MUSICAL ACTIVITIES OF WOMEN IN ANNANG CULTURE OF AKWA IBOM STATE

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Abstract

This work focuses on the musical activities of women in Annang culture with its main objective to critically study the music of Annang women and collate ethnographic and ethnology materials into a coherent body of knowledge on music practice, behavior and concepts in the society. The method used for the study is multidimensional - historical, descriptive and analytical approach to assess those basic principles and organization that are common in indigenous musical culture of the Annang people. Facts for the compilation of the work were drawn from both primary and secondary sources and from interviews during fieldwork experience. The study also examined the extent in which musical activities play its role in maintaining social, culturalin the society. Through interview and findings, it is realized that a lot of things has changed. Most cultural activities and seasonal events like fattening process of *mbopo* and (new yam, cassava, and *ebre* festivals) which call for the statutory musical performance yearly by women in Annang culture are fast disappearing. Among other things, it is observed that though some annual festivals like new yam and puberty rites which drew women participation to the event are almost extinct, the musical activities by women are still prominently performed during marriage ceremonies, funeral rites and coronation of chiefs. Suggestions were as well made for the sustenance of the culture.

Keywords: Musical activities, culture, Annang, women performing groups, festivals, change.

Introduction

The Annang people of AkwaIbom State like any other African community are vested with rich musical culture transmitted orally by their progenitors to the future generation. Yet some cultural traits retained by various musical groups are almost disappearing without being heard again.Therefore, the study of Annang music in the global world is to view the musical activities of women past and present as a reflection of that particular group with its connection to all social elements in life. This implies that during the pre-colonial times the indigenous musical arts such as *asianubaikpa, ekang, enin, atamma, asianakan-anwan, ikem, oko, nkaurimakpo, utu-ekpe,ekpoonyoho, ekong, atat, ebre, ibanisongesit,* and *ndokufokebe*played significant roles in maintaining the musical culture of the entire Annang people. Such cultural groups existed for both men and women, and were usually based on the indigenous artistic work set by the people of the area to form part of their culture. There are many other traditional musical genres in Annang apart from those mentioned above, but the peculiarity of the musical performance and the traditional instruments used; gives that performing group a distinct identity.

However, as the culture is dynamic or active, many indigenous musical groups get transformed. Likewise, the state of the Annang women musical groups evolved from the original setting to the present standard which has come to stay as important socio-cultural group known as *ibanidung.* These changes are to meet up with the contemporary society. So with the gradual evolutionary social change, musical arts become the most indispensable part ofsuch cultural differences. The music of the Annang women group has inevitably given credit in the expression of ethnic identity, and also expressed historical facts through song text to construct identity in a modern society.The study lays emphasis on documentation of cultural and social context of music as an aspect which goes beyond the mere sound production, and it adopted the practical approach on fieldwork.

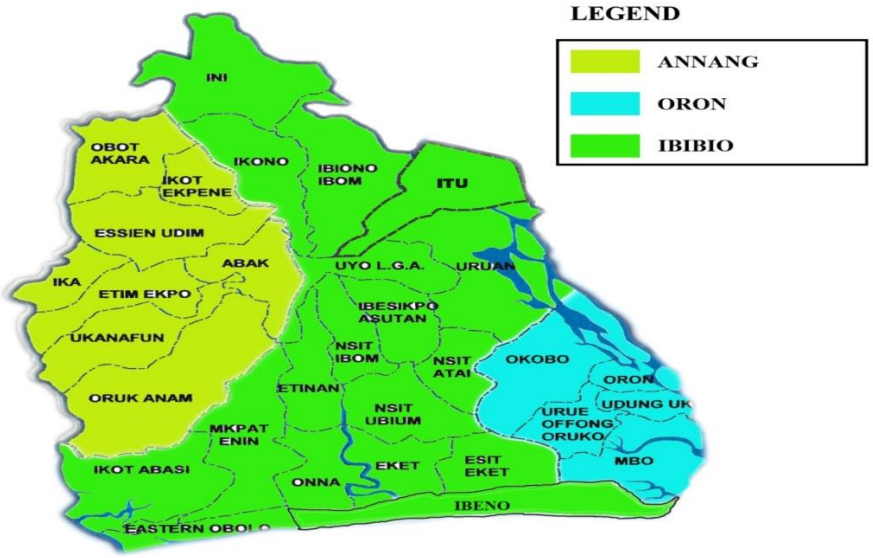
Location of Annang

The Annang people are found in AkwaIbom State. They are part of the South-South coast of Nigeria; which by 1946 during the regional era in Nigeria the present AkwaIbom State was categorized under the then Eastern Region with headquarters at Enugu. Other states such as Cross River, Enugu, Abia, Imo, Ebonyi, and Anambra and State were under the same region.

Annang is one of the thre major ethnic groups in AkwaIbom State with eight local government areas as shown below:

Ethnic/Dialectical Group	Local Government Areas
Annang	Abak, EssienUdim, EtimEkpo, Ika, IkotEkpene, ObotAkara, OrukAnam, Ukanafun (8).

The distribution of the local government areas in AkwaIbom State according to the ethnic and dialectical groups:
Source: *A Compendium of Annang Culture.*
Edited by Patty Ineme and Joseph Udondata.



