

**EBRE MUSIC : A STUDY OF IT'S PRACTICE AND FUNCTIONS**

**WRITTEN**

**BY**

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**CERTIFICATION**

I certify that this work was carried out by Asuquo, Paul Inyang at the Department of Music, Mountain Top University, Ogun State, Nigeria, under my supervision.

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## **DEDICATION**

To God Almighty whose Grace, Strength, Wisdom and Knowledge kept and sustained me throughout my academic programme in Mountain Top University. Also to the wise word of encouragement from my beloved mother .

## **ACKNOWLEDGEMENTS**

My sincere gratitude is to God Almighty who in His infinite mercies granted me successful academic sessions in the Mountain Top University and making it possible for me to acquire a Degree in Music.

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### **ABSTRACT**

Music is the art of combining sounds in the manner that is agreeable to the ear. In Ibibio community in Akwa Ibom State, Nigeria, music is used in all areas of life; politically, socially, and religiously. It educates, informs and entertains. Interview and non-participatory observation methods were used in the project. This study revealed that the practice and functions of ebre music in Ibibio land is completely controlled by women and rendered in Ibibio native dialect to satirizes evil and wrong doings in the society. The study concludes the genre of music adds a remarkable change and correct vices in the attitudes of individuals as well as government for the good and well being of Ibibio society in particular and Akwa Ibom State at large.

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## CHAPTER ONE

### INTRODUCTION

#### 1.1 BACKGROUND OF THE STUDY

Every society is known for its uniqueness in traditional and cultural heritage.

Africa is one of such societies. It is a society where its indigenous people, North, South, East and West are known for musical sounds and practices. African music is all about expressing life in all aspects using the medium of sounds through songs and different instruments depending on the society's belief, laws, customs and traditions differing in forms and content.

African music are categories into various types which may includes; Traditional music, Neo-traditional music, Popular music, and Art music. The traditional or folk music which is another name for it is a type of African music that is the concern of this research work. It is the oldest form of music that was active before the coming of the British who brought another type of music referred to as "Neo-traditional music". This music is defined as the modern form of traditional music which was influenced by the indigenous African and other form of popular music and dance. It permeates African life and plays significant roles in the society. It is transmitted orally from generation to generation, despite colonial domination before independence. This genre has endured till today based on individual ethnic group's activities, beliefs, laws, customs, and traditions.

Popular music deals with familiar themes and issues of the moment and it is the music with broad, immediate, and implicitly transient appeal. It is also used for social entertainment and dance-oriented gathering that draws its core clientele from urban dwellers.

African traditional music exists in every country (Nigeria inclusive) that makes up the present continent of Africa, each country adopting generally acceptable practices in the continent to suit its regional characteristics. Some of these general practices include the call-and-response pattern of vocal music, the bell rhythm of the gong; predominantly use of the pentatonic scale; the speech rhythm growing out of tonal inflections of African words; musical instruments used as symbols, and the use of poly-meters and polyrhythms.



Nigerian traditional music also plays various functions in the life of the people in various Regions. It is a part of festival and religious ceremony such as; rituals, burials, coronations, marriages, age grades ceremonies, naming ceremonies, launching and entertainments for commercial purposes among others. In Nigerian traditional music the mood of the moments dictates the type of music and its instrumentation. It is not unusual to find musicians in the villages gathering together after supper to make music in the moonlight just for the fun of it. The music at such occasions may be background for a wrestling contents, a general sing-song in which everyone present takes part, a solo song of praise or insult or an instrumental jam session.

Nigerian music is regional based, for example, there is Hausa music, Igbo music, Ibibio music and Yoruba music to mention but a few. Ibibio music is one of the traditional musical genre in **Akwa Ibom**. This people are presently grouped under the South South Geographical Zone in Nigeria and have experienced a lot of musical impact that helped immensely in shaping their traditional life in all spheres.

In the traditional religious aspects of life, traditional music is used to invite peace, stimulates and appeal the gods, ancestors, shrines and deities reminding them of their inevitable roles for humanity. Music designed for power exploits for warriors and wrestlers were tagged “special music”. Even in the family circle, simple music is a pointer to a prevailing situation between the husband, wife and children calling for adjustment. Traditional music in Akwa Ibom includes “Uta, Ese, Ikon, Ekpa,” which were often performed at the funeral ceremonies of traditional rulers or very important personalities. Added to these were music that bordered on morals and pleasure including morals and justice.

Akwa Ibom is made up of three (3) major ethnic groups, these include; Ibibio, Anang, and Oron and these ethnic groups make up the thirty-one (31) Local Government Areas of the State. Out of the 31 Local Government Areas, Ibibio dialect is spoken in 17 Local Government Areas which makes it the major ethnic group in Akwa-Ibom State. These 17 Local Government areas include; Uyo, Eket, Ikot Abasi, Mkpatenin, Etinan, Nsit Ibom, Nsit Ubium, Uruan, Itu, Ibiono, Ini, Ikono, Nsit Atai, Ibesikpo, Eastern Obolo, and Onna. Ibibio ethnic group comprises these 17 Local Government areas and it is located in the coastline of Akwa Ibom State which stretches from the Akpaya River in Nigeria to the

Cameron border in the east, the Andoni river in the west, Itu Mbuzo in the North and lies Southwards to Bende in Abia State. The Ibibio people are largely living in villages and integrated together by kin-ship, royalties and language.

This ethnic group is endowed with numerous cultural practices and traditions most of which have been abolished because of civilization and its urban influences that have affected cultural practices positively and negatively. A typical example is the abolition of female circumcision. This practice was carried out on the maidens after their compulsory one month traditional fattening room process which is called (**nkugho**), where they were put in seclusion, fed with all kinds of food to make them fat, massaged their bodies with assorted oils for beauty and taught morals in preparation for marriage. Because of the health hazard and death rate this particular cultural practice caused young Ibibio girls, it was abolished on the advent of education and civilization.

Nevertheless, other cultural and traditional practices like “**Ekpo Nyoho, Akata, Obon, Ekpe**” societies are still in vogue in some Ibibio villages, they have their festivals ones in a year and non-members and women are not allowed to see or come near. It is only for men who registered as members. They are regarded as secret societies; members in these societies are to protect the secrecy surrounding their rituals and secret rites that are believed to increase the supernatural powers of the members. Although these societies are seen as secret, a closer examination, however, shown that they have economic, social and political functions similar to any other traditional or cultural association in Ibibio land. Another cultural group that is still in existence and still in practice is “Ebre, a typical Ibibio cultural musical and dance group which is controlled by women and as a matter of fact, is the topic of this research work. This ethno-musicological research study will bring to focus a brief history of Ibibio ethnic group, the origin of “Ebre” music, its practice and functions in the society.

## 1.2 THE PROBLEM OF THE STUDY

**Sam Akpabot** and **Joshua Uzogwe** have written extensively on Ibibio music but the focus of this research is lacking in-depth literature. Researchers have over the years neglected this genre because of the purportedly minor roles it plays in the worship of a subordinate god in the Ibibio society. The group was formerly comprised of uneducated and unemployed women who come together in an informal manner to perform at compound events of a very small scale. This genre members hope that educated and gainfully employed women will join the group to advance its importance. The highest patronage for now comes from the palace, being a royalty music typology where culture is still held in high esteem. Membership of the group is now drawn-out for young women from the ages of 15- 50 to preserve this heritage. Invitation is extended to this young women who still think that the genre performance is strictly devoted to the worship of the gods. They also perform at the coronation of a new king. They are also sometimes invited to other social events of great importance.

The researcher on the course of his research work was confronted with problems of data collections since there are no documents for the study. More so, these musical group holds no festivals seems there is no fix period for its celebrations except they are hired and paid heavily to perform because the club is now commercialized. Also, the negative attitudes of members in granting the researcher a medium for oral interview on these subject matter was another constraint, most especially because of his male gender. Thus, the researcher had to pass through the leader, who is the head of the Ebre group, registered with the Council of Arts and Culture in Akwa Ibom State, to hire the group with a huge sum of money before the performance could be carried out on the 8<sup>th</sup> of September 2021.

### **1.3 THE OBJECTIVE OF THE STUDY**

The main objective of this study is to investigate the practice and function of Ebre genre in Ibibio land.

#### **SPECIFIC OBJECTIVE OF THE STUDY**

The specific objectives of the study are as follows:

- i. To study Ebre music by tracing its root and ensemble organization;
- ii. collect ebre songs from the women ensemble and translates the songs from Ibibio to English language:
- iii. notate the music using the MUESCORE;
- iv. analyse the musical components of the genre;
- v. Identify the practice and functions of the songs in the life's of the people in Ibibio community.

#### 1.4 REASEARCH QUESTION

The following research questions guided the researcher on the field:

- i. What is Ebre genre and where can it be found?
- ii. Where can Ebre songs be collected and how best can it be translated into English?
- iii. Why is the notation of Ebre genre necessary?
- iv. How should the musical components of the genre be analyzed ?
- v. How can the genre practice be investigated and the functions ascertain?

#### 1.5 SCOPE OF THE STUDY

This research work will focus on the Ebre genre. It will pay specific attention to the music, dance, instrumentation, genre practice and functions.

#### 1.6 SIGNIFICANCE OF THE STUDY

It is believed that the video/audio clips of Ebre music/dance performance presented by the researcher will serve as a reference material to other researchers on the subject matter. It will also function as an ethnology-musicological collection of the genre for television and social media broadcast. **Njoku, ( 1998:15)** states that culture is defined as a complex whole of man's acquisitions of knowledge, morals, beliefs, arts, costumes, technology, values which are transmitted from generation to generation.

