aa Taataa taa-aa Taataa taa-aa Taataa taa-aa.
Taataa taa-aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa
Taataa taa -aa Taataa taa-aa Taataa taa-aa Taataa taa-aa Taataa taa-aa for the overall establishments lead of
the definite pitching instrument and *solo Omabe* praises vocal melorhythmic accompaniments.

(2) Title of the Song: *Umu anumanu nile ebechere nigwu*

Umu anumanu nile eberecheruni nigu mana ochiri nwenu omu nkwu: o ooh; ooh; ooooh, eghee
eghe ghee eeh.

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama kporo gbodo.

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu,

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gbama kporo gbodo.

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu,

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama gbama gbaa gbaa

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu,

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama kporo gbodo.

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu,

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama kporo gbodo.

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu,

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama kporo gbodo.

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu,

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama kporo gbodo.

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu,

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama kporo gbodo.

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu,

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama kporo gbodo.

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu,

Gi gbama egbe n'onu anyanwu, gi gbama egbe n'onu anyanwu, gi gbama kporo gbodo.

(3) Title of the Song: *Egwu Ovuru uzo*

Ovuru uzo n'obu okwu ma okpere azu n'obu okwu Christopher Nwonyishi anyi n' ama-eko n' uwenu,

Oo ooh Oo ooh ghoo oo oooo hee hee hee hee,

Ugwu Attama nwugwu Ntamere meduru agha: Oo ooh Oo ooh ghoo oo oooo hee hee hee hee,

Ele aghoro kwuru ghoru ododo nye onye nwe okwuru ganu du agho olee: Oo ooh Oo ooh ghoo oo oooo hee hee hee hee,

Boshi onwa boshi onwa ne mbekwe kpako ukpe ekwu, n'onye nwe ekwuenya egburu ekwu ne mbekwu gaa ano umakaa ooh: Oo ooh Oo ooh ghoo oo oooo hee hee hee hee,

Osuatara nwa kworo nwanne ya ne uyoo gani egbu nne ha: Oo ooh Oo ooh ghoo oo oooo hee hee hee hee,

Omara asuu sua n'ikwe ma o magu asu sua n'alu ooh: Oo ooh Oo ooh ghoo oo oooo hee hee hee hee,

*O jere be onye nee ejegbule ma olakonu Mkpu mkpu afule ooh: Oo ooh Oo ooh ghoo oo oooo
hee hee hee hee*

(4) Title of the Song: Egwu Ogwume Agala

Oka naga nagara Ogwume agala okwo mmuo chiri ya ozo: hoo haa,

Ogwume agala onye ekuru n'aza, onye ekuru n'aza: haa hoo,

*Ogwume agala siri n'eye ya ji ejenu nwayo nwayo bu n'ani aka gu aka mgbe ya futaruo ne ya
zoshie ukwu ike n'ani n' ani emikporu noo oo oo oo ooh.*

*Anuma nke anu akpo Okpoko siri nke ya n'ihe isi ya jiri wee bue ibu otua bu n' mgbe ya putara
n'uwa n'ala adighi, nee ya nwuo ya lie ya n'isi ya, nna ya awuo ya liekwazie ya n'isi ya: hoo
haa,*

A siri mu onye bu onye etiri ka etiri Mgbada o gaa asha gi imii noo oo oo oo ooh: hoo haa,

*Ndi be anyi asirinu n'akara omara omaranu, ma akara ofeke ofere ishi yi n'ohia noo oo oo oo
ooh.*

(5) Title of the Song: Egwu Ndi Chiri Echichi Omabe in Nguru Uturu Nweze Enunu

*Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka
anyi neme Obeta Okegwu apaliri kanyi neme,*

*Anyi apaliri ka anyi neme Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Onojah Obonyi
apaliri kanyi neme,*

*Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka
anyi neme Ezema Ezema apaliri kanyi neme,*

*Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka
anyi neme Odo nwomeme apaliri kanyi neme,*

Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme Onyeke Onyeke apaliri kanyi neme,

Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme Attajah Omeje apaliri kanyi neme,

Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme Onogwu Attah apaliri kanyi neme,

Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme, Anyi apaliri ka anyi neme Omeje Ezema apaliri kanyi neme.

