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ETHNOMUSICOLOGY, SONGS RENDITIONS, AND THE PLACE OF EGỤ-ỤKELE PERFORMANCE IN OMELÍMỌ ÍKENGẸ NDÓKWÁ PEOPLE OF DELTA STATE, NIGERIA

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Abstract

This paper is on the place of Egụ-Ụkele (Ụkele dance) Performance in the Ọmelímọ (the festival celebration) of Íkengẹ cultural heritage of Ndọkwá people of Delta State, Nigeria. Being a discourse on ethnomusicology, this same paper dwells on, not only the socio-cultural contexts of the Egụ-Ụkele, but encompasses such thematic preoccupations like the historical functions, the contexts of festivity, and of course, the musical structures of the Ụkele oral poetic song-texts. The research methodologies applied include field work projects, like recordings of data, the gathering of the same, elicitation to granted oral interviews, the transcription and translation of the selected data, and the resort to the use of information from the library and the internet, for the purposes of futher information. The paper finds that existing literature, though limited in number, gave less attention to such areas like the striking resemblances in the in- performance of Ụkele in the various Communities in Ndọkwáland, the variations, therein, the roles of gender in the concerned rendition, the involvement of the Ọchu mask and the adaptation of the same enactment into contemporary Ndọkwá/Ụkwụání highlife music tradition. This study is therefore an attempt to fill these age-long gap in the study of Egụ-Ụkele Performance in Ụkwụáni/Ndọkwá Communities.

Keywords: Ethnomusicology, Performance, Egụ-Ụkele, Íkengẹ, Ndọkwá.

Introduction

This study examines Egụ-Ụkele (ie, the Ụkele dance rendition) as a significant aspect of the Omelímó Íkengé (ie, the Íkengé festival cerebration) in the Ndọkwá/Ụkwụání Communities of Delta State, Nigeria, in terms of the socio-cultural contexts, the historical functions, the contexts of festivity, as well as the musical structures of the songs, therein. As one of the numerous socio-cultural dances in Ndọkwá/Ụkwụání Communities, not much attention is

paid to its place as a major factor in the celebration of Íkengé festival in the entire Ndọkwá/Ụkwụání region of Delta State. This paper, therefore, establishes the importance of the Ụkele dance rendition in Ndọkwáland, and the fact that this same dance performance, as practiced by the Ụkwụání People in their respective Communities, has striking resemblances, hitherto unwritten by the oral scholars of the same environments.

The Ndọkwá/Ụkwụání People

The Ndọkwa Ethnic Nationality (also known and called the Ụkwụani People), refers to a group of people that dwell in the Western part of the Niger Delta region, in the southern part of Nigeria. This group of people are found in the Northern part of Delta state, designated the "Anioma" sub-region of this same state. They are also found in certain villages of the Ogba/Egbema/Ndoni local government Areas of River State, and in Orogun and Aragba communities of Ughelli North Local Government Area of Delta State, respectively. They also have their presence in villages located in Kogi and Ondo States, Nigeria. They are the group of people that was believed by K.O Dike (as was quoted by K.B.C Onwubiko, 167) to had settled earlier in the Delta Region of Nigeria, as early as 9th century AD.

The Ndọkwa ethnic group inhabit the area enclosed between longitude 6^0 6^0 and 6^0 42^0 East and latitude 6^0 3^0 and $5^0 25^0$ North of Delta State, Nigeria. The entire land mass is bordered in the North, by the Benin Division; on the South by the Ijaw Division; on the South-West, by the Isoko and Urhobo Divisions; on the Eastern part, by the River Niger; on the North-East, by the Asaba and Ika Divisions; and on the South-Eastern part by the Ahoada Divisions of Rivers State, Nigeria (E.O.Okolugbu,3). Distributed within these two former British administrative units are thirty-six clans, with twenty one in NDOSIMILI and fifteen in ỤKWỤANI area. Among the twenty-one clans in Ndosimili are: Abara, Aboh, Adia, Afor, Akari, Ase, Ashaka, Asaba-Ase, Ọkpai, Ibrede, Inyi, Ibedeni, Ọnuabo, Ọnyia, Ossissa, Umuolu, Igbuku, Itchi, Ushie, Utuoku and Azagba; while the fifteen in Ụkwụani area are: Abbi, Ebedei, Akoku, Amai, Emu, Ezhiọkpọ, Ezhiọnum, Obiaruku, Ọnitcha-Ụkwụani, Ogume, Umuebu, Umukwata, Umutu, Utagba-Ụnọ and Utagba-Ogbe. The language spoken by the people is known and called the "Ụkwụani language". (Okolugbu 3, Elugbe, C.E., 2)

