

FEMALE ACCEPTANCE IN THE BRAVURASTABILITY OF DRUMMING TRADITION: INSIGHTS FROM AJOBİ AND AJOGBE NOTIONS

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Abstract

The study redirects how cultural values, norms, and traditional principles shape gender identities and roles in Yoruba society. It also highlights the varied interpretations of the term "relationship" with emphasis on the Ajobi (consanguinity) and Ajogbe (co-residency) model developed by Akinwowo in advocating for female inclusion in the bravura continuity of drumming. This model is considered the most accurate depiction of African relationships, drawing from prehistoric practices within the Yoruba social order. The study suggests that certain practices, such as male children being sole drummers in the Ayan lineage, could threaten tradition, and proposes nurturing female children with drumming talents. Qualitative research method, including ethnography and historical analysis, used in the study advocates the integration of both male and female children as a challenge to resist traditional gender restrictions of females and to enact the idea that gender is not a static genetic realism, but rather a communal concept that is formed by strict traditional standards. Ultimately, extending the Ajobi and Ajogbe ideology to include female children as a strategy to safeguard tradition and foster collaborative relationships within African communities.

Keywords: Ajobi, Ajogbe, Drumming-Tradition, Gender-discourse, Female and Yoruba arts/

Introduction

Communal standards and prospects stimulate how people comprehend and describe different cultures that define the roles of male and female in society.

These roles have been influenced by traditional policies and beliefs, which contribute to the structure and preservation of gender supremacy. Notwithstanding, gender roles have reformed and are still undergoing reforms in different cultures and societies. Modern and collective interests have moulded gendered uniqueness regarding who does what and why. One of the campaigns for simulations that represent the ideology of Africans in the explanations of their practices was proposed by Akinwowo (1980). The Ajobi and Ajogbe classic by this author is a true sociological standard of the Yoruba culture concerning relationships. It has, to a large extent, provided a substantial circumstance of immediate and extended terms for relationships. This has, without controversies strengthened arguments on the diversities and solidity of well-adjusted and defined relationships among the Yoruba. The realization of the working relationship between Ajobi and Ajogbe kindled in me a need for its incorporation into the drumming tradition to facilitate an actuality of its Bravura continuity.

The drumming tradition is an integral aspect of the cultural activities of the Yoruba that have advanced and persisted from pre-colonial times until the present time. The drumming institution, irrespective of the ensemble, represents a system of creative practices that deserves preservation despite all threats. Yoruba drumming denotes a lineage institution of performers on a variety of drum families, characterized by precise ideologies of mutual grouping and working relationships. Omojola (2017) describes drumming as a “tradition of musical activity, realized on a variety of drums, typified by specific principles of ensemble practice, combining drumming, songs, and dance, and performed within a wide range of sacred and secular contexts”(page). Omojola's definition is apt for the understanding of the specificity of this tradition. However, the focus of the paper is the incorporation of the Ajobi and Ajogbe ideals into the realism of the Bravura continuity of drumming tradition. Drum ensemble in Yoruba land includes dundun (Iyaalu, Isaaju, atele, gangan, kerikeri, and gudugudu) , bata (Iyaalu bata, Omole Ako, and Kudi), bembé, agba, gbédu, igbin, aguda, and adamo, among others. This ensemble performed independently until recently, when the diversity of drumming emerged from the secular performance scenes; performances at sacred scenes still adhere strictly to traditional norms of isolated drumming in honour of the gods. The ensembles are differently shaped into an hourglass with leather or wooden beaters. Every ensemble is led by a lead drummer or Master drummer who takes responsibility for their coordination on the group and the training of younger drummers until they achieve proficiency on the drums.

Problem Statement

Female roles are undoubtedly associated with many weaknesses, unlikely with that of males in the traditional Yoruba society. However, these discriminations related to gender variances persist as mechanisms of needless division based on social status. Studies on Yoruba drumming tradition have essentially concentrated on male dominance and were viewed from the cultural perspectives with total disregard for female inclusion and the revitalization of the institution. Thus, it presents a biased perception, signifying an intense confirmation for further research. This study, therefore, investigates the incorporation of Ajobi and Ajogbe ideas into female drumming for the actuality of the Bravura continuity of the drumming tradition. This may help in the provision of an all-inclusive drumming practice for children born within and outside the legacy. The adoption of male and female children outside the ancestry of drumming provides a skilled avenue for the actuality of its Brilliant continuity. The Master drummers are getting old by the day, and their drumming expertise must not die with them. There must be a floorless transmission avenue to both sexes.