(6) Omabe Vocal Music Ensemble Notations in **Chapter 3.01:2** of the Page 82

3.01:3 (a) Entire Omabe Song Repertory

(1) Title of the Song: *Anyi apaliri ije ogwube, anyi je gi de ije ogwube agaala-oo-oooh*, the literal meaning of the song reads: "We have embarked on the journey of chameleon" The metaphor "chameleon" does not refer to the musicians but the music itself; that the musical performance is a slow one and not that the performing musicians were working actually like a chameleon.

(2) Title of the Song: *Uje ebia fere fere n'ula ngha di aka-gha-aa* signifies it is easier to invite a witch doctor than to send him home.

(3) Title of the Song: *Nkpunanor Nsukka Asado nwa yoo, nwa yoo, nwa yoo-oo-oooh* meaning that, the musical performance should be performed in a rush.

(4) Title of the Song: *Edi Ogbenne nwa akawo Ododo* meaning *Edi Ogbenne* is the son of *Ododo*

(5) **Title of the Song:** *Inaa akoro* meaning music for the collection of maize

(6) **Title of the Song:** *Ojere be onye nwe onye nne* implies a person who go to someone who owns him.

(7) **Title of the Song:** *Mrigburu rigbue onye oso* entailing that someone should study his next fellow to him in footstep.

(8) The vocal music ensemble in combination of the instrumental music ensemble of the xylophones and other percussion instruments notations in music practical performance manuscript in **Chapter 3.01:3 (a)** of the page 83.

CHAPTER FOUR

PRESENTATION

In chapter four, were the presentations of ethnomusicologically based *Omabe* music of Nguru Uturu Nweze Enunu: the vocal and instrumental music ensembles .in Nsukka

4.01 Vocal music of *Omabe* in Nguru Uturu Nweze Enunu

The first four slabs xylophone (*Ngedelegwu Omabe* music of Uturu scored)

4.02 Vocal music

Title of the song: *Odo nwememe ooh*

Odo nwememe ooh; Odo nwememe ooh: Odo nwememe oke Ngita n'ata akpakuru anu.

Taataa taa-aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa

Taataa taa -aa Taataa taa-aa Taataa taa-aa Taataa taa-aa.

Taataa taa-aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa

Taataa taa -aa Taataa taa-aa Taataa taa-aa Taataa taa-aa.

Kpodo gbodo kpodo gbada gbada gbakpo kpodo gboo oo.

Onyekurunye za oh, Onyekurunye za oh, Aturu amagwu njoku n'obu anu, kpada kpada dugbom

gbom "Aturu amagwu njoku n'obu anu" kpoto kpoto kpom kparagbada mgbakpo tikpodom,

Taataa taa-aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa

Taataa taa -aa Taataa taa-aa Taataa taa-aa Taataa taa-aa.

Taataa taa-aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa Taataa taa -aa

Taataa taa -aa Taataa taa-aa Taataa taa-aa Taataa taa-aa.I

4.03 Medium (Mode of presentation or delivery)

The music was presented with a human voice.

4.04 Form

The vocal music of *Omabe* Nsukka here was in $\div A\emptyset$ form with one motive. The soloist presented the music in a crispy order before the 4th slabs xylophonist imitated the thematic material in the instrumental part.

4.05 Texture

The music is homophonic in texture because it is a vocal music of *Omabe* and the only instrument used was human voice, therefore, none accompaniment while at the presentation.

4.06 Vocal and Instrumental type

(i) Vocal type

The human voice is also an integral part of the entire *Omabe* music ensemble.

(ii) Instrumental type

Xylophone is very central to *Omabe* music. They form the foundation, which other instruments build upon. It, rather, serves as the bedrock of the entire music ensemble.