## CHAPTER TWO

### 2.0 REVIEW OF RELATED LITERATURE

This study is a survey of one of the traditional musics in Ibibio land in AkwaIbom State, Nigeria known as “**Ebre traditional or cultural music**”, a morally based traditional music. Although, there are no existing literature's solely on this problem, nonetheless, it is worthwhile mentioning that some few experts’ literary worked on related issues and genre within the culture and tradition to be used. Most importantly, with few literary works, different views from those interviewed orally in the field which the researcher relies mainly on, would be equally analyse.

#### 2.1 Overview of Traditional/Cultural Music

Traditional or cultural music is the oldest form of music one can think of. It has been playing its roles in African society before the coming of the Europeans, and despite the colonial domination, it has endured till today. It is highly diversified according to individual ethnic groups as we have in Nigeria because of beliefs, laws, customs and traditions. Traditional music in Nigeria depends on the societies’ activities, beliefs, laws and customs. They differ in forms and contents, and it is limited in patronage to those who share its artistic values. It is practiced in the context of social and religious events which makes it practical in nature. It is equally integrated with other artistic components of culture such as literature, dance, and drama (**Walter; 1996:56**). Webster's Universal Dictionary and Thesaurus, defines culture and tradition almost in the same way as "opinions, beliefs, activities, practices, skills, arts of a people handed down from generation to generation. It involves the appreciation and understanding of entire range of customs, beliefs, social forms and material traits of a people". Mrs. Nwedobong Ubeng, one of the Ebre members that was interviewed by the researcher added that Ebre music and dance was handed down by our great great grand mothers and it extends to this generation thereby becoming a part of Ibibio culture. This in fact

coincides with the meaning of culture and tradition. It involves the appreciation and understanding of the entire range of customs, beliefs, social forms and material traits of a people". **E. A. Ukpong** in one of his books "An Enquiry into Culture; (2020:5)", quoted **Prof. Biobaku** as viewing culture as an "intractable word". That is to say, it is difficult to define culture. In the same vein, he quoted **E. B. Tylor** as observing that "culture or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, beliefs, arts, morals, law, customs and any other capabilities and habits acquired by man as a member of a society. Ebre music is a cultural music in Ibibio land. It is based on moral principles and ethics, good conduct and behaviour, self restraints and all the good habits practiced and acceptable in the society. Although, "Ebre" cultural music is not mentioned by Tylor in his description of culture, a closer look at his definition of culture portrays the characteristics of Ebre cultural music which coincides with what Mrs. Nkereuwem, a leader of one of the Ebre groups who was interviewed by the researcher on the "need" for Ebre cultural music in the society said. She said that Ebre musical/dance group is a cultural group for women of good virtues, their songs are full of satirical genre which help to criticize societal ills and expose any deviant member of the society for a change. She added that the club, in order to maintain its good moral standard does not admit people, (women), of questionable character, as such it is aiming at building a good and acceptable society of law abiding citizens. Talking about music as one of the cultural heritage of Ibibio, **Chief J. D. Esema** in "Culture, Customs and Traditions of Akwa Ibom People of Nigeria", (2002:108), is of the opinion that, "folklore made of fable, proverbs, music, songs and dance played an important role in the spreading and perpetuation of messages on morals, self restraints and even religion among the people". He continues to state that music was part of many gatherings, and ceremonies, and this accounts for culture, customs and traditions of the people of Akwa Ibom State, before the British colonization.

### **The Chronology of the Ebre Traditional Music**

According to **Mrs. Mary Usen Offiong**, when she was interviewed by the researcher on whether 'Ebre' music has achieved its aims, functions and importance in

the communities, she said 'yes', and that the good lessons on morals and good behaviour it inculcated into people especially women long ago still speaks for itself. She added that "Ibibio women are well behaved, they are hardworking, they have self restraints and can endure any situation in their marital homes. All these are from the good lessons through the good messages perpetuated by Ebre songs and this coincides with the above statements made by **J. D. Esema** on the roles played by culture, customs and traditions of Akwa Ibom people. **Walter Rodney** in his book "How Europe Underdeveloped Africa" (1972:41) states that "a culture is a total way of life. It embraces what people eat, what they wear, how they talk and walk". He went further to add that before African continents was "colonized" by the Europeans, music and dance had key roles to play for example at births, initiation, marriage, death etc. as well as at times of recreation, and that Africa is a continent of drums and percussion" which is mostly seen in the case of Ebre music. He added that "the impact of colonialism and cultural imperialism of Africans by the Europeans eclipsed the unique features of African Culture." Such is the case today when one looks at Ebre cultural music and dance in Ibibio land, it could be noticed that the advent of the European religion and education have reduced such a formidable cultural club to nothing because some people see it now as devilish. This was one of the limitations faced by the researcher on the course of his request for audience during his field work because people do not like such discussions anymore for fear of being suspended from their places of worship. When the researcher visited and interviewed Mrs. Menyene Okon Emmanuel on the 25<sup>th</sup> of September 2021 at her residence at Odiok Itam, on the effect of Western religion and education on Ebre music in the villages, she confirmed that the activities of numerous churches and western education has crippled almost all the traditional and cultural activities including Ebre music and dance in Ibibio land. According to her, people now see tradition and culture as diabolical. This is a confirmation to what Rodney said when he mentioned that the unique features of African culture was "eclipsed by the impact of European colonialism and cultural imperialism". **Akpabot** in his book "Foundation of Nigerian Traditional Music", (1984:86) states that "in traditional African societies, music plays a most significant part in the behavioral patterns in the following aspects which includes rituals, celebrating the life cycles like birth, puberty, marriage and death. He went further to state that "the behaviour of any given African society, is to a large extent influenced by the musical concept of the people". According to him, musical concept leads to musical behaviour, and musical values are reflective of general values". He therefore towed the line of Rodney by stating that "in Nigeria, the advent and activities

of the colonialists and foreign trading companies greatly eroded indigenous cultural values in trade, education, religion and social interactions causing a change in societal behavioral patterns". Definitely speaking, the advent of European numerous churches in Africa, Nigeria and Ibibio land to be precise caused a great dislocation to the number of several traditional and cultural club activities. In Ibibio communities traditional and cultural activities including Ebre cultural music has reduced in such a way that in some villages we can hardly find one person that stands out as a member of the group. When the researcher visited **Mrs. Nkoyo Ufot** who is over (70 years old), one of the Ebre members in Ibesikpo for an oral interview on the 15<sup>th</sup> of September, 2021, she lamented that Ebre club is no more what it used to be because so many members have left the club on the grounds that they cannot combine its activities with that of the church.

## 2.2 SOCIAL GROUPING OF IBIBIO CULTURE

Still on Ibibio culture and tradition, Ekong E. Ekong in "Sociology of the Ibibio", (1983:15), maintains that "the identification with common modes of behaviour or norms gives unity to the society as expressed in a patterned consciousness of sense of belonging by its members". He therefore discussed about several types of social groups that existed and still exist in Ibibio society such as age and sex groups, trade unions, political-religious, occupational union, social and cultural groups etc. thus seeing Ibibio as a special type of a class of society. Towing the line of Ekong E. Ekong, Mrs. Nwedobong Ubeng when she was interviewed by the researcher at her residence at Effiat Offot, Uyo, on the 9<sup>th</sup> of September 2021 on the ethics of Ebre club, she stated that Ebre cultural club was and is still a kind of social group whose members' behavioral patterns are viewed and rated very high in the society because of the rules, regulations and laws governing the club. For instance, no woman who is a thief is admitted as a member, if it eventually happens, the person will be ridiculed, and disgraced publicly in the society and will be expelled from the club. Thus, their common norms of behaviour gives unity and the spirit of consciousness to the members in the society. The members put themselves in a very high self esteem and they feel belonged and honored in the society. This in a way, rhymes with what Ekong E. Ekong said concerning social groups, trade unions, age groups, and cultural groups among others, who identify themselves with common norms and mode of behaviour which give them unity and high self esteem in the society thus seeing Ibibio as a special type of a class of



society. Culture is the sum-total of a people's ways of life. In this review, the researcher has discovered that the study of a people's culture is a vast subject which cannot be exhausted by a single field work. It is also discovered that cultural music is one of the numerous aspects of Ibibio tradition and that Ebre cultural music is one of them. It is equally important to mention here that a review of these experts literary works, in spite of the intellectual knowledge acquire, have shown that the books under review have not provided a full and detailed information to cover Ebre cultural music, (one of the Ibibio cultural heritage), its functions and importance in the society which this study is positioned to address.

Writing the history of a developing society is not an easy task to undertake. According to **Okon** (in one of his books "**African History: Some Problems in Methodology and Perspectives**") "Any meaningful attempt at reconstructing the histories of traditional societies such as Africa must be based on a firm knowledge of the cultures of such societies". Okon E. U. (2016:16). Firstly, one may face the problem of getting written records of the history of the people concerned. Even where records exist they must have been put down by foreigners whose interpreters had limited knowledge of the foreign language used. Some of them were administrative officers who were burdened with daily duties of administration, others were mere travelers who spent few months or sometimes few hours at the place which they wrote about. Secondly, where there is no archaeological work carried out, the problem becomes enormous because it will be impossible to fix the dates of each event described. Lastly, the problem is much when such a society is segmental, that is, it lacks a central figure (king), and as a result, there is no chronology of its rulers. **Uya** (2016:17) went on to state that, when it happens like this, the historians of traditional societies have to depend on oral tradition and the study of the peoples' ways of life. Such is the study of the history of the Ibibio which is based mainly on oral tradition which is uncertain, full of different versions, and sometimes distorted.