Theoretical Framework

This paper adopts, "The Anthropologicalogists Theory" (also known as "Polygenesis") as a theoretical framework.

The Anthropologicalogists theory was the brainchild of Taylor, an English ethnographer and his Scotch follower, Andrew Lang. The theory stemmed from their studies of distant lands and the inhabitants of the same, including their "economy, mode of life, customs, language and creative arts," among others (Richard M. Dorson,100), and the resultant discovery of "the striking resemblances in the oral traditions of the people of different lands hitherto not studied by scholars "most especially, "geographers, ethnographers, philologists and folklorists" (Dorson,100). Their studies offered an anthropological explanation on the evolution of mankind and "offered Polygenesis (multiple origin) as a possible explanation to the phenomenon of multiple existence of cultural artefacts" among the diverse people of this world (Dorson, 100). The more reason "a cultural artefact or an item of folklore could have originated at two or more unrelated places independently at the same time or at different

times, but under similar conditions" (Dorson,100). Alan Dundes, (as quoted by Dorson) re-echoing the belief of the Anthropological School of thought, is of the view that:

> all men evolve in one evolutionary path through absolutely [three] identical stages of savagery, barbarism and civilization. Savagery was said to be exemplified by Australian aboriginal culture, whereas civilization was symbolized by Victorian England (101). However, they failed to study the processes that are involved in the creation of myths and the poetic motifs in orality, as carried out by Wilhelm Wundt and Mannhardt in Germany and Joseph Bedier in France, respectively (Dorson,101).

The choice of this theory is hinged on the fact that this study on Egụ-Ụkele is aimed at establishing the fact that the Ụkele dance performance, as rendered in the communities that embody Ndọkwá/Ụkwụáníland, bear striking resemblances, in terms of the inherent philosophy, the forms and contents of the accompanying songs, modes of performance, cultural outfits or costumes, musical instruments, and the participants, among others. Furthermore, the Ụkele displays in the various Ndọkwá Communities are done with an intent to showcase, among other functions, the place of the dance in the Íkengé festival of the concerned groups of people.

Synopsis of Related Scholarship

In the first instance, J. H. K. Nketia is of the opinion that music, as an art form, must be fully understood within the context of its cultural milieu. The more reason African musicology as the foundation of works in African music, must therefore study music as part and parcel of the daily lifetime of the people, rather than an entity of the same art. In defense of this view, Nketia says that "Music in African culture is an integral part of [that] culture and is related to other aspects of it"(3), thus, catapulting African musicology far beyond the levels of transcriptions, the study of functions, performance and community contexts of semantics. Nketia's conceptualization of African musicology remains one of the best postulations towards the studies on African musical instruments, aestheticism and other musical scales.

Again, Kofi Agawu argues against the adaption of Western musical theories on the African music scales. In his argument, he posits that, " the problem is not with African rhythm, but with the analytical tools we bring to it"(77). His position is that the rhythm of African music, most especially the inherent polyrhythms and timeline systems differ a lot from the counterpart Western musical notations. For the purpose of emphasis, he cites instances of Northern Ewe music notes, to drive home the point that African music practitioners think in coordinated cycles and timelines, and never in beats and measures as in the Western notations. Agawu's study is the springboard for the development of analytical methodologies that are grounded in African concepts of musicology.