4.07 Sound background

Acoustic in nature-none electrophonic amplification.

4.08 Harmony (division of parts) instrumental or vocal

The ensemble is broadly divided into two: the human voice and xylophone part.

4.09 Names of the instruments used and roles they play within the *Omabe* vocal music of the *Omabe* music of Nguru Uturu Nweze Enunu

(i) Human voice

The role of the voice part in *Omabe* ensemble is that it helps echoing praises of important personalities among *Omabe* practitioners.

(ii) Xylophone

(a) Rhythm

Xylophone is a dominant instrument in *Omabe* vocal music. It serves as percussion and functions as a rhythm as well as a melodic instrument in tone definition.

(iii) Key of the vocal music

The key is C Major no sharp or flats but in the song and rhythms movement in the melodic contours, we observed that, the notes jammed with accidental keys.

4.10 Interval employed

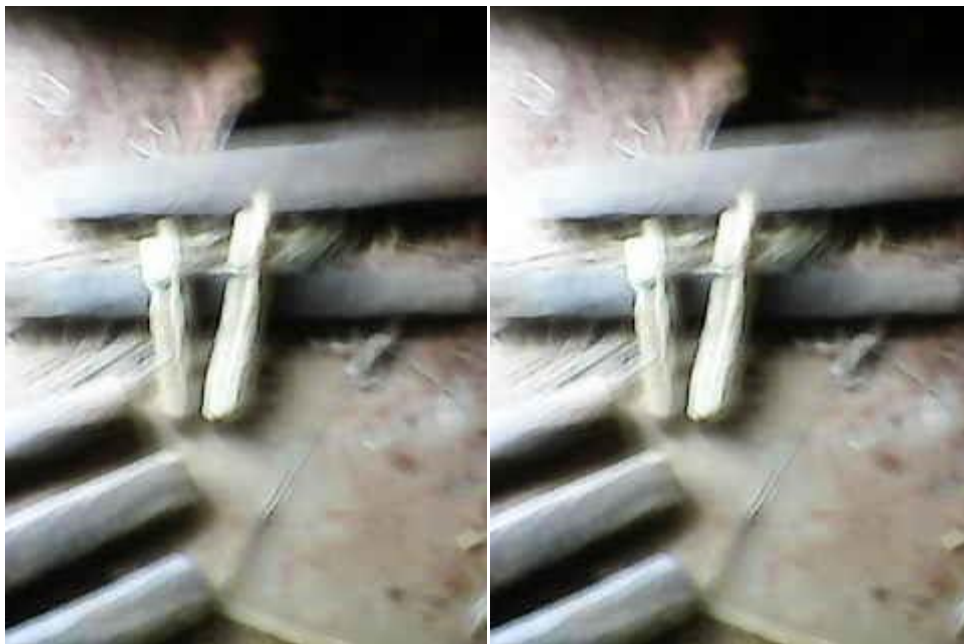
In the intervallic employments, we observed that in African pentatonic scale of such kind that the music started with a minor 4th and there is increase in employment of 3rd, and tonic notes of C Major and unison. We still observed that some musical voices go on like in yodelling technique in a crispy order. However, we will conclude here that the music of *Omabe* Nguru Uturu Nweze Enunu in *Nkpunanor* Nsukka is mainly inclined to natural tones.

4.00.0 INSTRUMENTAL ENSEMBLE OF *OMABE* MUSIC OF NGURU UTURU NWEZE ENUNU

(i) *Omabe* musical instruments: *Ngedelegwu*-xylophone instrumental ensemble



Xylophones arranged on the laps of the players in (5) and 4,



4.00.1 Name of instruments used and roles they play within the *Omabe* music ensemble of Nguru Uturu Nweze Enunu

Xylophones arranged on the laps of the players in (3), 2, 2, and 1.

- (ii) The orchestral of *Omabe* music consists of the following: xylophones arranged on the laps of the players in 4, 3, 2, 2, and 1.

