

## **APPENDIX III**

**University of Pretoria  
Faculty of Humanities  
Department of Music  
Pretoria 0002, Republic of South Africa**

---

### **UNSTRUCTURED RESEARCH QUESTIONS**

#### **IGORU MUSIC IN OKPE LAND: A STUDY OF ITS FUNCTIONS AND COMPOSITIONAL TECHNIQUES**

Dear Respondent,

The researcher is a doctoral degree student in music, of the University of Pretoria, Pretoria, South Africa; conducting research work on the above subject.

In pursuance of the study, the researcher sincerely requests you to provide true and honest answers to the following questions orally.

Your sincere answers are needed and would be treated in absolute confidence, please.

Yours truly,

Ovaborhene Isaac Idamoyibo  
Department of Music  
Delta State University  
Abraka, Nigeria.

**QUESTIONS FOR IGORU MUSICIANS AND ELDERS IN OKPE**

1. Are you an Igoru performer?
2. For how long have you been performing Igoru music?
3. Does gender have anything to do with Igoru performance?
4. Where do you perform your music?
5. Did you at any time perform in Lagos and elsewhere?
6. Where you involved in the training of other Igoru musicians?
7. What procedures do you adopt for training others?
8. What would you say about the uses of Igoru music?
9. What roles does Igoru music play in the society?
10. How do you approach a composition?
11. What constitute an Igoru ensemble?
12. What constitute the vocal organization?
13. What instruments and how many constitute the accompaniment?
14. What are your sources of inspiration?
15. How do you set texts to music?
16. Does the language intonation dictate the tune?
17. How do you use expressions to create special communication effects?
18. What is the principal language of Igoru music?
19. Do you sometimes use words or expressions from other languages?
20. If you do, how do you refer to the practice?
21. How old is Igoru music in Okpe?
22. Does it have anything to do with ethnic identity?

23. At what time did Igoru music flourish most?
24. What factors were responsible for its proliferation?
25. When did the performances begin to decline?
26. What factors are responsible for the decline?
27. Why did Egbikume transform Igoru to Ighopha music?
28. What differences are there between the two?
29. Are the differences in the musical structures or in the texts only?
30. Have you any albums, if yes, how many?