Map of AkwaIbom State showing three dialectical groups

Historical Facts on the Origin of Annang

The writings on the Annangseems to bear similar origin and migration with Ibibio, but there are some specifications on the important issues concerning both groups. To trace the origin and migration of a particular group, sometimes poses problems especially where there is no authentic prove of records in form of written document, archeological materials or dynastic system of government. By origin and historical findings, Ibibio is an umbrella name that represents those occupying the land of AkwaIbom State and beyond. Exploring into the root and migration of the people shows that, Ibibio is a generic name for all other sub groups in AkwaIbom.

Much work of the early historical writings on the Ibibio including Annang according to Abasiatai (1987) and the sub-groups are mostly in the works of the foreigners like G.I. Jones, A. J. N. Latham, K.K. Nair. Though in a rudimentary form, the sources available for much writing in many cases before 1900, are of the oral tradition. So since it was not properly documented in the early centuries, the information becomes distorted because the theoretical framework was based on oral tradition.Hence, writings on Annang and Ibibio origin from both indigenous and foreign writers have brought serious argument on the issues. Ekong (2001) states:

> *Several attempts have been made to trace the origin of the Ibibio and (Annang). As the Ibibio had no written records, it has been very difficult to obtain a reliable historical source from where its origin could be traced…nevertheless, using the linguistic approach, the Ibibio language has been classified under the Sudanic-Niger-Congo group with its root traced to some of the Bantu dialects (p.3).*

The scanty written document from foreigners in different fields of studies has helped the indigenous writers to have bird's-eye view on the subject. Ukpong, Akpan and Akang (2001), in '*Ikono: The cradle of Ibibio nation (Historical Origin and Cultural Heritage)* assert that in

1894, Sir Roger Casement, a British explorer arrived the coastal waters of Ibibioland and carefully explored the hinterland of Ibibio speaking areas for three and a half years on behalf of the British Government and in his report stated that, "The Semi-Bantu people called Ibibio South – East of the Niger comprise of the Ibibio proper, Annang, Eket, Ibeno, Ebughu, Eastern Andoni and Efiat as indicated by their dialects" (p.25). In a similar comment, they declared that "British consul- Sir Henry Johnston after carrying out a research study on Bantu people, concluded that the Ibibio are Semi-Bantu people who inhabited the Cross River (AkwaIbom) under the names of Efik, Annang, Eket, Ibeno, Andoni, Efiat and Ebughu" (p.25).

Abasiattai (1987) also notes that British scholars on anthropological studies like "Talbot, Jeffrey, Jones, Forde and David Crabb are invaluable for historical reconstruction since they contain useful oral traditions no longer easy to collect. They also formed part of the written sources available for…. the twentieth century in Nigerian and British archives" (p.49). He mentions that another field of study which helped significantly in the re-construction of the (AkwaIbom) state's history was linguistic studies through the work of Huge Goldie, Joseph Greenberg, Jan P. Sterk, Harry H. Johnston. W. Thomas and others.

According to Forde and Jones in Ekong (2001), the six major sub-groups which make up Ibibio race are: Eastern or proper Ibibio, Western Ibibio or Annang, Northern Ibibio or Eniong, Delta, Ibibio or Andoni, Ibeno, Riverine Ibibio or Efik and Southern Ibibio or Oron. The division of Ibibio into six major sub-groups as above is relative to their geographical locations and dialectical differences. Presently, the six sub-groups of Ibibio mentioned above have been merged into three major dominant sub-groups for administrative convenience. There are Ibibio proper – central Ibibio, Annang-Western Ibibio, Oron and (Efik now in Cross River State) Riverine Ibibio. The state of migration of Ibibio and Annang as one stock is asserted by Edet Udo (*Who are the Ibibio?*), EkongEkong (*Sociology of the Ibibio: A Study of Social*

Organisation and Change) and EdetUkpong (*Enquiry into Culture: Ibibio Names*).

Ukpong (2007) states, 'It must be emphasized that the Ibibio migration into Nigeria was part of the Bantu expansion' (p.2). In a similar consideration, Ineme and Udondata in their writing on Annang history assert that Annang people trace their ancestry to Bantu warriors and Zulu hunters in East Africa.

To affirm the assertion that Ibibio, Annang and other sub-groups are from one stock Umo-Faithmann (1999) in the preface of his book *'Ibibio Jews of Nigeria'* states, 'The knowledge that the Ibobio including Annang, Efik, Oron, EketAndoni and Ibeno sub-groups that originated from Israel, the stock of Abraham is inherent in all well informed citizens of the old Calabar Province of the Eastern region of Nigeria' (p.vii). However, Ukpong (2007) in his own view asserts that Ibibio migration into Nigeria was part of the Bantu expansion through which the Ibibio language and some of their customs evolved. During migration some settled at Ibom in present day Arochukwu, before passing to their present homeland- northern, southern, eastern, western, inter-land and riverine areas.