This arrangement of the *Omabe* xylophones in the player's laps sometimes vary according to the tradition of a community and nature of the musical performance, as well as the skill of the player.

- (iii) The next were classified the *Omabe* music instruments, which were the Idiophones such as bamboos, double gourd rattles, two double bare metal hoes perforated and boned with wire and two beaters, single, double gongs and largest clapperless metal bell, a small, medium, and large sized slit-drums.

- (iv) Then membranophones were drums: a single highly tuned, vertical and a long cylindrical base drums.

- (vi) The aerophone used is elephant tusk. They equally use natural voices for singing songs.

- (vi) There is no record in *Omabe* music of Nguru Uturu Nweze Enunu fraction of the *Nkpunanor Omabe* Nsukka music history where a chordophone is used in *Omabe*.

- (vii) At beginning of a performance, it is the duty of the first (1) xylophone to start with a knock =kpo . The second xylophone responds to it. However, the two-baritone xylophone partitions may be vocalized in intonations as seen below:

1. *Olu mgbe* meaning 'first xylophone tune'. It sounds thus : *kpo kpo kpo kpo*. See the transcription in page 93.

2. In this context, the *Akpo oke mgbe* meaning 'first two xylophones' sounds: *gba da gba da*

3. (2)². *okara mgbe* Second tenor xylophones responds thus: *ti gbo do gbo do*
 4. *Mkwe mgbe* (fourth xylophones) produce sound that collocate with the Second tenor xylophones.
- (viii) At times elephant tust blows to begin the music.
 - (ix) The role of a single medium sized clapperless metal bell within the *Omabe* music ensemble is that of time line, and it produces repetitive sounds such as *kpo kpo, kpo kpo, kpo kpo*. In transcription, it has a music instrumental tone just like *tata tate, tata* in a persistent beat pattern. See the attached photography of *Ogele ofu olu etiti n'abou* (single medium sized clapperless metal bell), in chapter five (f).
 - (x) The role of *Apuri*, a vertical drum and *Ogwe ani*, the cylindrical base drum is that they produces sounds, which form a kind of call-and-respond cycle of sound. Their sounds, serve for the enrichment of the ensemble in a lower and upper parts, that is, while the vertical one is highly pitched line. The *Ogwe ani* is low tone tuned than *Akpuri* drum, see both the *Akpuri* and *Ogwe ani* cameras in chapter five (e). In conclusion, vertical drum and the cylindrical base drum go together in *Nkpunanor Omabe* music ensemble.
 - (xi) The medium sized slit-drum leads all others instruments within the ensemble.
 - (xiii) The largest slit-drum plays the percussion role as an instrument. They said further that it produces a louder sound that gives the other music instrumental sounds within the ensemble a booming effect that achieve its distinct sound. The large slit-drum is beaten with the two sticks and is played in the background of the ensemble.

- (xiv) The roles of the other instruments such as the double gourd rattles that were shaking by two hands are time regulation. The double gourd rattles plays a rhythm within the ensemble to promote the ensemble sound. It produces a complicated sound to the extent of creating a solid rhythm within the ensemble.
- (xv) The elephant tusk takes the ensemble sounds up or down.
- (xvi) The two iron hoes bonded together and beaten with two sticks on the bare ground is meant to achieve density in the basement or yawning vault of the instrumental sounds.

4.00.2 *Omabe* music vocalist or praise chant within the ensemble

- (xix) A vocalist leads *Omabe* song which other solo lead instrument such as xylophone depends on to execute artistic work or masterpiece. The xylophonist largely depends on the sound the vocalist has produced. The praise chanter is talkative and makes use of abusive statements. Nevertheless, soloist plays a dominant and varying role in the ensemble of *Omabe* music in *Nkpunanor* Nsukka and his position is indispensable.

