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# Naa Mue Dan and Lela ee Loo Songs of Bari Bii and Kanutete Music Groups as a Corrective Measure for Women in Ogoni Communities

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## Abstract

The Bari Bii and Kanutete music groups are two great music groups that use their song texts to correct illicit behaviours in the communities. The Bari Bii music group is predominant in Khana Local Government Area while the Kanutete is with preserved in Bodo City of Gokana Local Government Area all in Ogoni communities South South Nigeria. The paper x-ray's *Naa Mue Dan* and *Lelatee loof Bari Bii and Kanutete music groups'* song texts as a corrective measure for women in Ogoni communities, women are members of the Bari Bii and Kanutete music groups but they are relegated to the background, due to their gender, the two music groups perform within and outside the communities without the participation of the women. The Bari Bii music group that admit women as their members do not take them serious because when they get married they take care of their family and sometimes their husbands stop them from being members of the group, while the Kanutete music group do not admit women in their group, the roles of women in Kanutete music group are to fetch water and sew their clothes with needle and thread. This study will benefit women in Ogoni communities to make attitudinal change and embrace culture. Primary and secondary methods were applied, at the primary source oral interview was conducted through observation, imitation and participation with the music groups, at the secondary method, books, journals thesis, libraries were consulted. It was discovered that through this song texts women are careful not to be ridiculed in the community with the songs and also serve as a connective measure to the younger generation. In recommendation therefore, the song texts should mention the names of the women who has committed the illicit behavior instead of using fictitious names to fish out the culprit.

**Key words:** Women, Correction, Measure, Gender, Song Texts.

## Introduction

The Bari Bii and Kanutete music groups of Ogoni communities are music groups that use some of their song texts to correct illicit behaviours in the communities. The two music groups perform in almost every social, cultural and religious activities organized in Ogoni communities their music are used for different occasions, Okafor (2005) opines that in -Nigeria, most of the traditional music are found in the rural areas as well as in such situations where the traditional culture operates (3)

The Bari Bii and Kanutete music groups operate in rural areas and other cultural areas within and outside Ogoni communities, as a traditional music groups that performs in the community women are also involved, they register them as members of the music groups but they play insignificant roles in the music groups and their song text for the women reflects insulting texts which serves as a corrective measure to them Uche, (2015) affirms that Songs meant for musical performances are composed by individuals and the texts of the songs are always entertaining informative and sometimes historical. Every folk song consists of words that makes meaning and drive home the point of what the singers intent's the audience to hear. Song texts therefore depend on the singer's intended message, which maybe direct or indirect depending also on the activity in which the songs are performed (p.8)

The Bari Bii and Kanutete music groups compose their songs themselves the text of their songs always pass information's to the community and some of their songs are historical entertaining, direct and indirect. Their song texts makes meaning as they use their song to correct illicit behaviors no matter how highly placed the women are this songs expose the women in the communities who has put up one behaviour or the other it could be good or bad deeds, one of the song by Bari Bii music group NAA MUE DAM and the song by Kanutete music group Lela ee loo are sang as a corrective measure to the women.

Lela ee loo are songs of insults and corrections to the women who are members and non-members of the group, the song texts has contributed to the sanitization and stability of the communities because women are afraid of not to put up a negative behavior, in order not to be ridiculed with their songs, sometimes they use fictitious names to address the women in their song. Agu (1990) opines that -Music serves not only as a medium for entertainment and social relationship but as an intricate part of development of the mind, body and soul

(p.49).

Onyeji (2012) affirms that indigenous music is enjoyed as a creative art in its own right; the philosophy behind its creation and practice is that it is not detached from human social life or produced exclusively for contemplation, unrelated to the social and cultural needs of the people (p.49).

The Bari Bii and Kanutete songs are used to develop the mind, body and soul for the social and cultural needs of the community because the two music groups perform in cultural events in the community and they also honour social invitations both within and outside the community because when the body and soul are stable, communities' moves forward.

### **The Role of Women in Bari Bii and Kanutete Music Groups**

The Bari Bii and Kanutete music groups are the two most viable music groups in Ogoni communities and the groups are as old as their forefathers, the Bari Bii music group is prominent in Khana Local Government Area while the Kanutete is dominant in Gokana Local Government Area all in Ogoni Land.

Memberships of the two music groups are open to the women both old and young but their membership is not taken seriously by the men. According to Ahiauzi and Chibor (2005) State that –Despite the proven integrity of women in human endeavors, they have remained largely marginalized and discriminated against (p.70).