Methodology

This study is premised on the Ajobi and Ajogbe research model. Hence, it draws on both primary and secondary databases that include interviews and non-participatory methods to provide a relationship ideal from the perspective of female inclusion in drumming tradition and the salvaging strategies for female children to enhance its Bravura continuity.

Objectives Of The Study

The study aims to investigate the Ajobi and Ajogbe relationship ideal and its incorporation into the lineage drumming tradition for the actuality of the Bravura continuity.

The specific objectives of the study are to:

1. investigates what exactly constitutes the Ajobi ideal and its relationship as an enhancer of the drumming tradition;
2. Examine the effects of the issue of Ajogbe as a group identity of cohabitation and cultural conformity as it relates to the incorporation of the female children into the drumming practice;
3. Discuss the importance and the influence of the African home-grown research model that determines the extent to which the relationship is defined for self-identity in the drumming institution.
4. Identify the characteristics of the Virtuoso tradition in drumming and how it relates to the presidency.
5. Advance the impact of the Ajobi and Ajogbe ideals salvage strategies for

the continuity of the drumming tradition in Yoruba land.

Research Questions

- a. What exactly constitutes the Ajobi ideal and its relationship as an enhancer of the drumming tradition?
- b. Why is it necessary to examine the effects of the issue of Ajogbe as a group identity of cohabitation and cultural conformity, and its relationship to the incorporation of the female children into the drumming practice?
- c. How does the discussion on the importance and the influence of the African home-grown research model determine the extent to which the relationship is defined for self-identity in the drumming institution?
- d. What are the qualities that identify the characteristics of the Bravura tradition in drumming, and how does it relate to proficiency?
- e. What is the impact of the Ajobi and Ajogbe ideals salvage strategies for the continuity of the drumming tradition in Yoruba land?

Theoretical Framework

The theory reinforcement for this research is Ajobi and Ajogbe by Akinwowo (1980), which submits that there is a necessity to decolonize the Humanities, revive African culture to create dynamics, and also reflect the desires and intentions of the existing generation. However, this approach should be tolerant in order to accommodate future academic reactions. Empirically, the term innovativeness has been encompassed and revised by researchers in ethnomusicology in the course of the transcriptions and documentation of their field research.

Akinwowo (1980:18) affirms Ajobi and Ajogbe (whose English equivalents are consanguinity and co-residency, respectively) as primordial forms of asuwadaeniyàn, that is, human society. Anthropologists, speaking generally, define consanguinity as the facts of linear and collateral relationships based upon blood and birth; while co-residency, I will define as the fact of sharing the same or contiguous shelter, whether or not the sharers are related by blood. The derivative concept *dajobi* may be defined as that which sustains all kinds of lineal and collateral relationships, while the derivative concept *alajogbe*, as that which sustains

persons or individualized groups who are living together, under one roof or in contiguous shelters in a locality Akinwowo, (1980:18).

Akinwowo used the terms to describe variations in socialization in Yoruba land, but in the context of this study, the terms are used to explain the prerequisite for the actuality of the Bravura continuity of the drumming tradition.

Constituents of the Ajobi ideal and its relationship as an enhancer of the drumming tradition

Yoruba society dictates the structure of drumming performance ethics that is gender discriminative as it favours the dominance of men within the tradition. Olaniyan (1993:58) explains that the “traditional belief is that Dundun drumming and practices are exclusive to the male gender with dire consequences for female children engaging in it”. Male children born into the drumming family have been taught from childhood to induce the necessary potentials of drumming as initiated by their Ayan (god of drumming) heritage. The sacrifices to this god indulge the constriction of the genre to only males and exclude females for many reasons, several of which are men struation, marriage, childbearing, and breast feeding, among others. From childhood, the teaching on the varieties of drumming, the purpose of drumming, and the diverse practices of drumming arts among the Yoruba form the foundation of the Ajobi training effectiveness. The description of the Ajobi influence in drumming is rudimentary, substantial, and collective in ensemble preparation Layade, 2018). Pertinent to this discourse is the nature and discipline of the children within this drumming institution. The drumming tradition is a coded one, the core of which is restricted to the Ajobi lineage. When drummers teach non-initiate drumming, they limit the training by hiding some aspect of the oral tradition that enables the bravura essence of the genre. Drumming is basically guided by oral tradition, and the performance repertoire depends on the drummer's exposure to the core oral privileges endowed to the drumming lineage. Baba Alajede, the leader of the dundun drummers in Lagos State, owns the privilege of inheriting a drum that is now 116 years old; this may be compared to the difference between a Stradivarius Violin and any other kind in performance. The tone of the drum is very clear because the leather used for the membrane is unique; no one has been able to identify the kind of leather, nor ascertain the kind of wood used for the drum shell. The drum is very old, the leather has not worn-out, nor are there any devaluing qualities on the wood shell. The wood shell is heavier than any other dundun drum in Yoruba land, and the quality of the leather strap is equally magnificent. In an interview