4.00.3 Developmental motif

- (1) Title of the song: *Anyi apaliri ije ogwube* meaning ðwe have embarked upon the journey of chameleonø
- (i) *Anyi apaliri ije ogwube, anyi je gi de ije ogwube agaala-oo-oooh* meaning ðwe have embarked upon the journey of chameleonø before the music conclude with the exclamation-oo-oooh.

Elephant tusk Solo praise chant and xylophone melorhythmic musical notation or score, (*Omabe* piece of musical lines represented in the manuscript):

1st Elephant tusk

2nd Solo praise chant presents the music in brilliant order

3rd Solo praise chant represents the 2nd solo part in a counterpoint crispy or augmentation order but a relatively defined as an amplifier.

4.00.4 Rhythm

4th First (1) xylophone theme: *kpo kpo kpo kpo*

5th First two (2) baritone xylophones calls: *gba da gba da*

6th Second tenor (2²) xylophones responds in music context setting: *ti gbo do gbo do*

7th Fourth (4) xylophones carried on the music textual sentence phraseology picked on from the partial or imitation of the Second tenor (xylophones responds in music context setting: *ti* which is closest to its timbre solo: *te te tetete teee, ntee tee, nte ntee-ee ti to kpoto kpoto kpoto*, and presents the first cadence thematic material.

Indeterminate instrumental accompaniments together with Elephant tusk Solo praise chant and xylophone melorhythmic musical notation or score, (*Omabe* piece of musical lines represented in the manuscript):

8th Single medium sized clapper less metal bell: *kpo kpo, kpo kpo, kpo kpo* in a persistent beat pattern.

9th Vertical drum and the cylindrical base drum produces over tone sounds which form a kind of call-and-respond cycle of sound: *Gbu gbu gbu, gbu gbu gbu*

10th Cylindrical base drum, responds: *Daa aa daa*

11th Medium sized slit-drum: *kpokpokpo kpokpokpo kpokpokpo kpokpokpo kpokpokpo* serves as a leads to all others indeterminate instrument within the ensemble.

12th Largest slit-drum produces a louder over tone sound with a dotted minim beat in a value of the note *O. O. O. O. O. O. O. O. O. O. O. O. O.* It gives the other music instrumental sounds within the ensemble, a booming effect that derives the ensemble to achieve its distinct sound which is in a distinctive sonority.

13th Double gourd rattles in a triplet notes *kpakpakpa kpakpakpa kpakpakpa kpakpakpa.*

It is played with the two hands which produces irregular sound.

14th Two iron hoes bonded together and beaten with the two sticks on the bare ground assuming a congested rhythmical note in a crotchet note beats *chekechekencheke chekechekencheke chekechekencheke chekechekencheke.* It produces a complicated rhythm. It is a promoter and a rhythm broker within the *Omabe* music of Nguru Uturu Nweze Enunu.

4.00.5 Medium: (Mode of Presentation or Delivery)

The human voice, elephant tusk and third solo voices give the music in each part, a kind of harmony.

4.00.6 Texture

The scale construction is complex in nature and can be defined as a diatonic, pentatonic, hemiola style, hexatonic, octatonic scale, a kind of Venda musical scale of African type. We have fourteen (14) vertical tonal instrument in scale constructed which shows that the music is polyphonic in sound production. That means the music is defined as heterogeneous in nature. Although, we observed that there was an existing melodic solo voice. Moreover, there was something that could be described as an instrumental chorus or instrument polyphony in the base part, led by the 11th medium sized slit-drum *kpokpokpo kpokpokpo kpokpokpo kpokpokpo*

kpokpokpo. It is not actually a (dwarf) hand slit drum, rather it serves as a lead to all other instrument that produce indeterminate sound. The role within the *Omabe* ensemble is phrase delineating.