The two music groups discriminate and marginalize women, due to their beliefs the Bari Bii music group sometimes do not perform with the women in their group in an oral interview Nelson (2021) disclose that during performance or honoring of any invitation, the women are not interested due to farm work or business and also when they get married, they join their husband and the husband bars them from performing with the group, the women adhere to their instructions in order to avoid conflict in their families and to save their marriage.

The Kanutete music group also recruits women as members of the group but their duties are to cook food, fetch water for their bathing, sew their baggy clothes with needle and thread because their clothes are not sewed with sewing machine. During performance they play with the elderly, children as part of their entertainment, but they avoid touching the young women so that they will not create problem by touching them where they are not supposed to touch for peace to reign in the urban and rural areas.

Ahiauzi & Chibor (2005) agree that the vital roles women play in their various communities are not only complementary to those played by their male counterparts but also some of the roles are very significant, however, despite the commendable roles they play in the development of their communities, women are hardly mentioned, acknowledged or even recognized by their male counterparts who are quite domineering. (p.66).

In the performance of the two music groups, the men dominate the women who are skilled and talented people, women sing and dance well and their participation in any music group attracts people from different works of life in order to improve the livelihood and popularity of the music groups. They have under-utilized the potentials of women in their groups, women are good singers good dancer and instrumentalists but they are unidentified due to non-recognition. The Kanutete music group that wear mask during their performances restrict women from participating, and the Bari Bii group that preserve their five musical instruments with their spiritual father in his shrine prefer playing the musical instruments by themselves.

The attitude of the two music groups towards the women has demoralized them from full participation in the traditional music of the people. Ibekwe (2006) informs that there are roles which embody information or knowledge that men wish to possess or make exclusive to themselves. In such a situation, musical performances associated with such roles have some musical instruments for instance ritual, cultic and esoteric affairs usually have male dominance and women are restricted from intruding or interfering. (p.138).

The Bari Bii and Kanutete music groups does not like women interfering with their music instruments, the Kanutete music group perform their musical instruments on mask which the women are discouraged from putting on and the Bari Bii music group is not left behind.



(Mama Kanutete)

Nnam dam ale

Song of Bari Bii music groups which serve as a corrective measure for the illicit behavior of the women.

**Naa Mue Dam**

Folk song	Literal English Translation
<p><i>Ba-na-le gbi dam a-na-mueoo</i>  <i>Bo-ee-oonyo-uezora-lo-na-mue</i>  <i>Dam</i>  <i>Ba-kurka</i>  <i>Lu-gbore-gbi dam a na-muedam 'oo</i>  <i>Eeooooeeoonyo-uezora-luo</i>  <i>Na-mue dam</i>  <i>oo-ee-oooo-ee-oonyo-uezora</i>  <i>loo na-mue dam</i>  <i>mkipiri-biagbi dam a-na-mueoo</i>  <i>oeee oh nyo-uezora-luo-na-mue</i>  <i>dam</i>  <i>ba-kor-ka</i>  <i>lu-gberegbirdam a-na-mueoo</i>  <i>oo-ee-oonyo-uezora-loo-na</i>  <i>mue-dam</i>  <i>oo-eeoo-oo-ee-oo n yo-uezora</i>  <i>lo-na-mue dam</i>  <i>mkipiri-biagbi dam a naamueoo</i>  <i>oo-ee-oonyo-uezoraloanamue</i>  <i>dam</i>  <i>ba-kur-ka</i>  <i>lugbenegbi dam a na-mueoo</i>  <i>oo-oooo-oonyo-uezoraluona</i>  <i>mue dam</i>  <i>mkipiri-biagbi dam a-na-mueoo</i>  <i>oo-ee-oonyo-uezora loo na-mue-dam</i>  <i>ba-kur-ka</i></p>	<p>Bannale seeks husband but couldn't                      Find one, the world gets worst for her for not finding a                      husband                      They said ka                      Lugbere seeks husband but couldn't find, oh eh oh, the                      world is worst for her, she couldn't find husband                      Oh eh oh the world gets worst for her, she can't find a                      husband                      Mkipiri-bia seeks husband but can't find one, the world                      gets worst for her, she couldn't find a husband, they                      said ka                      Lu-gbere seeks a husband, but can't find one, the                      world gets worst for her, she can't find a husband oh                      eh oh the world gets worst for her, she can't find a                      husband.                      Mkipiri seeks husband but can't find it, the world gets                      worst to her, she can't find husband                      They said ka                      Lugbere seeks a husband but she can't find one, the                      world gets worst for her, she can't find a husband                      Oh-oh-oh-oh, the world gets worst for her, she can't                      find a husband.                      Mkipiri-bia seeks a husband but she can't findone, the                      world gets worst for her, she can't find a husband                      They said ka.</p>