### CHAPTER THREE

## **RESEARCH METHODS**

### **3.0 Methodology**

This chapter deals with the methods used in carrying out this research study. It explains the research methodology which includes; the research design, analysis and performance interpretation, population of the study and the area, instruments for data collection approaches and the method of data analysis. The sources of the data which is the primary and secondary will also be explained. The researcher made use of the historic research method to provide some crucial evidence that will help in the research.

### **3.1 Research Design**

This research is an ethnographic study which involves, culture, traditions, and customs and as such its design is anthropology. It will involve the detailed description and the method of the analysis of the data collected during the research field work for a qualitative conduct of the study.

### **3.2 Population of the Study**

The population of this research study includes members of Ebre musical group recognized and registered by the Akwa Ibom State Center for Arts and Culture under the State's Ministry of Culture and Tourism, Uyo. Outside this, the researcher views the field work from four other Ibibio communities in Uruan, Nsit-Ibom, Ibesikpo and Itu for oral interviews and more information from individual members of Ebre group.

### **3.3 Method of Data Collection**

This research depends on primary and secondary sources of data collection. The secondary sources of the data collection is based on few published and unpublished materials, in form of books, magazines, internet information and video/audio clips of Ebre performances among others.

### **3.4 Oral Interview**

The primary sources that the researcher relies mainly on is the direct, oral, face to face interviews with Ebre Club members as the custodians of this genre. First and foremost, the researcher interviewed Mrs Nkereuwem Archibong, the Administrative and Ensemble Head of the Ebre group in Akwa Ibom, at the Akwa Ibom Cultural Centre. The woman was so pleased to interview the researcher and was willing to explain comprehensively the historical and performance relevance of the genre. The research questions were handy tools for the interview. She provided information on the year Ebre genre was formed as a group, the number of members, the instruments that serves as accompaniments to the songs and dances and the costumes She explains the practice and functions of the genre, She also guided the researcher on the rules and regulations that sustains the ensemble. She describes the inauguration of new members and the requirements for active participation in the group. She arranged an impromptu performance for the researcher to record and also made available to him the earlier recorded performances at various performance context. The researcher was also privilege to interview other members of the group for critical valuation.

## **Local History**

### **3.5 Instruments for Data Collection**

The instrument for data collection in this study is through oral interviews involving the face to face interaction with the Ebre club members. Samsung video and audio recording devices were used for the collections of data. Already recorded clips of Ebre songs and performances were also very useful to the researcher. The language used during the interview is native Ibibio which was translated by the researcher into English as he transcribes the data for easy accessibility.

## **CHAPTER FOUR DISCUSSION OF FINDINGS**

#### 4.0 Introduction

This chapter presents the data transcription and analysis of the findings, administrative duties of the group, ensemble organization, ensemble instruments and costumes, and performance content of the group.

#### 4.1 Data Transcription and Analysis

The following tabulation shows the analysis of each of the interview questions and responses offered by ten (10) selected respondents from ten (10) Ibibio communities in Akwa Ibom State on ebre music and dance. This is necessary to justify the outcome of this work.

**Question 1:** As a leader of Ebre Music/Dance, can you give a brief history on how Ebre Music started in Ibibio Land

No. of Respondents	Answers	Percentage (%)	Comments
7	Many years before I was born according to oral tradition	70	Based on the Question above, seven respondents representing 70% agreed that Ebre Music and Dance started before they were born according to oral tradition
3	I don't know the exact date but many years ago according to my grandmother.	30	Three persons representing 30% could not mention the exact date the Ebre Music and Dance started in Ibibio land but relied on the information they got from their grandmothers.
<b>10</b>		<b>100</b>	

**Question 2:** What socio - cultural importance does Ebre Music and Dance have on Ibibio Land?

No.	of	Answers	Percentage	Comments
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<b>Respondents</b>		<b>(%)</b>	
4	Preaching of good behaviors and justice in the land	40	Based on the analysis, four persons representing 40% all agreed that preaching of good behavior and justice in Ibibio land were socio - cultural importance promoted by Ebre Music and Dance.
3	It stands for integrity, good neighborliness, friendship among Ibibio women and strangers	30	Three persons representing 30% were of the opinion that Ebre Music and Dance is important to Ibibio Land because it promotes integrity, good neighborliness and friendship among Ibibio women and strangers
3	It promotes love, fairness and good governance in Akwa Ibom State	30	Three respondents representing 30% said that the socio - cultural importance of Ebre Music in Akwa Ibom State or Ibibo land are Love, Fairness and Good Governance it preaches.
<b>10</b>		<b>100</b>	

**Question 3:** As a member or leader of the group, what benefits have you derived from Ebre Music and Dance?

<b>No. of Respondents</b>	<b>Answers</b>	<b>Percentage (%)</b>	<b>Comments</b>
5	I have learn good morals, made many friends and enjoy their support during my daughters marriage	50	Five respondents representing 50% were of the views that they benefited from Ebre Music and Dance in terms of learning good morals and making many friends as well as enjoying their support during their children marriages
4	Boldness to speak against the ills in the society especially the ills against womanhood. I have also passed good virtues I learnt to my children at home	40	40% respondents agreed that they have benefited from Ebre Music and Dane in the Area of passing good virtues to their children and also boldness to speak against societal ills especially those affecting women.
1	It makes me more social	10	One respondent representing 10% was of the opinion that she benefited from Ebre Music and Dance for the platform it provided her to socialize

<b>10</b>		<b>100</b>	
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**Question 4:** Why is it that most of your songs mention husbands and the ills in Ibibio land?

<b>No. of Respondents</b>	<b>Answers</b>	<b>Percentage (%)</b>	<b>Comments</b>
5	In summary, our songs correct different vices in our society example Stealing, Corruption and Injustices.	50	5 respondents representing 50% were of the views that the Ebre Songs call for correction of vices in the land, example stealing corruption and injustice
3	To demand for fair treatment from wicked husbands.	30%	30% respondents said that their songs were demands made for their wicked husbands to treat them fairly.
2	Some of our songs were used against children who were wayward to change	20	2 persons representing 20% agreed, that they used their songs to correct disobedient children in the family and society
<b>10</b>		<b>100</b>	

**Question 5:** Why is the Akwa Ibom State Government interested to partner with Ebre Music and Dance group?

<b>No. of Respondents</b>	<b>Answers</b>	<b>Percentage (%)</b>	<b>Comments</b>
6	Because we preach good morals and ethical standard in line with the State Government policy on promoting ethical standards.	60	Six persons representing 60% opined that the partnership of the State Government is based on the promotion of good morals and ethical standards of Ebre Music and Dance
2	We also preach hard work, Unity and Love among Akwa Ibomites and strangers	20	2 persons representing 20% said the partnership is a campaign for hard work, love and unity in the State.
2	That our children can benefit from Ebre music and Dance is the reason for its	20	2 persons representing 20% are of the views that the State Government registered the group to avoid extinction

	registration by the State Government.		
<b>10</b>		<b>100</b>	

**Question 6:** Why is Ebre Music and Dance an exclusive preserved for women?

<b>No. of Respondents</b>	<b>Answers</b>	<b>Percentage (%)</b>	<b>Comments</b>
5	As men abandoned ebre food crop (water yam) for women, women decided to add value to the crop by forming a music and dance club for themselves and named it 'ebre' .	50	Five persons representing 50% agreed that men barred women from real yam and abandoned water yam (ebre crop) for them, so the women had full control of ebre crop and formed a musical and dance club after it to make it more importance.
5	From generation to generation women have been the sole custodian of Ebre Music and Dance in Ibibio land	50	Five persons representing 50% opined that women have always been the custodian of Ebre Music and Dance in Ibibio land.
<b>10</b>		<b>100</b>	

**Question 7:** What major impact(s) does religion/civilization have on Ebre Music and Dance in the present day Akwa Ibom State?

<b>No. of Respondents</b>	<b>Answers</b>	<b>Percentage (%)</b>	<b>Comments</b>
7	Some women have seen tradition as devilish against their Christian faith	70	7 persons representing 70% agreed that most women due to their Christian faith has abandoned tradition and culture like Ebre Music and Dance in the State as they see it as devilish

3	Some women entertain fear of not being tricked into witchcraftcy against their will.	30	30% of respondents representing 3 persons were of the opinion that some women may be tricked into joining witchcraftcy unknowingly.
<b>10</b>		<b>100</b>	

**Question 8:** Ebre in Ibibio language means water yam, why have you adopted this name for your music and dance group?

No. of Respondents	Answers	Percentage (%)	Comments
3	To remind every Ibibio woman to always plant water yam and support the farming.	30	3 persons representing 30% were of the views that they adopted the name to be reminded to always plant water yam to support their families.
2	To use Ebre Music to air their views on ill treatment meted to them by their husbands.	20	2 persons representing 20% said they adopted the name to air out their displeasure for ill treatment by their husband.
5	To encourage hard work by women in Ibibio land	50	50% respondents representing 5 persons agreed that Ebre Music adopted the name to discourage every form of laziness among Ibibio women.
<b>10</b>		<b>100</b>	

**Question 9:** What are the aims and objectives of Ebre Music and Dance?

No. of Respondents	Answers	Percentage (%)	Comments
7	To correct the vices in the land, and to promote the planting of Ebre food crop.	70	7 persons representing 70% agreed that they use ebre Music and Dance to correct the vices in Ibibio land as well as promoting the planting of Ebre food crop



2	We use our music to demand better treatment in the hands of wicked husbands and also for social entertainment.	20	2 persons representing 20% opined that they use Ebre Music and Dance to demand for better treatment as well as social entertainment in Ibibio land
1	To sing against disobedience of children in our families	10	10% representing 1 person said that one of the aims of Ebre Music and Dance is to sing and shame disobedience children for better attitudes.
<b>10</b>		<b>100</b>	

**Question 10:** As a leader or member of Ebre music and Dance, what effort have you put in place to preserve and sustain Ebre music to the next generation?