Further on African musicology is the view of Christopher Waterman, whose postulations are on the diverse ways and manners the Yoruba exponents of the juju music brand often mix praise singing (panegyric), alongside social commentaries and modern technological know-how. He fervently believes that modern African musicology is in an unending continuity with ancient traditions, as such juju music expands both popular and the urban genres of the same music forms. This in essence shows that African musicology has surpassed the levels of just

the playing of traditional drums and observations of the accompanying music rituals, but has incorporated such musical enterprises that respond to the happeningstances in African socio-political life, hence, the relevance of his words that, "Juju musicians have always been commentators on contemporary life"(5).

Osanebi, Chukwu in his works, posits that Egu-Ụkele is the "main musical medium of [the] Ụkwụání people during the Íkengẹ festival", as celebrated in Ogụmẹ in Ndọkwá-West Local Government Area of Delta State. (Abstract,i). He also traced o the origin of the dance to the wartime resistance of Ndẹ Ogụmé (the Ogụmẹ people) against external aggressors, most especially the expansionist Oba Ewuare of the old Benin Empire, and the functionality of the same towards the invocation of the ancestors and warriors of Ogụmẹland, among others. Osanebi's study in all ramifications, therefore positions Egụ-Ụkele as a historical memoir and an African ritual technology fashioned by a group of people for the purposes of defending their land. It is also a reliable source to know the distinct instruments for the production of Ụkele musical beats. In short, this paper owes much to the diverse information provided by Osanebi in his works.

The Ndọkwa Talents blog, a non-academic documentary on Ndọkwá/Ụkwụání cultural practices, gives a detailed ethnographic insight into the performance of Egụ-Ụkele in Ụkwụániland, its functionalities, the aesthetics there in(as in the songs, the acoustic instruments and the costume), and the later days adaptations of the Ụkele beats and songs into modern days highlife music, as is performed by Obodouka Nwa Mba in Obiaruku. This study is valuable for both the inventory of instruments and positing that the Ụkele rhythm and instrumentations remained unchanged in the face of modernization in Nigeria.

Based on the above postulations, it can be inferred that the existing literature on Egụ-Ụkele are limited. Even at that, the available few, dominated by- Osanebi Chukwu, focused on Ogụmẹ community, with little attention paid to the variation types or sameness of performance in the Ndọkwa villages, the roles of the Ọchu image maker and that of the gender during Ụkele enactments, and the adaptation of same into Egụ-iji, Egu-Igele, and others contemporary highlife music. It's in these regards that this present study," Ethnomusicology, Songs Renditions, and the Place of Egụ-Ụkele in Omelímọ Íkengẹ Ndọkwá People of Delta State," becomes a scholarship to fill these age-long gaps.

Music and Ndọkwá Festivals

In Ndọkwáland, numerous festivals do exist. These include the Okwụmẹshí festival, the Ojenọkụ/Olụ/Olíkpọ festival, the Ẹlíshí festival, the Ọgbanje festival, the Ụtọ festival, the Ẹwái festival, the Onokụ festival, and the Ndụkwụ/Íkengẹ festival, among other numerous festivals. In the course of celebrating these distinct festivals, music is highly considered for the attainment of a successful enterprise. Music is often sourced within the immediate communities and are usually enacted by renowned bards in the same regions. Often times, the music is provided by professional singers, who play on modern percussions and always charge special fees for their live performances. The roles of music during the occasions of such festivals, no doubt, cannot be quantified nor underestimated.