All the above opinions have given a clear evidence to believe the report of the foreigners and indigenous writers that Ibibio and other sub-groups are from one stock. Confirmatively, Ukpong (2007) finally notes, 'it is clear, in the light of the foregoing that the Ibibio, Annang and Oron have a common origin. The Annang split from the main Ibibio, whereas, the Oron, an Afaha (Ibibio) people in the Cameroons, migrated directly from there to their present homeland in AkwaIbom State of Nigeria' (p.5).

It is the dialectical differences that have created some impression in the mind of the people that the Annang, Oron and Ibibio are different ethnic groups. Whereas according to Udo (1983),

> *It is universally known that the differentiation of a language into dialects is due to movements of people from the centre of a common origin to various areas of settlements. This needs no further explanation since we know that the Annang of the Abak Division speak slightly different from the Annang of the IkotEkpene Division (p.90).*

He further states, that in most serious cases during the age of tribal politics, a willful distortion and fabrication of facts was framed to wrongfully support a particular point of view for political gain. He adds, "…though there have never been serious arguments that the Annang are not a stock of the Ibibio, there are a few Annang politicians who feel that they would gain politically and economically by saying that the Annang are not Ibibio" (p.83). He confirms his comments that

> *Some educated Annang believe that they are a common stock with the Ibibio. For example, Dr. Reuben Kenrick Udo …stated in 1961 that Otoro is the dialect group of Ibibio. And Dr A. A. Udo … has written that it is generally believed that the entire group forming the (former) South Eastern State belong to the Semi-Bantu group… the Annang have the same history of migration as the Efik-Ibibio. He means, in other words, that the Efik, the Ibibio and the Annang have a common origin (p.86).*

Ntisong Sebastian Umoren quoted by Ukpong, Akpan et.al. (2001) asserts that Ibibio is an umbrella name for the central Ibibio, Annang, Oron and Efik including other smaller groups such as Ito, UkwaIbom, ItuMbonuso, Okobo, Efiat, Mbo or Eastern Andoni that belong to '*okopusem*' or the Pan-Ibibio nation. In his opinion, similar to that of Udo (1983) is that it is politics that has made some Ibibio sub groups to deny being Ibibio and thus search for independent identity, all the dialectical groups so mentioned are more often than not referred to as 'Ibibio'. Hence, there is not much difference in the belief systems,

norms and values and social organizations of Annang and Ibibio groups apart from the dialectical differences.

Who are the Annangs?

The Annang is a dialectical group generally used to describe the people, speaking a variant of Ibibio dialect. "The Annang is occupying the Western territory of Ibibio country, former IkotEkpene and Abak Divisions" (Ukpong, Akpan et.al 2001: 119). According to *Obong*Mboh in *Ikono: The Cradle of Ibibio Nation:*

> *the people called Annang today are a section of the Ibibio who were given to intolerant behavior towards other members of Ibibio family especially during moments of provocation" (p.119).*

Udo (1983) also states that Annang means warrior or one who is full of bravery. In his words, the western Ibibio (Annang) are always proud to be called Annang because of their bravery. He also describes the Annang as a sub tribe of Ibibio.

It is believed that Annang is a common stock with Ibibio and indeed another name for Western Ibibio. In Ukpong, Akpan et al (2001) so many people aired out their views to back up this assertion, such people are: Reuben Udo, he stated in 1961 that Annang is the dialect group of the Ibibio. Similarly, another Annang man Udo Essien Udo confirmed the origin and meaning of the name Annang, that: "The Ibibio and the Annang are of the same ancestral father, *ibom,* having same history and a common origin with the Efik-Ibibio" (p.121). Another writer, Dr. A. A. Udo of the Department of Sociology and Anthropology in the University of Calabar commenting on the origin and migration of the Annang in 1971 states, 'the Annang have the same history of migration as the Efik-Ibibio' (p.123). Noah (1980:64), Northrop (1973), and other recent publications by Reuben K. Udo (1961), A. A. Udo (1971), M.E. Noah (1980), A. Esen (1982), E. A. Udo (1983), M. Abasiattai (1987), F. U. Nssien (1991) and many others have supported the fact that Annang is a sub family of Ibibio. This

assertion has laid to rest many arguments and controversies about the origin of Annang and Ibibio.

However, the Western Ibibio speaksAnnang - a variant of Ibibio language and this make Annang a separate dialectical tribe from the Ibibio. It is similar to the Igbo language, which becomes divergent into Awka, Oratta, Ngwa, Etche, Assa, Ndoki, Ikwere, Abam, Aro, Owerri, Nsukka, Ohafia, and Onitsha. The Annang group comprise of the following eight local government areas: IkotEkpene, Abak, EssienUdim, ObotAkara, Ika, EtimEkpo, OrukAnam and Ukanafun.



Annang dialectical/ethnic group with its 8 local government areas

Annang Population Distribution and Densities as shown during 2006 National Population:

S/N	Local govt. area	2006 population	Area(km2)	Persons/ km2
1.	Abak	139,090	251.842	552
2.	EssienUdim	192,668	295,447	652
3.	EtimEkpo	105,418	159,925	659

4.	Ika	72,939	113,600	642
5.	IkotEkpene	143,077	128,109	1,116
6.	ObotAkara	148,281	227,368	652
7.	OrukAnam	172,654	511,727	337
8.	Ukanafun	127,033	254,352	499

Source: A Compendium of Annang Culture (p.33).