with Baba Alajede, an exponent of Yoruba drumming tradition, reveals that “a long time secret that guides the training of the Ajobi and the Ajogbedrummers is caught and not specifically taught”. According to him, “the drumming tradition is more of absorption than actual teaching”. Noting that drumming as a lineage drummer is a way of life and an avenue for day-to-day communication of his experiences. The chance a child in a drumming family has to acquire the bravura skills is numerous and peculiar because of the rapport he has with the master drummer, who is also his father. The advantage is similar to the experiences of Mozart and the sister who learnt direct from their fathers, at a time when the environment and training of the music arts required bonding for the manifestation of the bravura skills.

The Ajobi relationship in drumming determines the factors behind the natural surroundings of the child drummer, his drum interpretation, and his absorption ability. The Ajobi bond represents in the child drummer, the philosophies, performance recommendations, and ethical perspectives that are reflected as fundamental and imperative in the child/father relationship structure. The drumming institution incorporates an Ajobi child drummer into the collective origin and distinctiveness of the Ayan ancestry, which holds in high admiration the convention and practices of logical and inventive accomplishments of the descent. The Ajobi custom in drumming is established or communicated through work/play, play/work procedures that are in the form of observation, absorption, and retention of facts and acceptance of performance opportunities with gratitude to the master drummer. These events may be sacred or secular, with a proper performance request from the organizers of the events or a gate-crashing event. In the Ajobi relationship, mutual spectacles transpire between father and child whenever the father keeps all the earnings for the day to himself without any sharing formula. These theatrical activities are instruments that bind the father to his child and that work in favour of the child, who, instead of being paid, gets core drumming extracts from his father.

Furthermore, in Ajobi's relationship, the transmission of the genre is usually through oral literature, where a father tells the child drummer about Ayangalu, the ancestry of the drumming institutions. The child also absorbs the different oral poetry that forms the core drumming performances as he recites it daily, both verbally and on his drums. He also, through daily rapport with the father, absorbs indigenous songs used as repertoire at drumming events. This relationship originates from the artistic preparation shaped out of performance comportment, passion for drumming, and ideals that denote the drumming practice. The Ajobi influence in drumming presents a tripartite affiliation among drumming

interpretation, ethos or principles of drumming, and the societal expectations of Ajobi drummers. These three jointly connect and inspire, respectively in substantial proportions.

Ajogbe: Incorporation of female children into the drumming practice

“The Ajogbe relationship has multifaceted dimensions and practice of stewardship, "Layade (2018c) and creativity that are characteristic of Yoruba accomplishment through relationships that are not blood-linked, but by chance and desire, lives with the master drummer. Oral interview with Baba Akeem (A Master drummer on the *Iyaalu*) describes the obvious concentration of master drummers on the Ajobi, who learn directly from their fathers, both in and out of performance situations. The Ajogbe only have the privilege of learning strictly during preparation for ensemble performances and also during the actual events. The first major challenge for a child drummer is communication; he must first and foremost understand the non-verbal drumming practice of the talking drums (which he might not have been used to before his father decided to lend him to the master drummer until he becomes a master himself). He explains further that a child drummer must learn how the drummers communicate, which drum says what, and how they relate in the ensemble. Communication is an absorbing factor that serves as a fundamental upon which the entire drumming arts depend. This is a dynamic part of the drumming institution that an Ajogbe child must pay special attention to, and a mastery of it greases the mastery of the bravura essence in drumming. The Ajogbe training gives opportunity to female children born into the drumming heritage to learn the art of drumming from the master drummer if the tradition permits it. This is a daily routine of stewardship that requires a child to go to the master drummer's house every day except Sunday to assist the master in every way possible. He goes there early to clean the drums, sweep his house, take the refuse to the refuse site, and fetch water from the well or river, among others. After this daily routine, the child is now permitted to sit at the drummers' circle to learn by observation, incorporation, and later by practice. Female children will play the drum well if the opportunity for incorporation is extended to them.