Egụ-Ụkele in Ndọkwáland

The Ụkele dance is one of the cultural dance renditions hatched out during the periods of festival celebration s in Ndọkwáland. It is as old as the various Communities where its performance usually take place, every time and in every year. Some traditional oral sources as supported by Osanebi, M.C in his works, traced the origin of the performance act to the series of the Ụkwụání people's wars of resistance against external aggressors and marauders, who often attempted the invasion of the villages in the Ndọkwá region, most especially, the Oba of the old Benin Kingdom, Ewuare the Great. Thereafter, Ụkele dance was introduced into the celebration of the Íkengẹ festival, as a marker for the resistance movements and period, and as an avenue for the participants of such wars to showcase their fighting prowess through coordinated demonstrations. Subsequently, the Ụkele dance performance became a medium for warriors to pride themselves and brag for recognition in the local communities. During such performance-in situ, the Ụkele is hatched out to invoke the spirits of the ancestors, strengthen the warriors of the lands, and presently, to entertain the local populace during occasions of mourning, and of merriment, like civic reception for an achiever and/or a philanthropist.

The performance of Ụkele dance, apart from being an embodiment of the Íkengé festival cerebration, has no timing, as the performers can decide to roll out their musical instruments, either to perform for the purpose of an impending war, or for the purpose of mourning a deceased warrior, or for the sake of entertainment, among others. The dance can be staged at any place in Ndọkwá communities, except the areas exclusively reserved as domains for certain divinities in the lands, or otherwise. Prior to this period of writing, the performance was the exclusive reserve of the Ígbụ Cult members, who are renowned for bringing home, the heads of their adversaries, after wars. But presently, even non-members of the Ụkele dance group, including male and female, can participate in the dance renditions.

The costumes for the dance include: Mbenụkụ (a multi-coloured skirt outfit and Ẹwụ(a shirt to match), the Ụkolo (waist jingling bells), the Ẹgbáá (the ringed iron charm), the Ọchu feathered headgear, the Igbudu (the corpse life effigy), among others. During such dramatic enactments, the Ọchu often performs alongside other members of the Egu-Ukele while wielding his weapons of war, like cutlass and spear. On the other hand, too, the bearer of the Igbudu craft enacts his assigned roles, as he dances and rotates the Igbudu structure placed on his head. The Igbudu is a sort of a corpse -like effigy fashioned from the remains of breakable mats, "Ojiko" and a piece of white cloth, the components which are carefully shaped to be like a corpse and tied round at the two edges, using strings of the Ọmụ (palm fronds). The Ịgbudụ was specially designed as a spiritual shield to wade off evils and weaken the adversaries of the Ukwuani warriors, considering the potency of the charms incorporated into its making. In the words of Gegeri, D.G, the Ukele dance, just like the Egụ-Ukwuata, is:

> A symbol of blood and warfare, after which comes peace. As such, during its enactment, it becomes taboo to shout, rain abuse on one another and or to fight. Although, from time immemorial, there has never been any recorded case of such civil disturbance; the attained peace, always being credited to the diabolical roles of the Igbudu performer, the overseer of all spiritual undertakings during Ukele dance enactments (27).

Ẹbụ Egụ-Ụkele (Ụkele Songs)

Song I

"Nwá Ngwọlọ

Ụkwụání:	**English:**
Nwá ngwọlọ	A Weakling (Child)
Onye mụní nwá ngwọlọ	Who has a lazy child
yá lo oooo	let that person think about it
Yá lo oooo	Let the person think
Yá lo oooo	let him/her think
Ísụ mụní nwá ngwọlọ	That family that begets a weakling
wẹ lo enụ wẹ eeee	let that family think deeply
Wẹ lo oooo	Let that think deeply
wẹ lo oooo	let them think seriously
Osụẹ dí m áááá	My warrior husband
Ígílígí oooo málí je eeee	Be careful with your outings
Osụẹ dí m ẹẹẹẹ	My warrior husband
Ígílígí oooo málí je eeee	Be careful how you move
Osụẹ dí m útútú dí m efífíe oooo	My morning and evening warrior
Ígílígí oooo málí je eeee	Be careful how you thread
Osụẹ dí m ẹnyáshí ooo	My evening warrior
Ígílígí oooo málí je eeee	Be calculative of your outings