No. of Respondents	Answers	Percentage (%)	Comments
6	We now encourage young women who are not married to join the group	60	6 persons representing 60% said that they are now extending membership to unmarried women to join the group in the state.
4	That is the reason the state government stepped in to register the group and keep it alive.	40	4 persons representing 40% agreed that the effort of the state government to register the group is the way of keeping it alive for another generation.
<b>10</b>		<b>100</b>	

## 4.2 Administrative Duties

The highest office or hierarchy of ebre cultural group is the executive board with six members as follows:

President or general head, Vice president or Assistant general head, Treasurer, Financial Officer, Welfare officer and the Public Relations Officer (PRO). All appointments to the above offices are based on integrity,

management skill or experience, as well as good moral standard, virtues and good attributes of these office holders.

#### **4.2.1 General Head or President**

The administrative head of ebre music and dance group in Ibibio land is called the president. She is saddled with the responsibility of providing leadership like every socio-cultural organization or public institution. Hence, she directs, coordinates and organize all the members in order to accomplished a specified objective of the group.

#### **4.2.2 Assistant Head or Vice President**

In the absence of the head, the assistant head steps in and fill the gap by directing the affairs of the group.

#### **4.2.3 Treasurer**

According to Longman, (1978:1771), a treasurer is a person who is officially responsible for the money and accounts of a club, organization or political party. Therefore, the treasurer in ebre group controls the money that the club collects and spends and gives account of it.

#### **4.2.4 Financial Officer**

She is the custodian of the financial records, books/receipts of the organization.

#### **4.2.5 Welfare Officer**

The holder of this office oversees the general well-being and happiness of the group in terms of coordinating all social welfare services to the group members.

#### **4.2.6 Public Relations Officer (PRO)**

This office is saddled with the responsibility of giving and receiving public information about the organization in order to create a good impression about the group. She is the image maker of the organization.

### **4.3 Ensemble Organization**

Ebre is a traditional music and dance practice of the Ibibio of Akwa Ibom State, Nigeria. It is a satirical literature or work of art which uses songs to criticize societal ills and expose any member of the society with unacceptable character especially women.

#### **4.3.1 The Origin of Ebre Music**

Ebre traditional music and dance in Ibibio land is completely controlled by women, its origin is uncertain, and facts are based on oral tradition. In this research work, since there are no documented facts on the origin of Ebre music, the researcher relied much on the oral information

from the field work he carried out through interviews he had directly with the informants (members of the club).

One of the versions of the oral tradition on the origin of ebre club was given by Mrs. Nkereuwem Bassey Archibong, a 60 year old trader and a leader of the government's registered Ebre group who was interviewed by the researcher after the group's performance on the 8<sup>th</sup> of September 2021 concerning the origin of Ebre club. According to her, what her maternal grandmother told her was that; "Ebre music started long ago, no specific date. Majority of Ibibio women are farmers from time immemorial, and on the farms given to them by their husbands what they normally plant are water yam (ebre), vegetables, corn, cassava, cocoyam and other small small crops. Planting of real yam was men's affair and a taboo for women. Because of men's monopoly over yam, water yam (ebre) was abandoned for women. The women therefore had no choice than to take full control of this food crop since it helped them to feed their children, their maidens in the fattening room, and nursing mothers. Therefore, to add much value to this food crop, a traditional musical club was formed and they named it "Ebre", which became a moral based musical and dance club that molded a lot of characters especially women in Ibibio community.

Mrs. Nkoyo Ufot, a 70 year old woman interviewed by the researcher on the 15<sup>th</sup> of September, 2021 at her home in Ibesikpo on how ebre musical group was formed knowing fully well that "ebre" naturally is a food crop (water yam), said that there was one man in this village(name withheld),

long ago as she was told, who married three wives, one of the wives was very lazy when it comes to farm work, on one occasion, a thief entered one of the two women's farms and uprooted water yam (ebre), on investigation, it was discovered that it was the lazy wife that stole the water yam. This action brought too much shame on the women in the whole community so they came together and formed a club and named it ebre; which became a musical and dance club that kicked against stealing and governed by rules and regulations based on good morals".

Another oral informant, Mrs. Nwedobong Ubeng, a 60 year old retired teacher and a member of ebre club had this to say on the 9<sup>th</sup> of September, 2021 when she was interviewed by the researcher on the origin of ebre club; she said; "ebre music is women's cultural group in Ibibio land. It started long ago. It is handed down from generation to generation. There is no general fixed date when it started because different villages have their different periods of formation".

When she was asked why the club is attributed to only women she said; "It is attributed to only women because men abandoned the food crop, (ebre) for women because they saw it as being of lesser value, thus the women decided to promote the crop by forming a musical and dance club that preaches justice, moral and good behaviour among members of the society". Victoria Akpakip, a 49 year old woman, and a Director incharge of Akwa Ibom State Center for Arts and Culture, had the same information given by Mrs. Nkereuwem on the origin of ebre musical club when she was

interviewed by the researcher on the 10<sup>th</sup> of September, 2021 on why the club was named “ebre”. She stated that Ibibio women are mainly farmers, and on their farms, water yam (ebre) must be planted along with other food crops except real yam, which is controlled by men. Therefore, she said; in order for the women to promote ebre food crop the more, they decided to form a musical and dance club and named it “ebre”. This is handed down from generation to generation with no fixed date of formation.

Mrs. Mary Usen Offiong, a 55 year old woman interviewed by the researcher on the 10<sup>th</sup> of September, 2021 on when ebre club was formed also said that she does not know the time the club was formed, but her late maternal grandmother Mrs. Akon Nyong who was a one time leader of the group in Ifiayong, Uruan told her that the club was formed long ago by women because men abandoned water yam (ebre crop), for them as one of the crops they should plant on their farms and warned them not to have anything to do with real yam except they are given by their husbands to cook. When the researcher demanded to know why women were barred from planting real yam, Mrs. Mary replied;

“That time, there used to be yam festivals in Ibibio land, and the secret rituals following this festivals were to be witnessed by men only, so, to keep women away from it they had to be completely warned to stay away from anything that has to do with yam, except in the kitchen when they are authorized to cook for their husbands, more-so, men saw water yam as being of less value when it is taken to the market for sale”. Other informants, Mrs.

Arit Etim Effiong (65 years) and Mrs. Menyene Okon Emmanuel (58 years) who were interviewed by the researcher on the 20<sup>th</sup> and 25<sup>th</sup> of September respectively on the origin of Ebre musical group, both still based their information on the knowledge that water yam (ebre) food crops was regarded as women's yam, a lesser specie of yam and was abandoned for women by men, so, to add value to this food crop, the women formed a club and named it ebre long ago, and that this club has no specific date of its formation in Ibibio history.

What could be deduced from all the above oral information concerning the origin of Ebre musical and dance club in Ibibio land is that; "Ebre" in Ibibio land is a food crop and one of the lesser species of yam known as water yam. Majority of Ibibio women are farmers and no matter the type of food crop they plant on their farms, or their backyard's garden, water yam must be there. It is very rare to see Ibibio woman planting real yam on her farm because they still regard it as men's crop. Again, up till today, Ibibio man is still having control of real yam because it sells higher than water yam in the markets. Men in Ibibio land tagged water yam "women's yam" up till today and show less interest on it. The version, that talked about how ebre club was formed to act as a watch-dog to thieves because a woman stole her co-wife's water yam still boils down to farming and planting water yam by women as the main crop on their farms.

Therefore, from all the above oral information, one can probably say that; abandonment of water yam (ebre crop) for women by men in Ibibio

land and the law against stealing and other immoral acts by Ibibio women brought about the emergence of Ebre musical and dance club which is a morally based club formed and controlled by Ibibio women up till date. Also, that eventhough it had an origin from women, it could not be traced to a particular woman since Ibibio traditional music or culture was not documented for lack of education at that time.

#### **4.3.2 Membership**

When any organization, club, group, union or society is formed, there are certain requirements expected from the registered members, and there must be rules, regulations and obligations governing the union which every member is expected to respect. In ebre group membership is completely for women. According to Mrs. Nkereuwem Bassey Archibong the group leader who was interviewed by the researcher on the 8<sup>th</sup> of September, 2021, registration for Ebre membership is strictly for married women or women who are of marital age, no fee is charged, it is based on interest and intending members are always screened and verified to be women of good moral standard, self restrain and good behaviour in the society. This is because, according to her, “morality in Ibibio tradition has always been a great concern of the people”.