Secondly, an Ajogbe child learns to pay respect to elders and older drummers; he learns the procedure and the expression of admiration for Ayangalu, the god of drumming (Oral interview, Baba Alajede). He gains the conduit for stimulating the understanding of and esteem for man and the deity. This attitude commends the Ajogbe child to the master drummer and his company and, by chance, draws subsequent interactions between them. It also attracts concord, cohesion, and coherence through the alliance of mutual ties that is consequential. There is

always a close rapport between the Ajogbe child and the master drummer that enacts a good working, creative bond.

Thirdly, according to Baba Akeem, the child begins to imitate or imitate rhythm on any surface that can reproduce his rhythmic aspiration.

Determinants of the relationship for self-identity in the drumming institution

There are only two determinants for relationships in the drumming tradition and they are the Ajobi and Ajogbe dynamics, which are both gender subjective. Ojebode (2020) embraced the Ajobi and Ajogbe theory when he portended that each ethnic group in Nigeria is a fraction of the organic whole. This assertion is true of every ensemble practice in Yoruba land; the rules are applicable to all, and they are a fraction of the organic whole of apprentice procedure in collaborative training. Ajobi and Ajogbe drumming is a non-verbal manifestation avenue through which drummers present their experiences and creative ability to their audience. It is equally instructive to discuss the elements that the two issues relate in ensemble sustenance, as the way in which these are used springs from the soundness of human and creativity manifestation in drumming. The relationship between the Ajobi drummers and Ajogbe drummers in Yoruba land varies remarkably. While the is incorporated into the drumming tradition as early as the child can walk well, the Ajogbe waits until accountability ages. There is much to be said about them that will make sense to an African man. This knowledge can be applied to demonstrative work connections where the Ajogbe learn basically from two sources, the master drummer and the Ajobi child drummer. This aspect of the work will shed new light on specific questions about how these three factors relate, such as the thoughts as felt by the Ajogbe drummer, the impressions of the Ajobi drummers, and the expectations of the master drummers of the children drummers. The master drummer always seeks to adopt the Ajogbe child drummer as his own child whenever he observes or discovers an exceptional musical ability in him (The concept of adoption in Yoruba land is a bit different from what it is in the Western world; the child still relates with his biological father as a father but sees the master drummer as a father figure). The master drummer has a radical authority on both the Ajobi and the Ajogbe drummers; he has an exclusively social predisposition to single handedly inspires the creative ability of these children. He purposefully set up a modality for their motivation by performing intriguing varieties drums music to the amusement of the child drummers.

It is necessary to conceptualize a background for the study of the Ajobi and Ajogbe relationship in drumming creativity. One component of that structure is

an idea that has been characterized as “the domineering inspiration” by Layade (2019a). This concept assumes that active participation in ensemble training requires domineering inspiration from the master musician, whose bravura ability is persuasive. The absorption of this perception by the participating body varies from person to person based on their individual ability. The longing for the creative acquaintance that the master drummer is willing and ready to provide depend absolutely on the readiness of the child drummers. Morris (1994) affirms that “Modern studies in developmental psychology place critical importance on early experience or early exposure to learning”.

The Theories on Gender Roles

The theories on gender roles related to this study include the Genetic Theory, Fundamental Functionalism Theory, Engagement Theory, Gender Socialization, and the Sociology Theory.

The Genetic Theory

The Genetic Theory by Margaret-Mead (2022) is viewed from the “biotic distinction between a man and a woman that is essential to their primary and secondary importance in society”. The Yoruba of South West Nigeria have several restrictions associated with women, just for being women. For example, women are restricted from learning and playing any of the ensemble drums because culture forbids it. Why? One of the reasons for this is that they are played in a ritual context that forbids women from the practice because drumming builds a forceful state of the manifestation of Ayan, the god of drumming. Besides, traditions forbid the presence of women at the cult rituals, religious or ceremonial social occasions. This is part of the emotional and mystical restrictions that the female face in society.

Engagement Theory

According to Margaret-Mead (2022), “Engagement theory argues that gender is best understood in terms of power relationships. Men's dominance is seen as an attempt to maintain power and privilege to the detriment of women. This attitude is common in that it commends deviations to the influence structure, supporting a stability of control between genders”. In Yoruba traditional cultures, there are gender roles associated with drumming, where men are traditionally permitted to play while women are not. This is often entrenched in communal beliefs that are ancient practices, and representation is emotionally connected to the drum and drumming. Gender roles in many societies and cultures have realized the need for a modification in these traditional roles; drumming should not be an exception.