# NAA MUE DAM

BARI BII GROUP

Ogoni Folk Song

The musical score is arranged in a system of nine staves, each with a unique label and instrument type. The time signature is 12/8. The first three staves (CALL 1, CALL 2, RESP.) are vocal parts, each represented by a treble clef and a single note on a whole rest. The remaining six staves are instrumental parts: AKIRI (SLIT...1) and AKIRI (SLIT...2) are played on a slit drum with a complex rhythmic pattern of eighth and sixteenth notes; KOO (WD.DRUM) is played on a wooden drum with a pattern of dotted eighth notes and eighth notes; GIRA (T.GONG) and GIRA (M.GONG) are played on gongs with a pattern of eighth notes and rests; KERE (DRUM) is played on a drum with a pattern of eighth notes and rests; and KANA (POT DRUM) is played on a pot drum with a pattern of eighth notes and rests.

3

C. 1 **Bar' - na - le gbi dam a - na mue.o nu.a 'ga lo**

C. 2

RS.

A.1

A.2

KO

GT.

GM.

KE.

KA.

Detailed description: This is a musical score for a band. It features a vocal line at the top with lyrics: "Bar' - na - le gbi dam a - na mue.o nu.a 'ga lo". Below the vocal line are two empty staves for C. 2 and RS. The instrumental parts include A.1 and A.2 (drums) with a rhythmic pattern of eighth notes and rests. KO (keyboards) has a pattern of eighth notes and rests. GT. (guitar) has a pattern of eighth notes and rests. GM. (guitar) has a pattern of eighth notes and rests. KE. (keyboards) is empty. KA. (keyboards) has a pattern of eighth notes and rests, ending with a sustained chord.

4

C. 1 *s* nyo.u ee oo nyo.u ee ba lo na mue damm

C. 2 *s*

RS. *s*

A.1

A.2

KO

GT.

GM.

KE.

KA.

5

C. 1

C. 2

RS.

A. 1

A. 2

KO

GT.

GM.

KE.

KA.

Bar'lo, Bar'lu - gbe - ne gbi dam a - na mue.o

6

C. 1

C. 2

RS.

o ee oo nyo.u ee ba lo na mue

A.1

A.2

KO

GT.

GM.

KE.

KA.

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5

Song two Lela ee loo  
 Song of Kanutete music group

***Lela ee Loo***

Folk song	Literal English Translation
<i>Lena di lo</i>	No good comes
<i>Olobugikpa</i>	You are reading
<i>Lena di lo</i>	No good comes



<i>Olositobari</i>	You go to church
<i>Lena di lo</i>	No good comes
<i>O lomalikpagbara</i>	You sleep with men
<i>Lena di lo</i>	No good comes

# LELA EE LOO

KANUTETE CULTURAL GROUP

Ogoni Folk Song

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Musical score for the first system of 'LELA EE LOO'. It consists of seven staves. The first staff is labeled 'CALL 1' and contains a melody with lyrics 'Anh e le la e loo anh'. The second staff is 'CALL 2', the third is 'RESPONSE', both of which are empty. The fourth staff is 'KETE (SMALL SLIT)', the fifth is 'GIRA (METAL GONG)', the sixth is 'KERE (SMALL DRUM)', and the seventh is 'KPUH (2POT DRUMS)'. All percussion staves show rhythmic patterns corresponding to the 4/4 time signature.

Musical score for the second system of 'LELA EE LOO', starting at measure 4. It consists of seven staves. The first staff is labeled 'C. 1' and contains a melody with lyrics 'e le la e loo, anh e le la e lo, anh e le la e lo, anhye i li'. The second staff is 'C. 2', the third is 'RESP.', both of which are empty. The fourth staff is 'K(SLIT)', the fifth is 'G(GONG)', the sixth is 'K(DRUM)', and the seventh is 'PK(POTS)'. All percussion staves show rhythmic patterns corresponding to the 4/4 time signature.

7

C. 1  
le le la la le lo e le la e lo, anhye i li

C. 2

RESP.