Song II

Ụkwụání	**ENGLISH**
"Ẹyo Bụ Ọgụ M"	My Efficacious Charm
Ẹyọ ẹyọ oooo	Efficacy efficacy
shí ẹyọ bụ ọgụ m má áááá	efficacy is the charm for cutlass cuts
ẹyọ ẹyọ oooo	Efficacy efficacy
Ẹyọ ẹyọ bụ ọgụ m mmá áááá	efficacy is the charm for cutlass cuts
Shí ẹyọ ẹyọ oooo	
ẹyọ bụ ọgụ egbe ooo	efficacy is the charm for gunshots
ẹyọ ẹyọ oooo	Efficacy efficacy
Ẹyọ ẹyọ bụ ọgụ egbe oooo	efficacy is the charm for gunshots
M shi ẹyọ ẹyọ oooo	efficacy efficacy
ẹyọ bú ógú mmá áááá oooo	efficacy is the charm for cutlass cuts

ẹyọ ẹyọ oooo	efficacy efficacy
Díke kwádo ese	If the warrior displays a sacrifice
shí e welí m ẹ ẹẹẹẹ	I'll will pick it
Ẹyọ ẹyọ oooo	Efficacy efficacy
shí ẹyọ bụ ọgụ m má áááá	Efficacy my charm
ẹyọ ẹyọ oooo	Efficacy efficacy
Díke kwádo ese	When the warrior configures a sacrifice
shí e welí m ẹ ẹẹẹẹ	I'll pick it up

Song III

Ukwuani:	English:
Okogo ko ko	**Okogo ko ko!(a wail)**
Okogo ko ko ooo!	Okogo ko ko ooo!(a wail)
Okogo ko ko ooo!	Okogo ko ko ooo!(a wail)
Ọnwụ egbụlụ papa e	Death has killed papa
Onye ka kuni	Who rings the
Olise Ibome o?	For Almighty God?
Ọnwụegbụ Ochi	Death has killed Ochi
gbụ Oje o	and also killed Oje o
Onye ka kuni	Who rings the
Olise Ibome o?	For Almighty God?
Okogo ko ko	Okogo ko ko ooo!(a wail)
Ọnwụegbụ Ejike	Death has killed Ejike
ni Uba o	and also killed Uba o

Egụ-Ụkele Instrumental Complex and Associated Functions

The entire Egụ-Ụkele Instrumental complex is composed of few self-sounding instruments (which include the three distinct drums, the Amụmá, the Ụkele, the Nwotụ (all three, called Ọma) and a peculiar wind instrument, the Opi, the millet-stalk aerophone. Each of these musical accompaniments have distinct timbral and functionalities that regulate the texture of the music, invariably, shaping the structure and meanings of the same (Nketia,131).

In terms of measurements, the Amụmá is the largest of the trio, followed closely by the "Ụkele and the Nwotụ", respectively. The Amụmá has a baritone-like texture, while the Nwotụ, the smallest in terms of diameter, and the Ụkele hold a consistent rhythmic ostinati, as their constant interactions produce a well layered and complex rhythmic expressions during performance in-situ (Mosunmola Ayinke Omobiyi, 24, John Miller Chernoff, 261).

The Ọkẹngẹ, a paired concussion idiophone, is usually struck against its body for sounds to regenerate. Accordingly, Agawu (1995) opines that the Ọkẹngẹ "occupies the highest pitch register in the instrumentarium" (113). In this same vein, Nketia (1963) postulates that Ọkẹngẹ initiates all performance act since " its persistent rhythmic 'kon-kon-kolo" cell functions as the [ultimate] timeline [that usually supply] the regulatory pulse[s] a background ostinato for all! the musical] instruments and the [accompanying] voice [notations] (78-81).