#### **4.3.3 Functions of Ebre Music**

Ebre music and dance group had played and still plays good functions in the lives of the members of Ibibio communities. These functions include;



the social, judicial, political, moral and economic functions. Socially, Ebre music and dance is not only for entertainment, but is used as an agent of social control. It provides a forum for women to devise means of disciplining girls and training them on moral and social ethics. Members of ebre club are also known for staging of plays whenever a member dies, or during the initiation of new members, marriage of a member daughter, naming ceremony, coronation ceremony, official government ceremonies etc. The judicial function of Ebre club was very clear, their law was that, no member, however poor must commit theft. If a member defaulted, she must be caught and stripped naked and her body smeared with charcoal, after which she was paraded through the street with the stolen item tied together and hung round her neck. She will be expelled instantly from the club and ridiculed in songs. According to Udo (1987), the members of Ebre cult are usually married women of proven reputation and integrity, morally upright, industrious and honest. Politically, Ebre club existed as a traditional forum for political participation of women. This society enabled women's voices to be heard, their opinion consulted, and their participation guaranteed from the family households to the councils in the larger society. Ebre women represent the voice of the oppressed masses of women and they participate actively in politics so as to further the course of women. Morally, ebre music exposed, discouraged and corrected vicious actions and encouraged virtuous behaviors in members of the society. The fear of being ridiculed, mimicked or sung in songs by the group induced people to put up the best in order to

earn praises. Ebre music in Akwa Ibom society aimed at moral purification and checked crime which might result to social stigma and unpleasant consequences. In the economic function and financial benefits of Ebre club; Menyene Okon, one of the Ebre members in an oral interview states that, before now, Ebre club was for pleasure and entertainment. It was free. But now government controls and registers the group, and people who need the group's performance hire it and pay a huge amount of money to the government and the performers. So, it is now commercialized.

#### **4.4 Ensemble Instruments**

Traditional musics in Ibibio land makes use of different musical instruments manufactured by specialists, who, through training and experience could determine the performance effects of the instruments made for appropriate purposes and different traditional musics. From the numerous instruments meant for Ibibio traditional musics, Ebre traditional music uses only four instruments and these may include: (i) metal gong (nkwong), (ii) woodblock (ntakrok), (iii) large wooden drum (eka Ibit) and (iv) bell (nkanika).

##### **4.4.1 List of Ebre Instruments**

- (i) **Nkwong (metal gong):** This is a large conical shaped gong. They are two in number when it comes to Ebre music. These two gongs

produced the same solo, resonant echoing and loud sound when they are struck with a mallet. They perform rhythmic and colouristic functions when played during ebre music performance.

The picture below shows nkwong as one of the ebre musical instruments



(ii) Ntakrok (Woodblock)

This is a small wooden block split in the middle from a single piece of wood. It is used as a percussion instrument struck with a piece of stick or a hard mallet to make a single solo sound during ebre music and dance performance.

The picture below shows ntakrok



(iii) Eka Ibit (large wooden drum)

In ebre music, eka ibit is a hollow slit wooden drum covered with an animal skin. It is not a true drum but a sort of membranophone (drum) carved with wood into a box with one or more slits in the top. In ebre music the big drum gives a deep bass rhythm when it is struck with hands.

See picture below:



(iv) Nkanika (bell)

This is a hollow metal object typically in the shape of a deep inverted cup widening at the lip that sounds a clear musical note when struck by means of a clapper inside. In ebre music and dance performance, as the cantor chants, she uses the bell to usher in the performers, at the pick of the dance and at the end of the performance.

See picture below:



Bell(Nkanika)

All the instruments mentioned above are played by women as shown in the picture below:



#### 4.4.2 Ebre Costumes

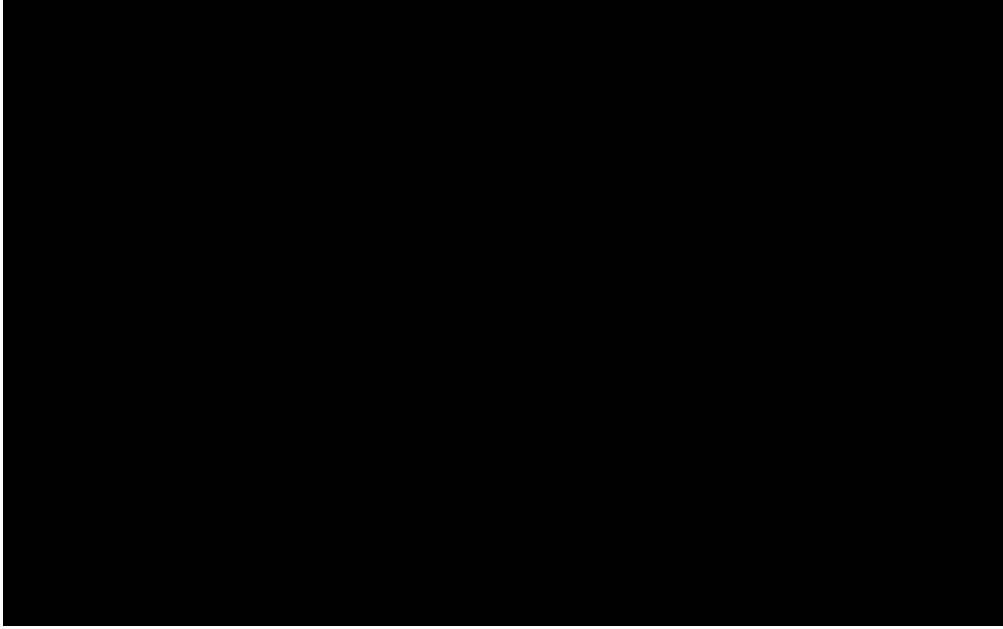
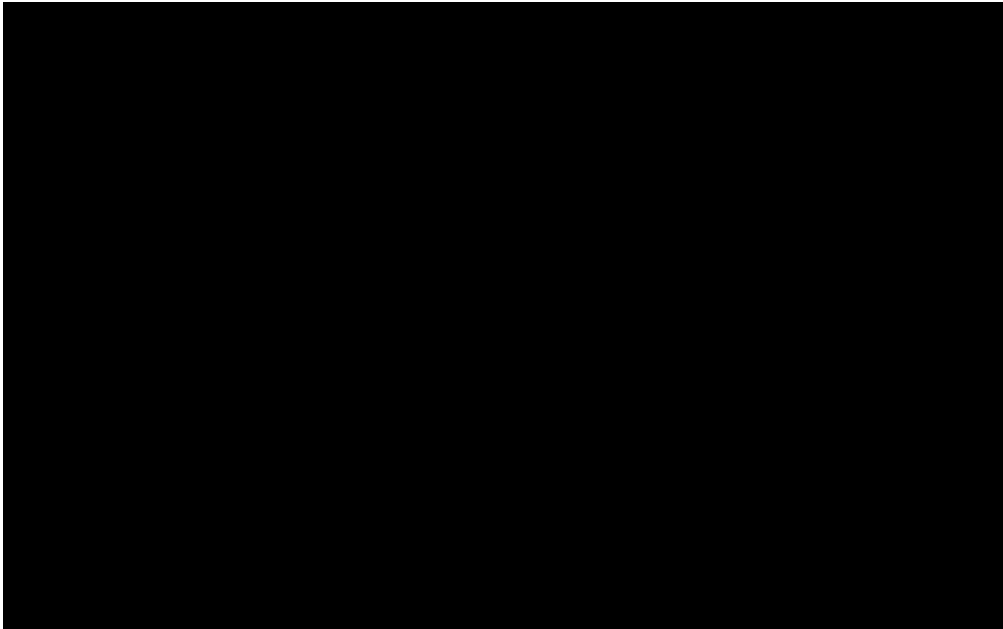
Ebre music and dance club everywhere in Ibibio land has no specific and fixed colour of costume. This was the answer given to the researcher by ebre group leader, Mrs. Nkereuwem when she was asked about the specific costume for ebre club. She added; “what the members use is any type of wrapper material. It must be the same colour for an outing, that is, the head



tie, the blouse and the wrapper must be of the same colour. What members of the group do is to buy all kinds of wrapper materials, stock them in a box in a room called “dressing room” enough and to spare for each member on any outing:. She continued, pointing to the researcher, “that is why you were given one of the wrappers of the day to hang on top of your shirt so that you could be listened to and be identified with us”.



The researcher taking pictures with the dancers and instrumentalists



## THE RESEARCHER INTERVIEWING THE HEAD OF THE GROUP



THE DANCERS DURING PERFORMANCE

### 4.4.3 Ebre Identity or Property

#### **Akpan Ebre (Ebre Container)**

This is a special identity or property of Ebre club during an outing. Ebre performance is not complete without it. it is very significance. It is called Akpan ebre, (ebre container), because it contains pieces of raw food items and farming implements. These are: a piece of Ebre (water yam), vegetables, a bottle of palm oil, garri, maize, cassava, cocoyam, cutlass, hoe, stick for digging of water yam, small pot of white chalk and charcoal etc. On the significance of the container the group leader stated that its contents teaches Ibibio women to be hardworking in their husbands' homes, and also that they must learn to endure any situation no matter how difficult and poor



because every marriage is not the same, “you do not expect affluence every time” she said. Concerning the small pots of white chalk and charcoal she said that if one is accused of stealing, if at the end she is found to be innocent, she would be rubbed with the white chalk, but if she is guilty she would be smeared with charcoal, the stolen items tied round her neck and she will be paraded on the street ridiculed.

Akpan Ebre (ebre container), is a unique property and identity that makes ebre club to stand out among every other cultural group in Ibibio land. The container itself is an ensemblment of bamboo sticks.

Picture below shows Akpan Ebre and its contents.