4.00.7 Instruments used

The instruments of the *Omabe* music of Nguru Uturu Nweze Enunu were small slit drum-(*obere ekwe ani*), medium sized slit drum-(*ekwe etiti n'abo*). The largest slit drum (*oke elee*), smallest clapperless metal bell (*ogene oke* or *obere ogene*), double clapperless metal bell (*ogene mkpi abuo*), and largest clapperless metal bell (*ogene oka* or *oro*). The perforated bamboo (*otoshi*), drums cylindrical and vertical types (*abia-ala* (or) *abia-elu*, and *ogwe ani*), elephant tusk (*izenyi* or *opu ozara*), old hoe blades (*efu ogu*), double gourd rattles (*osha aka n'abuo*).

4.00.8 Intervals employed

The *Omabe* music of Nguru Uturu Nweze Enunu percussion instrumental note goes unparallel monotonously in rhythmic variations, and many a time it goes back to a parallel rhythm, sounding monotonic in a compact form. Sometimes it goes in alternation with the rhythmic background of indeterminate tone with unison. The perfect 5th, minor 7th, and octave interval were also observed as the characteristics of *Omabe* music of Nguru Uturu Nweze Enunu music.

CHAPTER FIVE

SUMMARIZATION AND RECOMMENDATIONS

This chapter five comprises the summary of the presentations, observations, recommendations for the ethnomusicology-based studies.

5.1 Summary of the Presentations

(a) The study was summarized as the observational studies carried out in vocal music ensembles with only a four slabs xylophones accompaniment of the *Omabe* praise chant songs. In this Chapter four , were the presentations of ethnomusicologically based on *Omabe* vocal music of Nguru Uturu Nweze Enunu that were characterizes by a mode of presentation such as form, texture, vocal and instrumental type.

The following are the names of the instruments used and roles they played within the *Omabe* vocal music:

(i) human voice (ii) xylophone, rhythm, and (iii) key of the vocal music

(b) In a part of Chapter four the same *Omabe* music of Nguru Uturu Nweze Enunu is presented as purely instrumental ensembles. Name of the instruments used and roles they played within the *Omabe* music ensemble of Nguru Uturu Nweze Enunu were equally discussed.

5.2 Observations from the Studies

(a) Through the studies carried out in the presentation in Chapter four, it was very difficult to precisely determine the differences between vocal ensembles and instrumental ensembles.

(b) The observation made in Chapter four, over the *Omabe* praise chant is still the same problem perceived that is applicable to the instrumentalists such as the percussion ensemble of *Omabe* music of Nguru Uturu Nweze Enunu at *Ogba-Agu* Portharcourt because in as much as the percussion assembly sounds ~~indefinite in pitch~~, one cannot actually defined the pitch efficiently.

5.3 Limitations and Suggestions for Further Studies

The researcher recommends for other researchers who may be interested on *Omabe* music to further pursue a historical and comparative study of different types of *Omabe* music. Accounting for the change that may have occurred in these various model of *Omabe* music over time. The researcher could equally examine the huge gap between *Omabe* music, *Odomagala* music, *Ekpe* music and *Akatakpa* music. These are the limitation of these study.

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S/N	NAME	DATE
1.	Omeje Asogwa	September 17, 2015.
2.	Ugwokeja Utazi	December 29, 2014.
3.	Amalla Ozioko	December 30, 2015.
4.	Ist Interv. Papa-Nnanyi Onogwu Obayi Attah the 1 st Ikechukwu	December 19, 2015.
5.	Sec. Interv. Papa-Nnanyi Onogwu Obayi Attah the 1 st Ikechukwu	December 20, 2015.
6.	Ugwokeja Ogbobe	December 28, 2015.
7.	Ejikemeuwa Attah	December 31, 2015.
8.	<i>Ogboanya Nneze</i>	December 29, 2015.
9.	Oha Nsukka	December 26, 2015.

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LIST OF FIGURES



Fig. 5.01 See attached photography of *Papa Nnanyi Onogwu Obayi Attah*, the Secretary 1 of *Oha Nsukka* (44 years old of *Omabe* experiences), also the current general secretaries of *Nsukka* ancient and modern clans *Nkpunanor, Nru, Ihe n'owerre*.