The "Ibome" is a single low-pitched iron gong that is usually struck with a wooden beater, so as to produce concordant sounds. Chukwuma Azuonye(1992) is of the view that the timbral texture that emanates from the " kpákpá- kpákpá rhythms of the Ibome, boost the actual sonority of the instrumental battery during Egụ-Ụkele performance (19)

The "Ishaka", according to Samuel Ekpe Akpabot (1975; 1986) is classed among the idiophones. It is made up of miniature bell-like metallic objects which intercollisions produce the desired sounds in the Egụ-Ụkele renditions. The Ishaka functions to complement the rhythmic cells of both the Ọkngẹ and the Ibomẹ, since the trio coordinate in regulating the rhythmic ostinati of the music during performance in-situ (2; 96).

The Opi (a traditional horn) is aerophone gotten from the blown end of a millet stalk. According to John Blacking, as quoted by Osanebi, M.C, the Opí is the only melodic instrument functioning as melodic instrument" while imitating the voice of humans, during mournful occasions of wars and/or death, respectively (163).

The Ọkpọkolọ is a wooden instrument gotten from the bamboo strands, and usually perforated to attain musical effects, The hollow regions of its body produce the "kpọkọlọ kpọkọlọ" rhythmic cells that blend with the other Instruments of Egụ-Ụkele, to structure the music textures and give meanings to the performance, proper. (Nketia, 94).

Thus, it can be affirmed that the organization of the Egụ-Ụkele instruments depicts a sort of hierarchical connectivity between the timeline instrumentarium, the accompanying ostinati, the windy melodic instrument, and the coordinating human voices, all that bring about the polyrhythmic qualities, the aesthetics values, and the associated communicative impetus in Ụkele dance performance in Ụkwụáníland.

The Íkengẹ Festival in Ndọkwá Communities

The Íkengẹ Festival (also known and called the Ndọkwáfestival in certain villages in Ndọkwáland, for instance, Ogụmẹ) is an aged long festival celebrated by virtually all the communities in the Ndọkwá/Ụkwụání region of Delta State, Nigeria.

The aims and objectives of celebrating the festival include, but not limited to the following: to commemorate God's eternal providence to the native inhabitants of Ndokwa extraction; to fulfill the socio- religious and political arrangements in the various communities; the preservation and transmission of the rich cultural heritages of the Ndokwa people; to venerate the ancestors and also appease the various gods and goddesses in the distinct Communities; to forster unity among the people, and to create avenues for entertainments, recreations, and relaxations, after a long period of heltic farmworks, among others.

The Íkengẹ festival celebration starts immediately after the Okpala-Uku of each community, guided by the Ọkwá and the Onotụ age grades, performs the necessary rituals and also declares the commencement of the same festival, on an Nkwọ market day, or any other market day that suites the concerned community.

The Íkengẹ festival is usually celebrated between the months of February and June, depending on the concerned community. It is structured to take place within a period of nine (9) days

(from the first Nkwọ market declaration day, to the final Olíe day. Most of the activities of this period under discourse include, but not limited to the following, depending on the community, for instance, in Obiaruku: Anụmgbụníọíá , Ọmụenụ, Olímácháchágono , Ẹgụ-Ụkwátá, and of course, Egụ- Ụkele dance renditions, among others.

The Place of Egụ-Ụkele in the Omelímọ Íkengẹ Ndọkwá Communities

The Egụ-Ụkele as a socio - cultural dance, performs both statutory and incidental functions during the celebration of the Íkengẹ festival in Ndokwaland. These avowed functions include: political, religious, social, moral, recreational, educational, entertainment, as well as aesthetic functions.

Firstly, the raisin d' etre for the establishment of Egụ-Ụkele is political; to defend the territories of Ndokwaland from the scourges of external aggressors and land-grabbers;

Secondly, the Egụ-Ụkele was fashioned as a means to fulfilling most of the religious cum traditional arrangements in the communities, for instance, the dance rendition of " Íwá áwụwá", during " Olíe" day, among others.