Music in Annang Culture

Music just like language has an important role to play in cultural preservation and identity of Annang people. In African culture, it is well known as an integral part of the life for every individual from childhood to adulthood. Similarly, in Annang culture, every stage in life is occupied by one musical activity or the other. It is the music that acts as mirror to the social event of the society. It is music of a particular group that shapes the social structure and processes of such group.

Music as one of the major symbols for cultural expression is an instrument through which people articulate their ideas, feelings, thoughts and sentiments. According to Okafor (2005); "it is a societal experience shared by all which are employed and demanded in life processes, mechanism and programmes" (p.88). Music in traditional African context is more functional than the Western world with the outstanding characteristic of being associated with the social, cultural, political and religious events. The African concept of music is totally different from the Western one, as traditional African musicians do not seek to combine sounds in a manner pleasing to the ear alone, but simply to express life in all of its aspects through the medium of sound and gestures.

The African musician does not merely attempt to imitate nature by music, but reverses the procedure by taking natural sounds, including spoken language, and incorporate them into the music. To the uninitiated members this may meaningless, but in fact each sound has a particular meaning. It is a common fact in every culture.Among

theAnnang people as it is the general phenomenon to all Africans, the musical culture of the people is so rich in such a way that life cannot be complete without music.

There is no occasion, function or event that can hold with great ecstasy and appealing without musical performance. Traditionally, it is the music of a particular society that identifies the culture of the place and transmits the norms, values, philosophies and societal ideas to the future generation. The role of music and its effects on the people of Annang embraces all sort of social, cultural and religious activities and this has a great influence on the lives of the people.

Fieldwork Approach on Various Musical Genres in Annang Culture

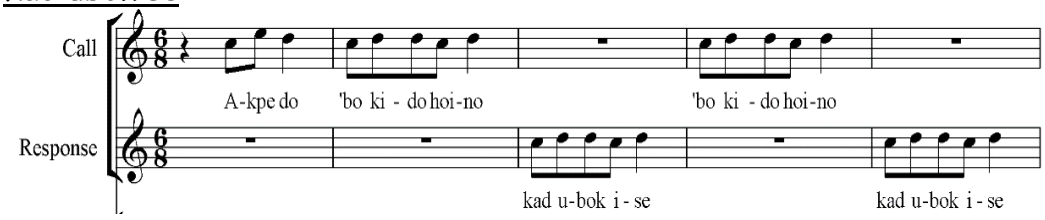
During fieldwork, it was found that there are various music and social groups which are common in Annang and are based on gender and age grades. Different events provide opportunities for musical performances both for male and female gender groups. Ukpong (2014) rightly spelt out the three categories of musical genre in Annang culture to include male, female, and mixed group categories. He named some of the male musical groups to include *ekpo, abon, utuekpe, ekoong, akpawod, ataad, ikud, nabo, atabadia,ikonisongAnnang, etokadioadio, ekpamkporo,(ekpa), and ese.While the female gender groups are: abang, asianakananwan, asianubaikpa, akporo, abre, mbopo*and others that are extinct. The musical genres for mixed gender group are: *offiong, uta*and others. The area of concern for this study is on the female groups that have existed and those that are still in existence. Information was gathered through interview of women from (Oku Abak, MbiabongIkpe) while the contemporary women group (*ibanidung*) of UkanaAkpautong performed when visited. Facts concerning the following women groups were derived in the field:

i) *Ebre*
ii)*Asian akananwan*
iii) *Asian ubaikpa*
iv) *IbanIsongIdung*

Ebre Women Group

Ebre was a club /esoteric group meant for only married women of good reputation. The name *ebre*means water yam (a type of yam cultivated by women and designated by male counterpart mainly for women in those days). Hence, *ebre*society derived its name from the fact that their meetings and debut usually started with the harvest of this yam variety. This group was well noted in moral, upright and industrious standard. (Ekong: 2001) supported the idea. This, of course, meant that a member must not be a thief, or somebody with deviant character. Otherwise, they use song texts as indispensable tool for communication to expose and expel any member from the club. The themes of *ebre*music involve songs with social themes like praise, humors, satirical, and philosophical and ridicule songs are mostly performed with demonstration. All these themes are communicated verbally and non-verbally through gestures, song texts, instrumentation and dance to the audience.The instruments mostly used by the group are, metal gongs (big and medium sizes) wood block and bell.*Ebre*is now transformed to *IbanIdung*group.The *ebre*women group during the pre-colonial time performed during the *ebre*women festival and new yam festival, and they featured prominently during *mbopo*festivals. A typical song of *ebre*musical group frequently sung, and demonstrated during performance to convey message is written below:

Kad ubokise

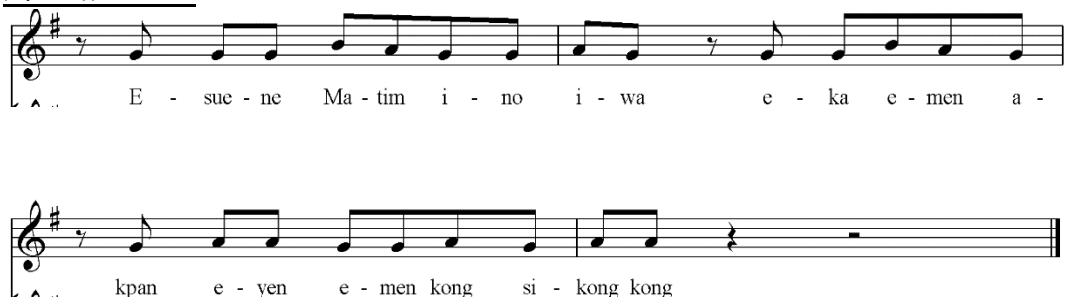


Call: *Akpedo obo kídohoino* If you are not a thief
Response:*Kadubokise* Open your palm for a prove
Call: *Akpedo obo kídohoino* If you are a not a thief
Response: *Kadubokise* Open your palm for a prove

The song has moral value of checking deviant behaviour among members; the meaning is dramatized by the dancers as they open

their palms to convince people that they are not thieves. When they dance, they open their palms to prove that they are not thieves but innocent.

Matim inoiwa



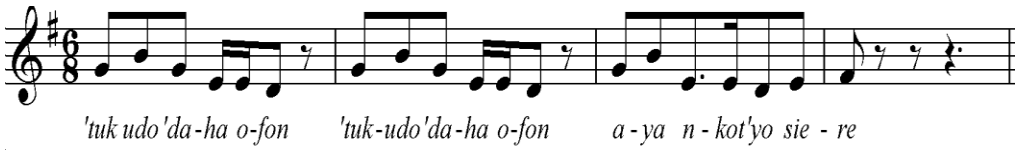
*EsueneMatiminoiwa*Matim who stole cassava should be disgraced *Ekaemenakpan, eyen emen* The mother took the container as well as the child.

The above *ebre* song is danced and demonstrated showing the stolen item (cassava) in which the said Matim had stolen.Many song texts of *ebre*dance portray direct meaning. To abuse the culprit in the public is a common practice during *ebre*performance, for instance the song above song ridicules Matim as a thief, who has stolen the cassava.

***Asian akaan-anwan* (pride of womanhood)**

The *asianakaan-anwan* musical genre was and is an organized group by married and elderly women of reputable character. The theme of *asianakaan-anwan*music is always satirical transferring information, ideas, views to the audience through song texts, instrumentation, gestures and dance drama. They demonstrate theatrically the current happenings in the society; sing philosophically about their husbands for instance the songs below have deeper meanings than the literal translation.

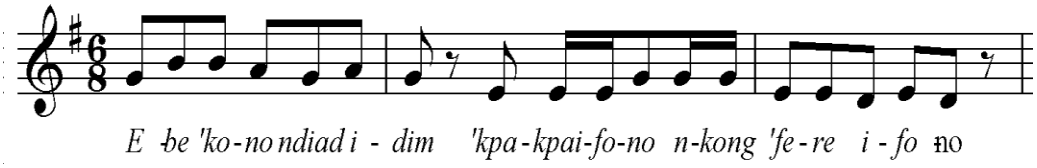
Ayankoteyoesiere(you will call me till daybreak)



Etukudoadahaofon, Etukudo under the cloth (man's private system)

Etukudoadahaofong Etukudo under the cloth (man's private system)

A-yankotayiosiere You will call me till daybreak



Ebeokonondiadidim-o My husband gave me a slope land

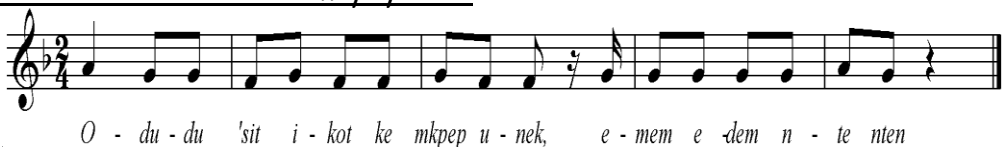
Akpakpaifonno, Neither is the land good for maize

Nkongefereifonno Nor for vegetable

Asian ubaikpa

This is a dance performance by maidens who are at the age of puberty in the olden days; mainly performed by virgins. Their dance performance had a very strong and communicative meaning. Their dance display acted as attractive information to inform the young unmarried men that they are ripe for marriage. Through this dance performance, the girls display beauty, elegance and graceful dance to the admiration of the spectators who perhaps are the potential suitors who anxiously wait to choose a wife among them. The attractive appearances of these young ladies draw men's attention to readily ask their hand in marriage. The instrumentation is done by young boys, while the girls adorned with beads and decorated with clay and calm wood do the dancing. The soloist intones the song and others respond, such songs are:

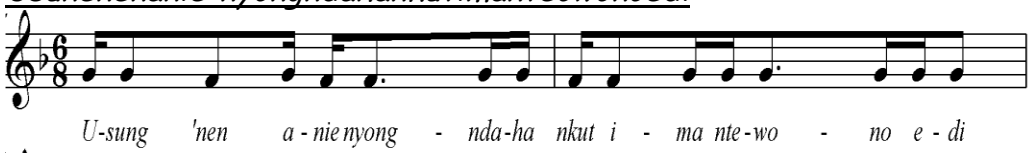
Odu-du e-sit i-kotake-mkpepunek



Odu-du e-sit i-kotake-mkpepunek, Odudu (a kind of bird) in the forest taught me how to dance

Amemedemntenten. Its back is as soft as maggot.