Fig. 5.02 See the attached photography of the members of the *Oha* Nsukka representatives responsible of *Omabe* music of Nguru Uturu Nweze Enunu festivals as among the *Nkpunanor* most senior in Nsukka elaborate clans.



Fig. 5.03 See the attached photography of *Echaricha Mmanwu* dressed up for *Orie Day* outing ceremony for masquerade display during the *Omabe* music festival.



Fig. 5.04 See the attached photography of *Ori-Okpa* dressed up in full costume on *Orie Day* outing ceremony for masquerade display.



Fig. 5.05 See the attached photography of *Oyi Omabe* dressed up in full custom of the Nsukka traditional coronation gown for her outing ceremony along with initiated men on *Orie Day* during masquerade display in *Omabe* music festival.



Fig. 5.06 See the attached photography of the elephant horn in *Omabe* music ensemble in *Nkpunanor* Nsukka Area in chapter five.



Fig. 5.07 See the attached photography of a single medium sized clapper less metal bell, in *Omabe* instrumental ensemble in *Omabe* music of Nguru Uturu Nweze Enunu, *Nkpunanor* Nsukka Area in chapter five.



Fig. 5.08 See the attached photography of the vertical drum genre in *Omabe* music of Nguru Uturu Nweze Enunu



Fig. 5.09 The base one is lower tone tuned to achieve a harmony in the base line, see the attached photography of the cylindrical base drum in *Omabe* music of Nguru Uturu Nweze Enunu in *Nkpunanor* Nsukka.



Fig. 5.10 See the attached photography of the largest slit-drum in *Omabe* music of Nguru Uturu Nweze Enunu from the cult clan *Ogba-Agu* Porrtharcourt in *Nkpunanor* Nsukka.



Fig. 5.1:0 See the attached photography of the doubled wooden gourd rattles.

LIST OF APPENDICES

5. 1:2

APPENDIX A

A letter of introduction to the *Oha* Nsukka responsible of *Omabe Nkpunanor* festivals:
A letter of introduction to **the leaders and heads of *Omabe* music in *Nkpunanor*** Main
Township Practice Communities in Nsukka Senatorial Zone: A Case Study to *Omabe* Music of
Nguru Uturu Nweze Enunu at *Ogba-Agu* in Portharcourt Secret Cult Hal

Postgraduate School,

University of Nigeria,

Nsukka

Community Primary School,

Ogba-Agu, Portharcourt,

Nguru-Nsukka

Dear Sir / Madam,

Introductory Letter

The researcher is a current postgraduate student in Music Department, University of Nigeria, Nsukka. The researcher's names are *Obayi, David Chukwudi* with a student registration

number: PG/MA/13/65347. The researcher is presently carrying out an innovative research on the African Traditional Music topic: *Omabe* Music of Igbo Nsukka: A Case Study on *Omabe* Music of Nguru Uturu Nweze Enunu at *Ogba-Agu* in Portharcourt Secret Cult Hall in *Nkpunanor*. In this situation as a setting, the researcher is looking prominently for oral sources of its cultural development in Nsukka Senatorial Zone, as a whole, in terms of fieldwork with a participant observational study.

Your help is need in the area of information gathering. Kindly air your views on the *Omabe* Subject matters arisen from the Oral Interview Questions to help in framing the definition of the topic-title defining, writing about the background literatures, methodology or in the presentational essences below as sincerely as you can without bias. These as a result, of its much material data for those that knows it has lost owing to obscurity and lact of ethical documentary issues. Be assured that information provided will be treating confidentially. This purely brought to bear through an academic exercise.

The Dissertation is to be submitting to the Post Graduate School, University of Nigeria, Nsukka, in Partial Fulfilment of the Requirements for the Degree of Master of Arts (M. A) African Music, October 2015.

Thanks for your co-operations.

Signature:.....

Date:.....

Obayi, D. C.

Phone No: **08064094489**