Thirdly, the members and other active participants in the Egụ-Ụkele are supposedly to abstain from such sinful acts like unwarranted killings, adultery, theft, and participating in the consumptions of unclean foods, so as not to be lampooned, publicly;

Again, the active participants in Egụ-Ụkele attain recreation after the rigorous and unrestricted dramatic enactments of the associated dance steps, the clapping of hands, and the singing of the accompanying melodies, among others;

Furthermore, the Egụ-Ụkele as a medium of expressing the rich cultural heritages of the Ndokwa region, becomes a veritable tool towards the education of the children about their cultures and traditions;

Moreover, the performance of the Ụkele dance attracts lots of monetary gifts and farm produce, like yams, maize and plantains, among others. During this period, too, the natives of the distinct Communities, as well as the entire village neighborhood, engage in various business transactions that bring alot of money into their pockets, invariably boosting the economy of the concerned villages;

This is not all. The Ụkele dance performance is a highly revered act among the people, being a means to getting entertained, becoming enlivened, and fixing the troubled nerves of the active participants;

The Ụkele dance rendition is imbued with aesthetics, which brings unquantifiable satisfactions to both the active participants and the passive observers, as can be envisaged from the elaborate costumes and the gorgeous attires that adore the performers, and even the dance steps, too.

In conclusion, the Egụ-Ụkele plays significant functions in Ndokwa communities, judging from its place as a means to fulfilling the political and socio- cultural arrangements in the

various Communities, to the functionalities of morality, education, economic, entertainment and aesthetics, among others.

Conclusion

Ndọkwá/Ụkwụání community as one of the numerous ethnic groups in Delta State, Nigeria, have and equally celebrate various traditional festivals, among which is the Íkengẹ/Ndụkụ festival. This latter festival incorporates numerous dance performances to enliven its celebration, of which Egụ-Ụkele is one of such, and also plays vital roles in the various Communities of Ndokwaland. But suffice to state that the hatching of the Ụkele song and dance will be incomplete without the aid of the distinct Egụ-Ukele musical instrumental, which include the three Ọmá(Amụmá) drums, the Ọkẹngẹ, and the Opí, among others.

Findings

The findings of this paper are as follows:

(1) That Ndọkwá as an ethnic group, has a rich well of variegated traditional oral resources yet untapped by academics from that same area;

(2) That few records or nothing much have been documented on Egụ-Ụkele as one of the traditional festival dance in Ndọkwáland;

(3) That the Ụkele dance performance is a veritable means towards preserving the valuable cultural heritages of the Ụkwụánís;

(4) That as a cultural display and also an item of folklore, modern civilization, in concert with Christianity and Islam, have impacted negatively on the enactment of same during Íkengẹ festival celebrations.

Contributions to Knowledge

These contributions include the following:

(1) The awakening of the consciousness of scholars of Ndọkwá/Ụkwụání region about the possibilities of examining Ndọkwá folkloristic as an embodiment of African orality, especially the distinct types of song performances, like the Ụkele dance;

(2) The wide exposition of scholarship on Ụkwụání traditional and cultural festivals, hither unknown in the field of Orality;

(3) The creation of distinct channels of learning through which Ụkwụání cultural heritages can be recorded, translated, transcribed and stored, appropriately, for the consumptions of Ụkwụání People, most especially, the oral literature scholars of that clime;

(4) The depictions of the negative impacts civilization, Christianity and Islam are having on Ụkwụání traditional festivals and how best to readdress such challenges, promptly.

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Informers

Chief Uzoego OJIMIWE(Oracle) (An Egụ-Ụkele Performer) from Okuzu Quarters Obiaruku. Aged 55.