#### **4.5 The Performance Content**

Ebre song is a form of music in Ibibio tradition that has social control over women. It is a type of music that breeds relationship to the lifestyle and life patterns of the members (women) and intending members in the communities. The songs are functional in nature. When the songs are performed they are accompanied with dance. Its structure is that of call-and-response. The music is not a ritualistic music, the singers and dancers cannot tell beforehand what the cantor will sing about or what form her words will

take. She starts out tentatively by tossing about a few ideas in the style of accompanied recitative, as she warms up; she develops a pattern by stressing certain words repeatedly, as the rhythm pattern is established, the instrumentalists come in, each player trying to fit into the pattern or make some adjustments. Eventually everyone gets going and the performance gains volume and tempo, with yodeling and ululation thrown in at regular intervals. This certainty on the part of the singers and dancers trying to go along with the cantor produces an improvisory counterpoint which is a great feature of ebre music in Ibibio land.

Ebre songs texts are conceptualized for the purpose of regulating social conduct. The songs are full of mockery of thieves, ridicule to some husbands who maltreat their wives, and praise to children who are obedient, they are also protest which is described by Akpabot (1975) as being defiant, insulting, scandalous, and irreverent depending on a given situation.

These characteristics of Ebre songs could be found in the under-listed songs collected by the researcher during Ebre music and dance performance on the 8<sup>th</sup> of September 2021 as he carried out his field work research .

#### 4.5.1 Collection, Translation into English, and Literary Interpretations of Ebre Songs

Chanting by the cantor (leader) in the style of accompanied recitative and ringing a bell at the same time:

Cha!Cha! Cha! Cha!

Iban uyai .... (response) Uyai – iban

Iban asian ... (response) asian iban

Iden utut ---- (response) utut iden

Iden nkon udok --- (response) nkong udok iden

Iban ndoko ----- (response) ndoko iban

##### **English Translation**

Women beauty ... (response) beautiful women

Women fine ..... (response) fine women

Men hard ..... (response) hard men

Men door knockers ----- (response) door knocking men

Women fancy ----- (response) fancy women

In this entrance chanting, the women praised themselves and referred to men as difficult people and those who knock at women's doors.

## Songs

### **IBAN EMEDI**

- (1) Iban emedi (response) anke nke oh  
 Iban emedi (response) anke nke oh  
 Iban esongidem (response) anke nke oh

#### **Translation**

Women welcome

Women welcome

Women well-done

This was the first song the women sang during the performance welcoming themselves.

### **DIBIOMO**

- (2) Dibiomomo oh! (response) Dibiomomo Akpan ebre nnyin  
 Dibionono oh! (response) Dibiomomo Akpan ebre nnyin  
 Oh! Oh! Oh! Oh! (response) oh!  
 Oh! Oh! Oh! Oh! Oh! (response) oh!

#### **Translation**

Help me and bring it down

Help me and bring down our ebre container

Chanting .....oh! oh! Oh! Oh!

This is the song that is always sung during ebre performance when a very significance item or identity of the club known as "ebre container" is brought into the arena.

### **EBE AKENO**

- (3) Ebe akeno ndiat ikot oh (response) akpakpa ifono nkong efere ifono  
 ono ama omum obo (response) akpakpa ifono nkong efere ifono.

Translation

My husband gave me a sloppy land

Corn does not grow, vegetable does not grow

After giving me he collected it back.

This song is against a wicked husband who gave the wife a sloppy land that is always washed by the rain which nothing that is planted grows.

It also preaches that husbands should treat their wives well.

**KPEKE NYA**

(4) Kpeke nya kukpeke oton

Oton anie osong idem

Bok eyen kubok ama

Ama ono anam owo

**Translation**

Cut “nya” tree don’t cut “oton” tree

Oton tree is very hard

Take care of a child rather than a friend

Some friends are ungrateful

The song teaches women to look after their families. They should not care for men outside to the detriment of their children because those men are unpredictable. In other words women should have self restraints.

**EBRE TIM!**

(5) Ebre tim! ... (response) ebre tim!

Oto anie? ----- (response) oto ino!  
 Nyin ino uka idoho afo ado  
 Chanting --- iban una ino! (response) una ino iban  
 Akpedo abo kudoho ino (response) kat ubok ise

**Translation**

Chanting... Ebre is falling (response) ebre is falling  
 Falling on who? (response) falling on the thief.  
 Ebre women no thief (response) ebre women no thief  
 Young thief your mother is not a thief  
 If you say you are not a thief let us see your hands.  
 This ebre song shows that stealing is not accepted among its members  
 and any member who falls a victim is always ridiculed publicly and  
 expelled instantly from the club.

**EYOMO!!**

- (6) Eyomo Mary oh!  
 Akpa nkpo eyip aran oh!  
 Oyoho iba eyip nkadi oh!  
 Oyoho ita ayem adiyip ibat edisuene  
 Sese nkpo do  
 Ebre ayakpeke ndisi oh!

**Translation**

Disgrace Mary oh!  
 Firstly she stole oil  
 Secondly she stole garri  
 Thirdly she wanted to steal bonga fish she was caught  
 Look at that  
 Ebre is falling on her raw.  
 This song still shows that ebre club condemns the act of stealing  
 seriously

- (7) Eka efut anwan nnyin  
 Isioho akpa mbiet isioho udiana  
 Amakop nte enek ebre  
 Enye adipe efut ofong akama now now!

**Translation**

My co-wife with big buttocks  
 She did not do the first nor the second weeding  
 When she hears ebre dance she carries up her big buttocks  
 This song stresses the fact that women should be hard working not  
 only to depend on dancing ebre and enjoyment.

**IYABEN O!**

- (8) Iyaben o! (response) iyaben akpan ebre nnyin  
 Iyaben o! (response) iyaben akpan ebre nnyin  
 Oh! Oh! Oh! Oh! (response) oh!  
 Oh! Oh! Oh! Oh! Oh! (response) oh!  
 Aye oh!.....  
 Iban mma mma! (response) Iya  
 Iban mma mma! (response) iya  
 Iban mma mma de oh! (response) Iya!!! Iya!

**Translation**

We are carrying our ebre container  
 Chanting ---- oh! Oh! Oh! Oh! Oh!  
 This was the last song for that day and ebre container was carried out  
 marking the end of ebre music and dance performance for the day.

The above songs collected, translated from Ibibio to English and  
 giving their literary explanations are scored staff notations, and will  
 also be presented by video clips for your view.

#### 4.5 STAFF REPRESENTATIONS OF THE ABOVE EBRE SONGS:

### Iban Emedi

Nkoong  
 Etok Ibid  
 Eka Ibid  
 Cantor  
 Response Voice Part I  
 Response Voice Part II

I-ban e-me-dio! I-ban e-me-dio  
 eh\_ eh\_

3

I-ban e-me-dio!





2

6

Piano accompaniment for measures 6-8, consisting of three staves. The top staff has a treble clef and contains eighth notes with stems pointing up. The middle staff has a bass clef and contains eighth notes with stems pointing down. The bottom staff has a bass clef and contains eighth notes with stems pointing down.

Vocal line for measures 6-8, consisting of three staves. The top staff has a treble clef and contains a vocal melody with lyrics "I-ban e-me-dio". The middle staff has a treble clef and contains a vocal line with lyrics "eh" and "eh" under long horizontal lines. The bottom staff has a treble clef and contains a vocal line with lyrics "eh" and "eh" under long horizontal lines.

9

Piano accompaniment for measures 9-11, consisting of three staves. The top staff has a treble clef and contains eighth notes with stems pointing up. The middle staff has a bass clef and contains eighth notes with stems pointing down. The bottom staff has a bass clef and contains eighth notes with stems pointing down.

Vocal line for measures 9-11, consisting of three staves. The top staff has a treble clef and contains a vocal melody with lyrics "I - ban e - me - dio!" and "I - ban e - me - dio". The middle staff has a treble clef and contains a vocal line with lyrics "I - ban e - son i - dem." and "I -". The bottom staff has a treble clef and contains a vocal line with lyrics "I - ban e - son i - dem." and "I -".

11

I-ban e-me-dio I-ban e-me-dio

ban e-son i-dem. I - ban e-son i-dem. I - ban e-son i-dem.