Fundamental Functionalism

Margaret-Mead (2022) viewed Fundamental Functionalism as a “perspective which was developed in the 1940s and 1950s, on gender as bias for positioning females as complementary- women who take care of the home while men provide for the family. According to the author, much current research, especially after the women's movement of the 1960s and 1970s, criticizes this approach for supporting the status quo and condoning the oppression of women” (uogqeensmcf.com).

In drumming roles of men and women are reflected as complementary, meaning that each gender has distinctive but indispensable roles to play for ensemble well-being. While the former performs indoors and outdoors to earn sufficient money, the latter ensures the welfare of the family secondarily. The commendable roles of the female gender, if seen by the Yoruba society as necessary as fundamental to the gender equation in drumming, will support balance and harmony within the genre tradition.

Gender Socialization

Margaret-Mead (2022) affirms that “the preparation for gender socialization begins even before the birth of the child. One of the first questions people ask of expectant parents is the sex of the child. This is the beginning of the social categorization process that continues throughout life. Preparation for the birth often considers the infant's sex (For examples, the painting of blue if the child is a boy and pink for a girl. All there are attributed to differences in socialization”. African parents raised male children to believe they are made for community leadership, hunting, medicinal knowledge, weaving, spiritual practices, herding, drumming, and craft making, while females are raised as being accountable for taking care of the everyday domestic affairs, nurturing kids, and providing food for the family. Many traditional drumming societies in Yoruba land had divergent social structures where roles were apportioned specifically on gender bases, but these roles were not essentially grounded on supremacy or subordination but on traditional discriminative gestures. The focus on drumming should be on the virtuosity and novelty displayed by the drummers, either male or female, and not based on their sex. It should be on how each gender contributes to the genre's bravura performances, essential for the overall functioning and survival of the drumming occupation.

Nketia (2016), Theory of duality encourages female inclusion in drumming when he asserts that traditional outfit, drumming has specifically assumed a radical dimension, but the concurrent inheritance of the residuals of missionary and

colonial intervention in music, also predicted the duality of old and new, indigenous and colonial that would continue to pervade social and cultural life in contemporary contexts in the post-colonial Nigerian society. Nketia thinks that a tradition that hinders productivity should be reconstructed to facilitate inclusiveness, as inspired by this study.

The emerging trend in Yoruba society is beginning to circumvent the old *dundun* and Bata Ajobi and Ajogbedrumming tradition (Layade, 2018b), (two prominent drums in Yoruba land) to maximize the opportunity these drums provide them. The practice of skill transfer in the *dundun* institution, for example, does not necessitate any exceptional awareness, finance or gender. One does not have to possess any extra individualities, musicianship, or genetic association by having a relationship directly with the Ayan lineage; the Ajogbe scenario plays out here. The people pioneering this new philosophy are *dundun* merchants and enthusiasts who are more interested in the monetary gains than aesthetics or doctrinal ideals. The process of skill acquisition and transfer in the *dundun* tradition follows the orthodox practices of either apprenticeship by birth, affiliation, or by acquaintance. Apprenticeship by affiliation involves the candidates being enrolled with experienced drummers to be taken through the process of drumming over a period of time. Apprenticeship by acquaintance was once the commonest means of skill transfer. It is the type of absorption of cultural rites that involves the training of relations or offspring of the Ayan lineage. Any of these methods is acceptable to the mainstream of *dundun* traditional drummers. However, the point of divergence between those practitioners may be referred to as liberal drummers and perfectionists in the art of ensemble practice with respect to the suitability of the recruitment of women into the drumming institutions. While the liberalists are amenable to women learning the art and trade of *dundun* drumming, the hardliners completely rebuff the idea. The drumming space has been liberalized in such a way that the old rituals and myths that pervaded it for long are now being sidelined. It is not unusual now to see ladies as apprentices in roadside *dundun* shops in urban Yoruba cities. The reason for this may be socialization or liberalization, as it were, but the old practices have given way to convenience.