Usunenenanie-nyongndahankutimanteowonoedi



Usun e-nenanie-nyong, The pathway to the house is far

Ndahankuti-ma nteowono e-di I have not seen my lover coming

In the pre-colonial time, occasion for the performance of *asianubaikpa*music was usually during the outing ceremonies of *mbopo* from the seclusion room, so it was mainly organized to celebrate the *mbopo.* Today the moral standard for the *asianubaikpa*dance has gone down and it is more of economic purpose, owned by individual to earn money, without due consideration to the original status in which it was meant for. Hence, it is performed at various occasions like political events, traditional marriage, anniversary, coronations or any governmental function.

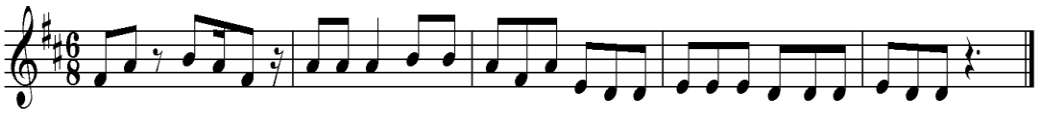
IbanIdung (Nka, Iban).

This is the contemporary women group which develops from ebreand other women groups of the olden days. In modern Annang society, ibanidung musical groups are very much in vogue and different village coin a name for its group. It springs forth as a result of ill-practices of the former and also because of the societal development and civilization. The ibanidung combines the previous existing cultural and musical elements to bring out new ideas. Thus, the musical repertoire

which deals with themes for social control, moral values, religious and political functions remain the same till now. The musical activities performed by ibanidung in creative music is built up with repertoire to suit different social occasions during performance The picture below shows the contemporary Annangwomen in performance.



Fig 8 - *IbanIdung* - UkanaAkpautong (Annang women group)



Annang song text
Literary Translation

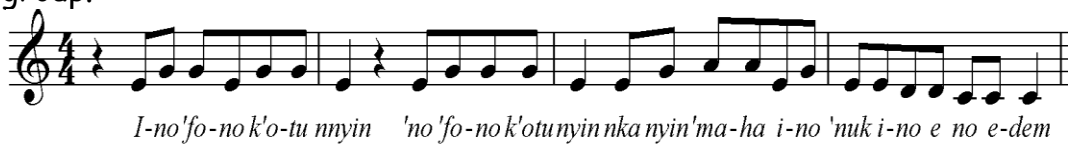
Uruaakekaudononwobo When it was time for market, you didn't go

Etiek'esaowoowoponwoboinuaiko You rather stayed around the corner to backbite

The song condemns a lazy woman who goes round talking carelessly instead of going to the market. This goes in line with the proverb which says 'An idle man is a devil's workshop'.

The Values of Traditional Music in Annang Culture

Values are those ideas that a particular group appreciate and cherish. They are recommended principles and guidelines expected to be carried out by every member of the group. Ocha (2007) claims that values are the principles or standards followed and revered by a group of people continuously from generation to generation. Values are contextual, relative and referential, as Okere (1978) states, "every value (observed) is… for someone or some people" (p.23). This means that what is valuable in one particular group, may not be revered by another ethnic culture. Hence, most of the traditional values are encoded in the music of the people. It runs through various forms of cultural practices which are common in the area, one of which is women traditional music group. Some cultural and social values retained through music are illustrated in the song texts of musical group.



Song text	**Literal translation**
Inoifonnok'otunnyin(2x)	Thieves are not regard in our group
Nkannyinimahaino thieves	Our group does not welcome
Enukinoenoedem (repeat)	Let thieves be dropped behind

Song text	**Literal Translation**
Etokoboikpausuyihendomeyin	Young lady, why not rub *ndom?* (maintain the pregnancy)
Mfin, mfin, saa---ki'kot	Today you evacuate
Mkpong, mkpong, saa---ki'kot	Tomorrow you evacuate

There are deeper meanings to the above songs, which emphasize the moral standard expected by people in the society, hence, deviants are ridiculed through the song and they dare not attempt to go near or belong to the group. Through this medium, those with questionable characters are checked in the society.

Contextual Applicationand Socio-cultural Functions of Women Music Groups in Annang

Comparatively, the musical experience of the Annang people as applied to the music culture of other places in Africa is always attached to socio-cultural events. The relationship between music and culture is what Daramola and Ayeyemi (2008) assert that music and culture have a lasting relationship and bondthat has helped to develop and serve educational and cultural expressions as a unique premise for both. In a true sense, music has helped in promoting and preserving cultural values and historical occurrences in the society. The women music groups really have unified women together in terms of its socio-economic benefit, maintenance of moral values and norms as expected by every woman in the community.