## Di Mbiommo

Nkoong

Etok Ibid

Eka Ibid

Cantor

Response Voice Part I

Response Voice Part II

Dim - - biom - mo

Dim - biom - mo 'kpan'e - bre

2

Dim - biom mo

Dim - biom mo

nnyin. Dim-biom mo 'kpan'e-bre nnyin. Dim-biom mo 'kpan'e-bre

4

Dim - biom mo Dim - biom mo

nyin. Dim-biom mo'kpan'e-bre nyin. Dim-biom mo'kpan'e-bre

6

Dim - biom mo Dim - biom mo

nyin. Dim-biom mo'kpan'e-bre nyin. Dim-biom mo'kpan'e-bre



12

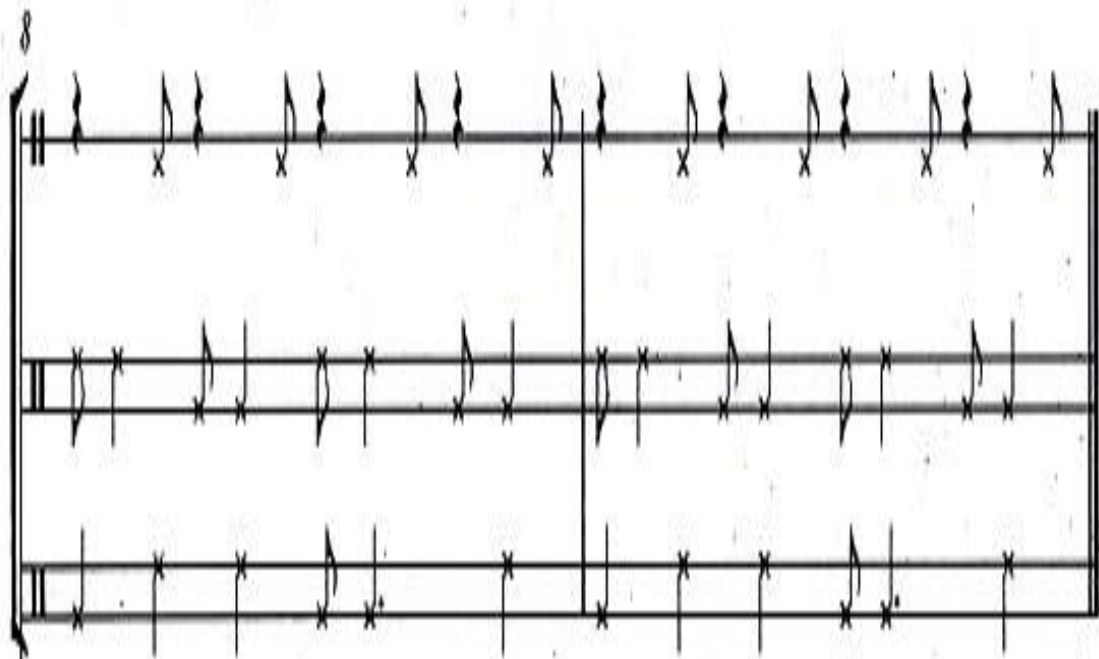
- pe'fut o-fong a-ka-ma nwo - nwo\_\_

E-ka e-fut a-nwan nnyin,i- sio - go'kpa mbiet,i-sio - g'u-dia - na...

15

— A-ma - kop nte-nek e-bre'nye'di - pe'fut o-fong a-ka-ma nwo - nwo\_\_

8



Dim - biom-mo



nnyin. Dim-biom-mo'kpan'e-bre nnyin.



6

A - nọ 'ma 'mum ọ - bọ.

ba - kpa i - fọn - nọ, ọ - kọọ c - fe - re'i - fọn - nọ. A.

8

ba - kpa i - fọn - nọ, ọ - kọọ c - fe - re'i - fọn - nọ.

ba - kpa i - fọn - nọ, ọ - kọọ c - fe - re'i - fọn - nọ.



### Ebe Akeno Ndiat Ikot

Nkoong

Etok Ibid

Eka Ibid

Cantor

Response Voice Part I

Response Voice Part II

E - be a - ken - o n - diat i - kot o!

A - ba - kpa i - fon - no, η - kon e - fe - re' i - fon -

3

A - no 'ma 'mum o - bo. E - be a - ken - o n - diat i - kot o!

no. A - ba - kpa i - fon - no, η - kon e - fe - re' i - fon - no. A -

6

A - nọ 'ma 'mum ọ - bọ.

ba - kpa i - fọn - nọ, ọ - kọọ e - fe - re'i - fọn - nọ. A -

8

ba - kpa i - fọn - nọ, ọ - kọọ e - fe - re'i - fọn - nọ.

## Kpike Nya

Nkoong

Etok Ibid

Eka Ibid

Cantor

Response Voice Part I

Response Voice Part II

Kpi-ke nya ku - kpi-ke o-ton, o-ton a-nie soj i-dem o. Bok

3

e-yen ku - bok a-ma, a - ma a-ne - namo-wo.

Kpi-ke nya ku - kpi-ke o-ton, o-

6

ton a-nie sŏj i-dem o. Bŏk e-yen ku - bŏk a-ma, a - ma a-ne - nam o-wo.

9

Kpi-ke nya ku - kpi-ke o-ton, o - ton a-nie sŏj i-dem o. Bŏk e-yen ku - bŏk a-ma, a -



12

Three staves of piano accompaniment. The top staff uses a grand staff with a treble clef and a common time signature. The middle and bottom staves use a bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.

Three staves of vocal melody. The top staff is a grand staff with a treble clef. The middle and bottom staves are bass clefs. The lyrics are: "ma a - ne - nam o - wo. Kpi - kc nya ku - kpi - kc o - ton, o -"

14

Three staves of piano accompaniment. The top staff uses a grand staff with a treble clef and a common time signature. The middle and bottom staves use a bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.

Three staves of vocal melody. The top staff is a grand staff with a treble clef. The middle and bottom staves are bass clefs. The lyrics are: "ton a - nie sɔŋ i - dem o. Bɔk e - yen ku - bɔk a - ma, a - ma a - ne - nam o - wo."

## Nnyin Ino

Nkoong

Etok Ibid

Eka Ibid

Cantor

Response Voice Part I

Response Voice Part II

nyin i - no o n - nyin i - no o n -

U - ka i - di - ghe 'fo di. U - ka i - di - ghe 'fo di.

3

nyin i - no o n - nyin i - no o n -

U - ka i - di - ghe 'fo di. U - ka i - di - ghe 'fo di.

5



nyin i - nọ o n - nyin i - nọ o

U - ka i - di - ghe 'fo di. U - ka i - di - ghe 'fo di.

## Eyommo Mmeri

Nkoong  
 Etok Ibid  
 Eka Ibid  
 Cantor  
 Response Voice Part I  
 Response Voice Part II

E - yom - mo mme - ri

3

E - yom - mo mme - ri

yo - mo mme - rio

o ——— 'yo - mo mme - rio



6

yom-mo mme-ri E-yom-mo mme-ri

o yo-mo mme-rio o

9

A-kpa mkpo, a - yip a-dan o; o-yo-ghi-ba a - yip gar-ri, o-yo-hi-ta yom

yo-mo mme-rio A-kpa mkpo, a - yip a-dan o; o-yo-ghi-ba a - yip gar-ri, o-yo-hi-ta yom

12

Three staves of musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a common time signature (C). The music consists of rhythmic patterns of eighth and sixteenth notes.

— ndi - ka urua nke-men o - du - sai - so dọk a - nwan ndi - swen - ne nno.

— ndi - ka urua nke-men o - du - sai - so dọk a - nwan ndi - swen - ne nno.

A single staff of piano accompaniment in treble clef, one sharp key signature, and common time, providing harmonic support for the vocal lines.

14

Three staves of musical notation, continuing the rhythmic patterns from the previous system.

— mme la nnyin, e - bre a - ya kpi - ke ndi - si - me.

— mme la nnyin, e - bre a - ya kpi - ke ndi - si - me.

A single staff of piano accompaniment in treble clef, one sharp key signature, and common time, providing harmonic support for the vocal lines.

## Eka Efut Anwan Nnyin

Nkoong

Etok Ibid

Eka Ibid

Cantor

Response Voice Part I

Response Voice Part II

E-ka e-fut a-nwan nnyin, i-sio - go'kpa mbiet, i-sio - g'u-dia - na...

3

A-ma - kop nte-nek e-bre'nye 'di - pe'fut o-fonga-ka-ma nwo - nwo...

E-ka e-fut a-nwan nnyin, i-sio

12

- pe'fut o-fong a-ka-ma nwo - nwo...

E-ka e-fut a-rwan nnyin,i- sio - go'kpa mbiet,i-sio - g'u-dia - na..

15

— A-ma - kop nte-nek e-bre'nye'di - pe'fut o-fong a-ka-ma nwo- nwo...

## 5.1 Summary

Music is an important agent of socialization and communication in the society. It promotes the good morals and condemns the vices in the society. It is also used for entertainment purposes. It is used to run commentaries on every aspect of human society. It educates, reports every experience and lives to relate the message to contemporary society.

Ebre music is an indigenous traditional music typology of the Ibibio in Akwa Ibom State. It has been able to impart the norms and values of the society to Ibibio communities and Akwa Ibom State as a whole. It has been able, from generation to generation, to command on the social values as well as pointing out the immoral and corrupt practices in the society thereby calling for a change for the betterment of the society and peaceful co-existence. Ebre satirical criticisms through songs review the educational, social, political, religious, and judicial institutions of Akwa Ibom society and calls for the behavioral change among leaders, the youths, and even the spouses and children in the family for good.

This research work was a discussion on ebre traditional music in Ibibio land, it covered a brief history of Ibibio, the data transcription and analysis of the findings, the administrative duties of the officials, the description of ebre musical formation, the costumes, the instruments, collection, translation, interpretation and staff representation of ebre songs were also carried out by the researcher for proper documentation for future use.

## 5.2 Conclusion

The work examined the function and importance of ebre traditional music in Ibibio land. It was discovered that ebre music has had, and is still having a significant impact on Ibibio land because through its satirical criticisms in songs people redress their indecent behaviour and try to live in accordance with the moral values of the society.

The songs educate and inform the Ibibio people and Akwa Ibom State as a whole on the social ills of the society and admonish them to shun evil practices, cleanse the societal ills and bring about a just society.

## 5.3 Recommendations

Attempts should be made to preserve and encourage ebre cultural music which our ancestors left behind. In this sense, the culture should be our life and identity. The ebre musical performance is functional and important because it teaches good morals thereby preaching the message of change. Every traditional celebrations should have a recorded CD Drive and videos so that it can help future researchers to conduct research on the music and other cultural heritage. Scoring, analysis and notations of traditional music should be encouraged during music lectures so that students will have knowledge of elements and characteristics of traditional music in the society.

Akwa Ibom State Government should put more effort, in the **Center for Arts and Culture**, to preserve and sustain ebre music as one of its cultural heritage.