Ebenezer ESE (An Egụ-Ụkele Performer) Ụmụsụmẹ Quarters, Obiaruku Aged 47

Ogechi OJIMIWE, (An Egụ-Ụkele Performer) Okuzu Quarters Obiaruku Aged 40

Onyemaechi ADINEBO, (An Egụ-Ụkele Performer) Ụmụsụmẹ Quarters, Obiaruku Aged 42

Ugo OSHIOKPU, (An Egụ-Ụkele Performer) Ụmụebụ Community Aged 40
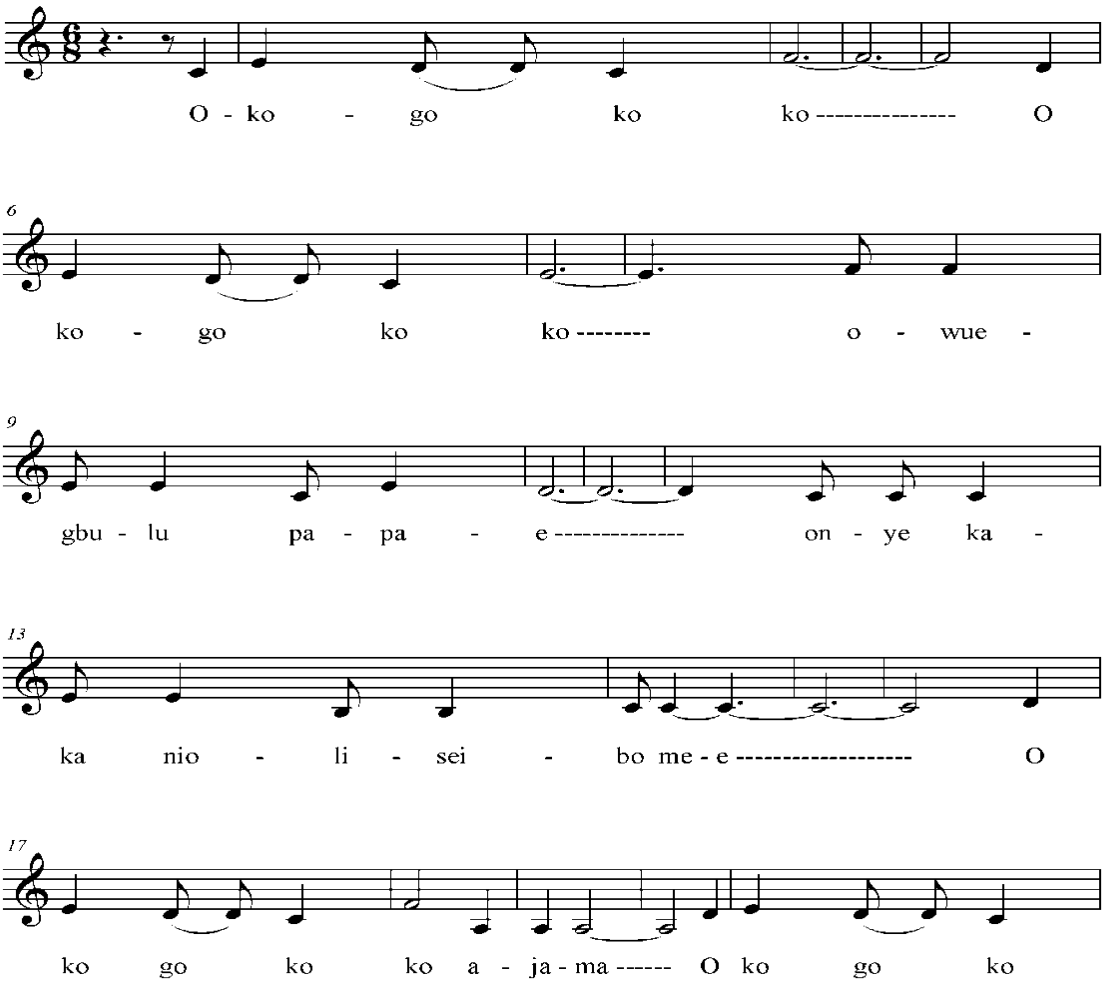
Ucheka GEGERI, (An Ígbú member) Ogwezhi Quarters, Obiaruku Aged 66

Appendix i



Egụ-Ụkele Instrumental Complex

Appendix ii
Okogo Koko



Score by: Enoh J. O.