Women musical groups such as *ebre, asianakaan-anwan*in the time past were so responsible for the conduct of rite of the passage known as *mbopo.* They were all involved in the processes and the outing ceremony of *mbopo.* It is noticed that in some African cultures, many people perform and practice this type of rite of passage at puberty for young girls. Nketia's (1974) states similar views on such practice in Ghana. Also Omolaye (2016) confirms of such practice in Ogori of Kogi State, in all these places, music has a functional role to play. Music in the traditional Annang culture has a cohesive potent force in every day's life of individual.

Events for Women's Musical Performances in Annang Culture

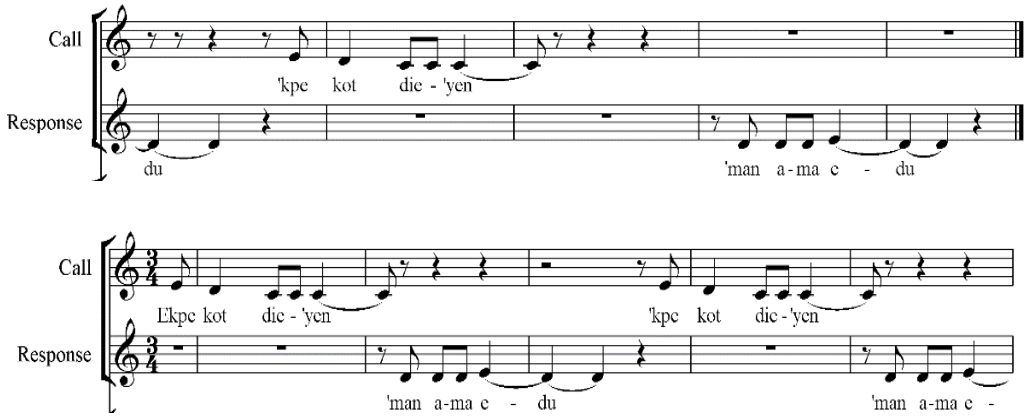
However, the totality of traditional artistic experience of the women

musical groups and the context of performance then and now is based on the following time of events:

***Mbopo* Ceremonial Outing**

Fattening Room Celebration *(Mbopo*) is musical performance during rite of the passage as demonstrated by *ebre*women group during *mbopo*performance. It was a ceremonial festival conducted yearly by the Annang people according to their customary calendar period. Usually fattening room for *mbopo* was a period of preparing young ladies for marital life. The nature and scope of music and dance in *mbopo* was to re-enact customs and tradition of the people. It was a yearly event which was performed after three months of lady's seclusion and confinement. During the outing ceremony, the dance steps, costume as well as the movements of *mbopo*maiden communicate messages uniquely to the audience. The outing ceremony as a social activity was to be celebrated by the entire community and beyond. One of such *mbopo*songs is:

AmanAma Edu



A dance parade by the *mbopo*around the village is indication to attract attention of the public to a scheduled dance outing. This is accompanied by the women musical group, while the song texts clearly portray the social themes, historical facts/ stories, customs and morals of the society.

During Marriage Ceremony

There are three stages of marriage: *nkongudok, mbup,* and *ndouweme* (*oyohondo*) in Annang. According to Akpan (2018), the first initial process known as *nkongudok*does not involve many expenses and visitors, likewise, the *mbup* which is the second stage, it is during this time that the payment of bride price is made. The last stage involves an elaborate ceremony of the two families, where friends and the entire community come together to celebrate. It is during this time that the women cultural group (iban*idung*) performsoutstandingly with musical activities to bring out the bride to her husband.

During Child Naming/Dedication

Another important ceremony in which women play a central role is during child naming and dedication ceremony. The women lead the mother and the baby with music as she comes out. The group participates with songsof praise during this event. The song texts are conceived in various ways to express some vital issues in the text more than the tune. Such that deals with praise, admiration, applause and compliment.

Funeral Celebration

During funeral rite, music is used as an avenue of expression and custodian of culture. For instance, at funerals the music performance by the women, does not necessarily express sorrow or grief, but it indicates the paying of tribute to the dead. In the traditionalAnnangsetting, it is formal for the children to dance at the burial of the elderly parents as a symbol of honour to the departed souls.

Festivals/Anniversary/memorial ceremonies

In some villages, there is usually a day at the end of the year set aside to celebrate and honour indigenous sons and daughters of the community, in such a day, women groups participate fully as major part of event through their musical activities. Various dance groups, *Asian*

uboikpa, *andibanidung* among the female folk dominate the public ceremonies with songs and dances.

Changes in Socio-cultural Values of Annang Culture

Before the arrival of the Europeans, various communities in this region were ruled by their chiefs aided by the village councils and secret/ cultural societies or clubs like*ekpo, idiong, ekong, ataat, akata, obon*and *ebre/ibanisong.* These were also religious cults in which incantation, ancestral prayers, music and sacrifices were highly considered as part of their roles.But the eruption of cultural practices when the Europeans arrived with the mind set to evangelize and colonize Nigeria, has greatly influenced the African culture. And because their cultural frameworks were incompatible with Africans, in politics, education, religion and economy, Africans were in conflict and confusion at that early stage.