## REFERENCES

### Primary Sources

#### List of oral informants

S/NO	NAME OF INFORMANT	AGE	OCCUPATION	PLACE OF INTERVIEW	MODE OF INTERVIEW	DATE OF INTERVIEW
1.	Mrs. Nkereuwem Bassey Archibong	60+	Training	Obio Offot, Uyo	Direct	08/09/2021
2.	Mrs. Nwedobong Ubeng	60+	Retired teacher	Effiat Offot, Uyo	Direct	09/09/2021
3.	Mrs. Victoria Akpakip	49	Civil Servant	Akwa Ibom State Council for Arts and Culture, Uyo	Direct	09/09/2021
4.	Mrs. Mary Usen Offiong	55	Trading	Ifiayong, Uruan	Direct	10/09/2021
5.	Mrs. Nkoyo Ufot	70	Petty Trading	Nnung Ukana, Ibesikpo	Direct	15/09/2021
6.	Mrs. Arit Etim Effiong	65	Seamstress	Obo Etok, Nsit Ibom	Direct	20/09/2021
7.	Mrs. Uwem Frank Etuk	52	Teaching	Eniong Offot, Uyo	Direct	21/09/2021
8.	Mrs. Nseabasi Ebong Ekpo	56	Trading	Ewet Offot, Uyo	Direct	21/09/2021
9.	Mrs. Ifreke Udo Ebong	58	Civil Servant	Ikot Oku Ubo, Uyo	Direct	23/09/2021
10.	Mrs. Menyene Okon Emmanuel	58	Teaching	Odiok Itam, Itu	Direct	25/09/2021



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**APPENDIX 1**  
**TEXTUAL ANALYSIS OF EBRE SONGS**

Cha! Cha! Cha! Cha!

Iban uyai .... (response) Uyai – iban

Iban asian ... (response) asian iban

Iden utut ---- (response) utut iden

Iden nkon udok --- (response) nkong udok iden

Iban ndoko ----- (response) ndoko iban

**English Translation**

Women beauty ... (response) beautiful women

Women fine ..... (response) fine women

Men hard ..... (response) hard men

Men door knockers ----- (response) door knocking men

Women fancy ----- (response) fancy women

In this entrance chanting, the women praised themselves and referred to men as difficult people and those who knock at women's doors.

**Songs**

(1) Iban emedi (response) anke nke oh

Iban emedi (response) anke nke oh

Iban esongidem (response) anke nke oh

**Translation**

Women welcome

Women welcome

Women weldone

This was the first song the women sang during the performance welcoming themselves.

- (2) Dibiomo oh! (response) Dibiomo Akpan ebre nnyin  
 Dibiono oh! (response) Dibiomo Akpan ebre nnyin  
 Oh! Oh! Oh! Oh! (response) oh!  
 Oh! Oh! Oh! Oh! Oh! (response) oh!

**Translation**

Help me and bring it down

Help me and bring down our ebre container

Chanting .....oh! oh! Oh! Oh!

This is the song that is always sung during ebre performance when a very significance item or identity of the club known as “ebre container” is brought into the arena.

- (3) Ebe akeno ndiat ikot oh (response) akpakpa ifono nkong efere ifono  
 ono ama omum obo (response) akpakpa ifono nkong efere ifono.

Translation

My husband gave me a sloppy land

Corn does not grow, vegetable does not grow

After giving me he collected it back.

This song is against a wicked husband who gave the wife a sloppy land that is always washed by the rain which nothing that is planted grows.

It also preaches that husbands should treat their wives well.

- (4) Kpeke nya kukpeke oton  
 Oton anie osong idem  
 Bok eyen kubok ama  
 Ama ono anam owo

**Translation**

Cut “nya” tree don’t cut “oton” tree

Oton tree is very hard

Concubines are ungrateful

The song teaches women to look after their families. They should not care for men outside to the detriment of their children because those men are unpredictable. In other words women should have self restraints.

(5) Ebre tim! ... (response) ebre tim!

Oto anie? ----- (response) oto ino!

Nyin ino uka idoho afo ado

Chanting --- iban una ino! (response) una ino iban

Akpedo abo kudoho ino (response) kat ubok ise

### **Translation**

Chanting... Ebre is falling (response) ebre is falling

Falling on who? (response) falling on the thief.

Ebre women no thief (response) ebre women no thief

Young thief your mother is not a thief

If you say you are not a thief let us see your hands.

This ebre song shows that stealing is not accepted among its members and any member who falls a victim is always ridiculed publicly and expelled instantly from the club.

(6) Eyomo Mary oh!

Akpa nkpo eyip aran oh!

Oyoho iba eyip nkadi oh!

Oyoho ita ayem adiyip ibat edisuene

Sese nkpo do

Ebre ayakpeke ndisi oh!

### **Translation**

Disgrace Mary oh!

Firstly she stole oil

Secondly she stole garri

Thirdly she wanted to steal bonga fish she was caught

Look at that

Ebre is falling on her raw.

This song still shows that ebre club condemns the act of stealing seriously

(7) Eka efut anwan nnyin

Isioho akpa mbiet isioho udiana

Amakop nte enek ebre

Enye adipe efut ofong akama now now!

**Translation**

My co-wife with big buttocks

She did not do the first nor the second weeding

When she hears ebre dance she carries up her big buttocks

This song stresses the fact that women should be hard working not only to depend on dancing ebre and enjoyment.

(8) Iyaben o! (response) iyaben akpan ebre nnyin

Iyaben o! (response) iyaben akpan ebre nnyin

Oh! Oh! Oh! Oh! (response) oh!

Oh! Oh! Oh! Oh! Oh! (response) oh!

Aye oh!.....

Iban mma mma! (response) Iya

Iban mma mma! (response) iya

Iban mma mma de oh! (response) Iya!!! Iya!

**Translation**

We are carrying our ebre container

Chanting ---- oh! Oh! Oh! Oh! Oh!

## APPENDIX II

Interview with Mrs. Nkereuwem Bassey Archibong (The Leader of Ebre Group) and the researcher at the Akwa Ibom State Centre for Arts and Culture after Ebre group performance on the 8<sup>th</sup> of September, 2021.



Name of Informant: **Mrs. Nkereuwem Bassey Archibong**

Age: 60+

Status: Married

Occupation: Trading

Place of Interview: Akwa Ibom State Centre for Arts and Culture, Uyo

Mode of Interview: Direct

Date of Interview: 8<sup>th</sup> September, 2021

**Question:** I understand you are the leader of this group

**Answer:** Yes

**Question:** Do you have an idea of how ebre music and dance started?

**Answer:** Ebre music and dance according to what my maternal grandmother told me started long ago.

**Question:** Why did it bear this name “ebre” when as we know, ebre is a food crop (wateryam)

**Answer:** Majority of Ibibio women are farmers and on their farms given to them by their husbands what they normally plant is wateryam along with other crops except real yam which was monopolised by men. Because men abandoned wateryam for women, the women form a club and named it 'ebre' to add much value to the wateryam (ebre food crop) which was abandoned for them by the men.

**Question:** This particular one that you are leading, how was it formed?

**Answer:** This particular one is formed by the Akwa Ibom State Council for Arts and Culture to sustain the ebre club that was almost deteriorating. And interested members are drafted from different communities in the state.

**Question:** What impact has ebre music in the cultural aspect of Akwa Ibom people?

**Answer:** Ebre is preaching good character, justice, moral and every good attributes of good citizens. It kicks against stealing.

**Question:** Does it have a fixed festival date like other cultural groups?

**Answer:** No. it is only performed on demand (as you are hiring us now); or during marriage ceremonies, coronation, burial of a public figure, admission of new members or burial of a member.

**Question:** Is the membership opened to every female no matter the age?

**Answer:** It is only for married women with good character and women who are of marital age.

**Question:** What is the specific costume for the club?

**Answer:** No specific costume. What we use is any type of wrapper material. It must be the same colour from head to toe on any outing.

**Question:** Most of your songs anchore on husbands and vices in the society. Why?

**Answer:** Before now women suffered a lot in the hands of their husbands as such our great grandmothers formed this club and used its music as avenue to demand for their liberation and fair treatment from their husbands. The songs also send messages to people with abnormal behaviours in the society to change.

**Question:** Is ebre club different from other cultural group in Ibibio land?

**Answer:** Yes. It preaches against stealing, any member who falls a victim is always ridiculed, publicly and expelled instantly from the club.

**Question:** I discovered that your musical instruments are played by women, Did they undergo a special tutorial?

**Answer:** "What a man can do a woman can do even better". Ebre musical instruments and their beatings from time immemorial do not change. There are no special tutorial for the instrumentalists.

**Question:** Was today's performance successful? Can you in summary talk once again on the essence of Ebre songs in Ibibio land?

**Answer:** Today's performance was very successful and complete especially since it is meant for an academic pursuit. The essence of Ebre songs in summary are to correct vices, teach morals, values, justice, and redress corrupt practices in our society.

**Question:** What were the instruments used during the ebre performance then? Are they still the same?

**Answer:** The ebre musical instruments are standardized, they do not change. They

include: eka ibit (large slit drum), nkwong (metal gong), ntakrok (woodblock), and nkanika (bell).

**Question:** What impact has ebre songs in the lives of the people in this community?

**Answer:** Most of the songs are against husbands who do not take care of their wives. Sometimes the songs are directed to children who live wayward lives and disobey their parents. As the members sing and mentioned them, they redressed their steps and imbibed good moral behaviours.

### **UNPUBLISHED MATERIALS**

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