K(SLIT)

G(GONG)

K(DRUM)

PK(POTS)

Detailed description: This block contains the musical notation for measures 7 and 8. It features seven staves. The first staff (C. 1) is a vocal line in treble clef with lyrics 'le le la la le lo e le la e lo, anhye i li'. The second staff (C. 2) is a vocal line in treble clef with a whole rest. The third staff (RESP.) is a vocal line in treble clef with a whole rest. The fourth staff (K(SLIT)) is a percussion line with a series of eighth notes. The fifth staff (G(GONG)) is a percussion line with a series of eighth notes. The sixth staff (K(DRUM)) is a percussion line with a series of eighth notes and rests. The seventh staff (PK(POTS)) is a percussion line with a series of eighth notes and rests.

9

C. 1  
le le la la le lo. Anh e le la le lo

C. 2  
la pia nu ga o e le la le lo

RESP.  
anh

K(SLIT)

G(GONG)

K(DRUM)

PK(POTS)

Detailed description: This block contains the musical notation for measures 9 and 10. It features seven staves. The first staff (C. 1) is a vocal line in treble clef with lyrics 'le le la la le lo. Anh e le la le lo'. The second staff (C. 2) is a vocal line in treble clef with lyrics 'la pia nu ga o e le la le lo'. The third staff (RESP.) is a vocal line in treble clef with lyrics 'anh'. The fourth staff (K(SLIT)) is a percussion line with a series of eighth notes. The fifth staff (G(GONG)) is a percussion line with a series of eighth notes. The sixth staff (K(DRUM)) is a percussion line with a series of eighth notes and rests. The seventh staff (PK(POTS)) is a percussion line with a series of eighth notes and rests.

7

C. 1  
le le la la le lo e le la e lo, anhye i li

C. 2

RESP.

K(SLIT)

G(GONG)

K(DRUM)

PK(POTS)

9

C. 1  
le le la la le lo. Anh e le la le lo

C. 2  
la pia nu ga o e le la le lo

RESP.  
anh

K(SLIT)

G(GONG)

K(DRUM)

PK(POTS)

The two music groups Naa MUE Dan and lela ee loo songs are to insult the women and serve as a corrective measure to women who are not behaving well in Ogoni communities. Members of Bari Bii and Kanutete are rooted in the community and they know almost all the women in the communities, any illicit behaviours from the women, are exposed through songs without any apology.

Na Mue DAM song of Bari Bii music group and Lela ee loo song of Kanutete music group, these songs are strongly against women who sleep around with men in the community and destroy their youthful age, they are not educated and committed in the church because of prostitution. At the end of the day when they are old enough to get married, they are rejected by the men for marriage, because they use them and dump them and they leave rest of their lives in regrets for not finding a husband to marry them and these same men who make use of them also make mockery of them.

The songs also serve as a corrective measure to serve as a guide to young girls in the community who are growing up to learn from the predicament of the older women who found themselves in the situation of not getting educated, marriage, church recognition, due to their mistake or illicit behaviour when they were younger although some of them must have gotten married but not the choice of husband if they had behaved well.

The song texts have made the women to sit up and behave well to serve as a guide to younger generation for the sanitation and good morals in the community.

## Conclusion

Women are special species created by God Almighty and they are active music group members that take up social roles if allowed by the men to feature, they contribute behind the scene for the two music groups to grow from strength to strength and this contributes to the development of the community. The Bari Bii and Kanutete music groups have their strong holds in Ogoni community and their songs texts keep the women on their toes for the sustainability of the groups and also serve as a role model to the young girls coming up to take over from the elderly women in the community. The experience of the elderly women serves as a corrective measure to them which usher in love, progress, unity in the communities which is devoid of conflict, cultism, and killings in the community since women who are more vulnerable live and function with their children in Ogoni communities.

## Recommendations

*Women are members of Ogoni communities, the Bari Bii and Kanutete music groups should not marginalize or insult them with their songs texts.*

*The Bari Bii and Kanutete music groups should allow them to function effectively as members of the group to showcase their skill and dexterity on the dance and songs of the music groups.*

*The women also should be allowed to join in the performances by allowing them to attend the rehearsals and play on their musical instruments.*

*The song texts which serve as a corrective measure should mention the name or names of the women involved and not generalizing to affect other women who are not involved in the illicit behaviour and also younger girls should be conscious of how they behave in the community.*

*Men should encourage their wives to join the music groups for continuity and sustainability.*

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Naa Mue Dan and Lela ee Loo Songs of Bari Bii and Kanutete Music Groups as a Corrective Measure for Women in Ogoni Communities

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