Ayodele (2017) has affirmed that formal-informal partnership of the Ajobi and Ajogbe among delinquency switch arrangements and participants are required to improve community participation in delinquency control in Egba land. Music is a very potent tool for delinquency switch in Yoruba land. It is imperative to note that ensemble practice is fast becoming an illusion in Yoruba land and that the concentration of the ensemble apprentice on male children is already failing,

partly because of the internet's fraudulent practices where youths choose to pursue shadows instead of concentrating on the art of drumming. Every hand must be on deck to rescue this tradition. It has become necessary to incorporate the Ajobi and Ajogbenotions into female inclusion in the ensemble to enhance the bravura continuity in drumming. A master drummer plays a dual role in the ensemble; he dictates the pace of the performance and dictates rhythmic patterns when a change of play pattern becomes necessary.

In 2021, the general report on female participation in drumming is just two (2) percent, Layade (2020). In the January 2022 reports, drumming has reduced to one (1) percent Layade (2021b), because of the growing discrimination against female drummers, even though female drummers are as skillful as their male counterparts, yet they are seldom patronized. Female children born into the Ajobi drumming lineage are often more in number than the male and they are also very enthusiastic towards the tradition of drumming, but the master drummers who couple as the fathers of these female children alleged it was a taboo to admit them into the drumming institution. Despite the rejection of these female artists, a number of them still persist in secretly decoding the idiomatic, proverbial, and chronological knowledge of the genre through secret means. If the female children could compete with their male counterparts despite their limitations, then they can perform even better if they are absorbed into the drumming custom. Regardless of the virtuoso abilities of these female children, they formed an inconsequential fraction of drummers in Yoruba land. Drumming has been referred to as the dialect of passion and excitement in Yoruba land, Layade (2021a). Generally, girls are more emotional than their male counterparts and so may be in a preferable condition to express the dialect of urge and anticipation better in definite drumming and drumming interpretation. There are major differences between female and male drumming in Yoruba land. The male plays the drum passionately, but the female despite their neglects learn secretly by observation and not by direct instructions is suggestive of exclusion despite their virtuoso drumming skills.

Conclusion

Objects and practices may be used to gain insight into gendered social dynamics in Yoruba land. These objects include numerous examples of drum ensembles in Yoruba land, while the practices may include certain behaviour and expectations for men and women at musical performances. The Ajobi and Ajogbe sociological models have constantly been under threat of globalization and civilization, thereby causing a shift in the age-long communality that had ruled in the drumming tradition. The long years of poverty that pervaded the Yorubarural

land occasioned the movement of drummers from the interiors to the urban where life is considered pleasant and economic survival is more guaranteed. Thereby, in the process of moving along with their trade, they were constantly in quest of new hands in aid of the trade. The invasion of Yoruba land by the missionaries, Christianity in the 18th century, and Islam in the 14th century, also contributed to the shift in the Ajobi tradition to the Ajogbe model of communality. The missionaries brought into the Yoruba tradition a new culture of training and knowledge transfer which altered the traditional models known to the drumming culture. There are efforts by scholars in the field of music to enhance the inclusion of women in the drumming tradition by providing an enabling environment where they may learn from experts in the field who are students in the department of music. However, the rigidity of the Ayan family in the exclusion of female children from the drumming tradition needs to be addressed. This will reduce the inflexibility of these drummers to discontinue the perpetration the old drumming tradition, which lays emphasis only on the Ajobi and Ajogbe male-exclusive model. The effect of these is the proliferation of trade within and outside the Yoruba geographical space. Infusion of styles and practices that are not totally in congruence with the tradition of the Yoruba people. In a few instances, a complete jettisoning of the old Yoruba dundun tradition, which had characterized the people for a long time, and foreign practices emerge.

The drumming lineage is now endangered as male children from the drumming lineage are becoming so distracted to focus specifically on drumming, while others from this ancestry perceive the tradition as derogatory, a signal of danger to the drumming tradition. Relationships between the members of the drumming family are always spectacular to behold at local and extended performance contexts but it segregates the female folks from the drumming culture. The ensemble members correlate just as the ensemble relays in performance. The Ajobi and Ajogbe model by Akinwowo (1980) is a prerequisite to this study. The model was re-emphasized by Payne 1992, when he reiterates, by describing it as the realization of an approach that employs an indigenous African viewpoint to theorize an emic sociological prototypical African society. This is bounding on the master drummers and learner drummers who reconstruct the knowledge of drumming by reconstituting the ensemble and also by its integrative notion. It also reveals that the relocation of the neighboring children to the home of master drummers helps the psychological disposition of the drummers for their absorption into the drumming lineage, thereby gaining access to the best training practices, to the envy of the biological children who sometimes take the training for granted.

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