During the time, Westerners presented their culture as civilization which should be accepted as necessary tools without questions. They rejected many African values which people held with much respect, and the value system declined gradually giving way to the assimilation of foreign cultures and ideas. This affects many facets of life including the musical culture of the people. This implies that the nature of culture is subject to the process of change and therefore culture is not a static concept but a dynamic process. As society grows, its culture changes, people learned, borrowed, adapted, accumulated and add ideas and material possessions to their culture. The values of Annang culture which express the total collection of symbols, objects or norms so peculiar to the people were altered. Some of the moral principles or codes which shaped and identified one as an African man disintegrated. However, some cultural and moral values which were highly acknowledged and strictly adhered to by people in the traditional society gradually disappeared. Such values which enhanced the moral conduct, the up-bringing, the shaping of people's attitude and the character formation are replaced by alien behaviours especially among children and youth.

It is then possible to assume that all cultures are susceptible to changes arising from human factors like interactions, socio-political events, cultural confrontations and conflicts. The change of cultural infiltration has two sides of the coin – the good and bad impacts, but sometimes, the later overwhelm the former, it yields nothing but foreign ideas and orientations, such which mellow down the traditional values of respect and kinsmen, uphold depreciation of moral decadence against the societal ethics.

Changes in the Musical Culture of Annang

Cultural encounter or contact is a general phenomenon which has resulted in the assimilation, adaptation and accommodation of other people's culture into one's society. This has equally affected the Annang culture, thereby ensuring the end product to become cultural alteration, refinement, development and advancement. In Annang culture, some laid down standard of what is acceptable or unacceptable, right or wrong that regulate the behaviour of members of the societyis fast changing. The laid down customs, norms and beliefs of the society is fast diminishing. There has been and always an acculturation or cultural contact in a dynamic world. Yet, according to Oladipo (2006), the re-discovery of African values has the potential of promoting the kind of self-understanding that would provide some basis for determining the kind of socio-cultural reconstructions that would enable Africans to come to terms with the challenges of contemporary life.

Although, culture has different definitions by different groups of people, the concept placed on culture by different people is generally regarded as a way of life of a particular group of people. This is because, culture is meaningful only in the context of human society made up of people expressing themselves in particular ways which may be similar or different from those of other societies.Biobaku (1982) defines culture more clearly, as that complex whole which include knowledge, belief, art, morals, law, custom and any other abilities acquired by man. According to him culture encompasses those

conventional understandings and practices which give a people its uniqueness and thus renders such a people distinct from all others. In other words, the nature of culture subsumes the totality of the material, spiritual, artistic, intellectual and other accomplishments of a people, which give some indication of their way of life, their mode of existence and the by-products of their type or level of civilization.

For changes in musical culture of the Annang women,not much are portrayed in the musical performance practice like the musical forms, phrase structure, especially expression of meaning in the song text. The same philosophical, social and satirical characters in song texts are still observed. But since the society is dynamic, there are some changes in other surrounded areas which give rise to the change in the musical practices and identiy. The effects of such particular performances are considered alongside with the sound components of music. Hence, the following changes are observed in contemporary women performing groups:

(i) The changes occur more in the administrative process and cultural product of the society. For instance, Pseudo-religious activities like the introduction of prayer and singing of religious song before any performance.

(ii) Monthly contributions and introduction of banner, involvement of young boys for instrumentation. Moreover, the prevalent festivals like new yam/cassava festivals are rarely practiced, hence, no regular or yearly meeting as a community based programme. Therefore, no fixed or firmed calendar of event meeting except during annual day's celebration or incidental occurrence of events like marriage ceremony, burial rites or child/ naming ceremony or any other irregular event in the area.

(iii) No or less effective activities on traditional rites and festivals like *mbopo* on a particular calendar month. No more pouring of libation to appease the gods of the land.

(iv) In the pre-colonial time, names of those with deviant behaviours were mentioned directly and ridiculed while singing.

Today, offenders could be ridiculed but names of the defaulters are not mentioned by the group to avoid court case.

(v) From the interview, it was mandatory for every married woman by then to join the group. This was regarded as a training ground whereby rules and principles of home management was to be delivered directly to a newly married woman – on how to care for her husband and children. Today it is optional.

(vi) There was nothing like uniform by then while today the *ibanidung* are dressed each group with their uniform as shown earlier.

(vii) The themes for the song texts which according to Akpabot (1998) consist of satirical, philosophical, praise song, protest songs, abusive songs and metaphor and songs for social control are still maintained till now.This acted as a watchdog to check deviant behaviours in the community.

Conclusion

The study has examined the musical activities of women in Annang culture and also exposed the history, origin and migration of the Annang people. It has covered a wider knowledge of multi-cultural range and documented same for posterity, since the society is dynamic. In view of the above, it is therefore recommended as follows:

1. To re-build the societal cultural values does not mean to purify or purge any useful alien ideas rather it should be merged to produce suitable standard in the contemporary society.
2. In order to reach the state of cultural equilibrium, a concerted effort has to be applied by government to promote and encourage some essential societal values which are reflected and embedded in musical arts.
3. The interrelationships among the Annang people through the use of indigenous musical arts should be encouraged through periodical cultural festivals.
4. Annang indigenous music culture should be documented during music festivals and stored in archive for posterity.

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